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From: FOIA <foia@arts.gov>

Sent: Wed, Sep 29, 2021 2:30 pm

Subject: RESPONSE F 21-039: New FOIA request received for National Endowment for the Arts

This e-mail responds to your request for records under the Freedom of Information Act (FOIA), 5 U.S.C. §552. Your request has been assigned file number F21-039. In your below e-mail, you requested: copy of the NEA Budget Appropriations Request (or Congressional Budget Justification or equivalent) for each of the following years: FY2017, FY2018, FY2019, FY2020, FY2021 and FY2022

Attached are the responsive documents for your FOIA 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 not less than 90 days after the date of receipt of this e-mail, additional information about the appeal process can be found at FOIA| NEA .

If you would like to discuss our response before filing an appeal to attempt to resolve your dispute, you can contact our FOIA Public Liaison for assistance. If we are unable to resolve your FOIA dispute through our FOIA Public Liaison, the Office of Government Information Services(OGIS), the Federal FOIA Ombudsman office, offers mediation services to help resolve disputes between FOIA requesters and Federal agencies. The contact information for OGIS is:

Office of Government Information Services
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College Park, MD 20740-6001
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Please contact me if you have any questions about this response.

Respectfully,

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National Endowment for the Arts

**Appropriations Request
For Fiscal Year 2017**

**Submitted to the Congress
February 2016**

**National Endowment for the Arts
Appropriations Request for Fiscal Year 2017
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TABLE OF CONTENTS

I.	Overview	1
II.	Creation of Art	21
III.	Engaging the Public with Art.....	33
IV.	Promoting Public Knowledge and Understanding.....	83
V.	Program Support	107
VI.	Salaries and Expenses	115

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OVERVIEW

The National Endowment for the Arts (NEA) is America's chief funder and supporter of the arts. As an independent Federal agency, the NEA celebrates the arts as a national priority, critical to America's future. More than anything, the arts provide a space for us to create and express. Through grants given to thousands of non-profits each year, the NEA helps people in communities across America experience the arts and exercise their creativity. From visual arts to digital arts, opera to jazz, film to literature, theater to dance, to folk and traditional arts, healing arts to arts education, the NEA supports a broad range of America's artistic expression.

Throughout the last 50 years, the NEA has made a significant contribution to art and culture in America. The NEA has made over 147,000 grants totaling more than \$5 billion dollars, leveraging up to ten times that amount through private philanthropies and local municipalities. The NEA further extends its work through partnerships with state arts agencies, regional arts organizations, local leaders, and other Federal agencies, reaching rural, suburban, and metropolitan areas in all 50 states, the District of Columbia, special jurisdictions, and military installations.

From the Steppenwolf Theater to the Sundance Film Festival, to Maya Lin and Wynton Marsalis, thousands of artists and arts organizations of all genres have received NEA grants during their formative years. In its 50th anniversary year, the NEA is celebrating these once-emerging artists and nascent arts organizations that are now world-renowned forces deeply embedded in our culture.

In addition to the historically supported organizations, the NEA also funds an impressive list of current grantees from every artistic discipline representing every state and U.S. jurisdiction. The NEA grantees and their stories are the stories of arts and culture in America. They reflect a diverse array of cultures, people, places, and ideas. Their stories showcase how the arts are a vital part of our everyday lives and how they play an integral role in America's industry, creativity, and productivity.

As Jane Chu, the National Endowment for the Arts Chairman, stated, "America is recognized throughout the world as a place where the size of your dreams is limited only by your imagination. Where creativity can inspire new things that at some point in time may have seemed impossible, and where self-expression thrives without restriction. This is what has allowed our cultural landscape to flourish, and to bloom so vibrantly. The National Endowment for the Arts is here to nourish those dreams, that creativity, and that expression. It has been a remarkable 50 years, and we're looking forward to an equally remarkable future."

NEA support of the arts encourages artistic creativity and productivity that boosts the economies of our local communities and our nation. Over four and a half million Americans work in the arts and cultural industries, receiving \$334.9 billion in compensation. This contribution makes up 4.2% of our nation's GDP or \$704 billion in 2013, a 32.5% growth since 1998.

Recognizing how the arts touch and enhance every aspect of our lives, in September 2015 the NEA launched a 50th anniversary initiative called *Creativity Connects*. The goal behind *Creativity Connects* is to integrate the arts into non-arts sectors, giving organizations the powerful tool of creativity. We believe that creativity can help us solve old problems in new ways, and can synthesize differing perspectives and fields of study, opening avenues for new, cross-sector collaborations.

National Endowment for the Arts – Appropriations Request for FY 2017
Overview

The NEA is committed to ensuring that every individual, from child to grandparent, from tenth-generation to newly arrived immigrant, has a chance to find their creative voice through the arts, and live in a community where creativity can thrive. As we celebrate the National Endowment for the Arts' 50th anniversary, we look forward to the possibilities that lie ahead. Under Chairman Chu's leadership, we are focused on fostering value, connection, and creativity and leadership.

- In terms of value, we aim to help all Americans understand the value and meaning the arts have in their lives, as individuals, members of communities, and as part of the economy.
- In terms of connection, we aim to show how the arts impact individuals and communities and to show why the arts matter on a larger level; how they connect us to each other and provide us with a sense of belonging.
- In terms of creativity and leadership, we will focus especially on two areas:
 - Arts Education – Studies show that students engaged in the arts perform better academically and socially, and participate in other civic activities. Arts education is critical to raising America's future generations of creative, innovative thinkers.
 - Intersection of Art, Science, and Technology – We want to turn the focus from STEM education to STEAM education, and integrate Science, Technology, Engineering, Arts, and Math into our nation's classrooms. Creative and innovative thinkers help to solve problems, think outside the box, and provide new insights.

Budget Request

Toward this end, the NEA requests a budget of \$149.849 million for FY 2017. At this level, our budget includes:

- | | |
|--|------------------|
| • Direct Endowment Grants | \$71.506 million |
| • State & Regional Partnerships Grants | \$47.671 million |
| • Program Support | \$ 1.950 million |
| • Salaries and Expenses | \$28.722 million |

Strategic Plan 2014-2018

The FY 2017 Budget request is informed by the NEA's Strategic Plan FY 2014-2018, which provides the framework for all agency activity. The Strategic Plan may be summarized with the following vision statement, mission, goals, and objectives:

Vision: A nation in which every American benefits from arts engagement, and every community recognizes and celebrates its aspirations and achievements through the arts.

Mission: To strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.

National Endowment for the Arts – Appropriations Request for FY 2017
Overview

Goals:

1. Support the creation of art that meets the highest standards of excellence.
2. Foster public engagement with diverse and excellent art.
3. Promote public knowledge and understanding about the contributions of the arts.
4. Enable the NEA mission through organizational excellence.

Objectives:

- Expand the portfolio of American art by investing in projects dedicated to the creation of excellent art.
- Provide all Americans with opportunities for arts engagement by funding projects that create arts experiences.
- Enable Americans of all ages to acquire knowledge or skills in the arts by funding projects that address lifelong learning in the arts.
- Strengthen American communities by investing in projects that seek to improve the livability of places through the arts.
- Expand and promote evidence of the value and/or impact of the arts by fulfilling a long-term research agenda and by using traditional and social media channels to distribute findings and new information.
- Increase the domestic and international impact of the arts by establishing strategic partnerships with public and private organizations.
- Ensure that NEA-funded activities reach Americans throughout the country by making awards for projects that address a diverse spectrum of artistic disciplines, geographic locations, and underserved populations.
- Provide the American people with outstanding service by attracting, maintaining, and optimizing a diverse, creative, productive, and motivated workforce.
- Be an effective and vigilant steward of public funds by sustaining transparent and efficient grant-making and administrative processes.

Priorities and Budget Highlights

Consistent with the Strategic Plan as outlined above, the FY 2017 Budget request includes the following priorities:

- The NEA's core grant programs comprise 80 percent of the FY 2017 request and include direct grants, and grants to the NEA's State and Regional partners.
- The NEA continues to play a leadership role throughout the Federal government in demonstrating how arts inclusion and Federal partnerships can contribute toward the goals of other Federal agencies, including notably, the Department of Defense (DOD).
- The NEA is expanding the purview of its office of Arts Education to develop a research and data agenda that is useful for state departments of education.
- Research and program evaluation efforts are being refocused to allow the agency to better assess and analyze the impact of the NEA's investments, as well as the impacts of the arts more broadly in this country.

*National Endowment for the Arts – Appropriations Request for FY 2017
Overview*

Grant Programs

The NEA's core grant programs include both direct endowment grants and state and regional partnerships.

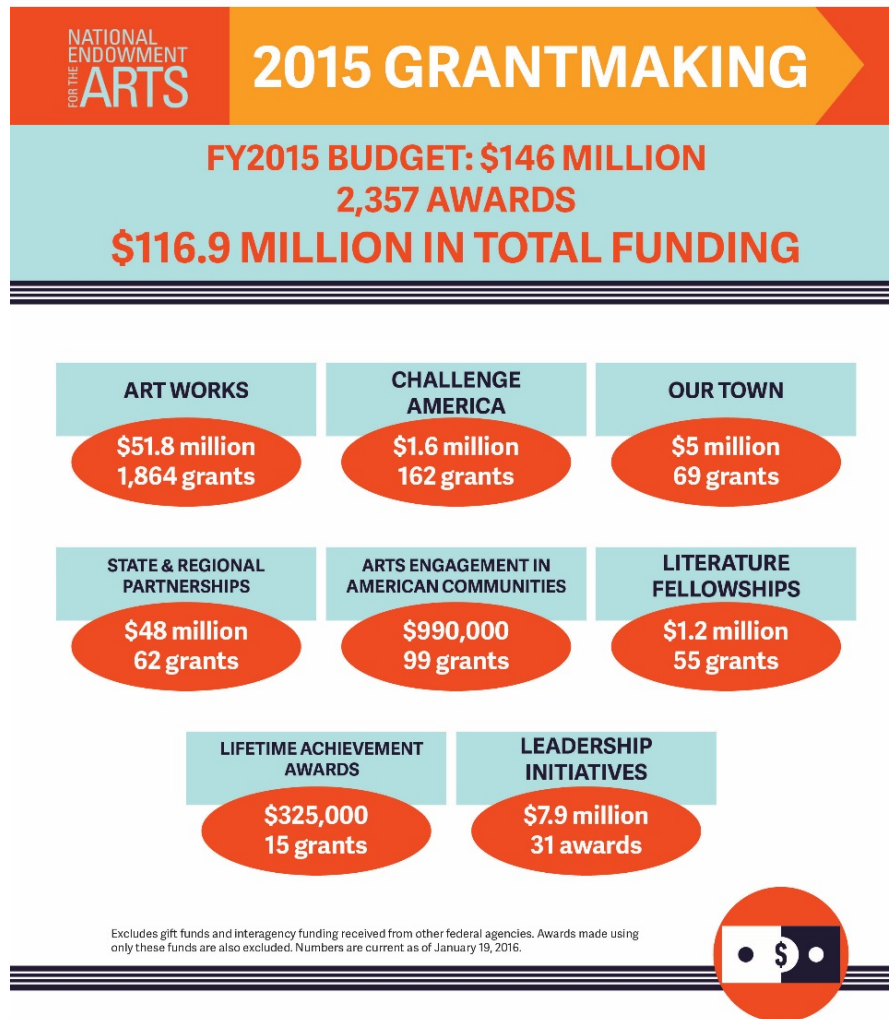
Funding for the agency's direct endowment grants supports the following:

- *Art Works*, a grant program that supports the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and the strengthening of communities through the arts.
- *Challenge America*, a grant program that helps the agency carry out its commitment of ensuring a direct grant in every Congressional district. These grants enable organizations, particularly those that are small or mid-sized, to extend the reach of the arts to underserved populations – those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.
- *Research: Art Works*, a grant program that supports research that investigates the value and/or impact of the arts, either as individual components within the U.S. arts ecology or as they interact with each other and/or with other domains of American life.
- *Our Town*, a grant program that supports creative placemaking projects that help to transform communities into lively, beautiful, and sustainable places with the arts at their core. This program is discussed in more detail over the next couple of pages.
- *NEA Literature Fellowships* awarded to published creative writers and translators.
- *Lifetime Honors* including the NEA Jazz Masters Fellowships, the highest honor that our government bestows on jazz musicians and advocates, and the NEA National Heritage Fellowships, recognizing the recipients' artistic excellence and supporting their continuing contributions to our nation's traditional arts heritage.
- *Signature leadership initiatives*, such as the *NEA Military Healing Arts Partnership*, *Creativity Connects*, and *Poetry Out Loud*, *The Big Read*, and *Shakespeare in American Communities*, which extend the reach of the agency through partnerships with State Arts Agencies (SAAs) and Regional Arts Organizations (RAOs).

Funding for the NEA's state and regional partnerships provides Federal support for projects that benefit local communities. The partnership agreements for the SAAs provide funds to address priorities identified at the state level and that address NEA objectives. The RAOs, each representing a geographic grouping of states, assist the NEA in distributing funds and programs nationally through touring and other activities that are responsive to the needs of the region and that address NEA objectives. By Congressional statute, the 50 State and six special jurisdiction SAAs – together with their six RAOs – receive 40% of the NEA's grant-making funds. In addition, the NEA provides funding for the SAAs and RAOs above the 40% to support arts education projects as well as SAA participation in the NEA's *Poetry Out Loud* initiative.

*National Endowment for the Arts – Appropriations Request for FY 2017
Overview*

In FY 2015, the NEA made 2,357 programmatic awards, including 2,337 grants, 13 cooperative agreements, and 7 interagency agreements using its appropriated funds. The following table provides additional details on our grant-making in FY 2015.



Through its direct grant-making, the NEA will support more than 30,000 concerts, readings, and performances and more than 5,000 exhibitions of visual and media arts with annual, live attendance of 33 million. NEA-supported broadcast performances on television, radio, and cable will have additional audiences of nearly 360 million.

NEA awards will generate more than \$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 non-Federal match of at least one to one.

NEA Military Healing Arts Partnership

In 2011, NEA and Walter Reed National Military Medical Center formed the [*NEA Walter Reed Healing Arts Partnership*](#) to promote better understanding of the impact of healing arts

*National Endowment for the Arts – Appropriations Request for FY 2017
Overview*

on the health and wellness of our military population and to promote enhanced utilization of identified best practices. The NEA Walter Reed partnership has supported creative arts therapies across disciplines for patients at Walter Reed National Military Medical Center. These include music therapy programs offered across the Walter Reed campus, and art, music and writing therapy for service members as part of the clinical treatment at the National Intrepid Center of Excellence (NICoE). NICoE is a DOD institute dedicated to providing cutting-edge evaluation, treatment planning, research, and education for service members and their families dealing with the complex interactions of the signature wounds from the Afghanistan and Iraq wars: Traumatic Brain Injury (TBI), post-traumatic stress, and other psychological health conditions.

The NEA is at the forefront of a national effort to support arts and health in the military. The NEA is an active participant in the National Initiative on Arts & the Military, a consortium of Federal agency, military, nonprofit and private sector partners working together to advance the policy, research, and practice of arts and arts therapy as tools for health in the military. The initiative released a white paper, [*Arts, Health, and Well-Being Across the Military Continuum*](#), on integrating the arts into healthcare for the military and their families and staged a subsequent summit hosted by the National Institutes of Health on [*Advancing Research in the Arts for Health and Well-being Across the Military*](#).

In November 2013, the *NEA Military Healing Arts Partnership* expanded to bring art therapy to military patients at Fort Belvoir Community Hospital's satellite NICoE center. The NEA supported a three-month pilot program at the new NICoE satellite named "Intrepid Spirit One," in which a creative arts therapist conducted visual arts therapy, mask-making, and therapeutic writing activities with wounded warriors diagnosed with mild TBI and psychological health conditions. The creative arts therapist worked with patients individually and in groups over the course of their treatment, using art therapies to help patients improve communication, externalize and process traumatic events, as well as improve and restore neurological and physical function through non-invasive and cost-efficient treatment.

The NEA and Fort Belvoir conducted a review of the program at the conclusion of the 90-day pilot. Patients' feedback described their ability to process trauma through these interventions, and to address and confront issues related to identity, frustrations, transitions, grief, personal insight, cognitive skills and memory. One service member summarized his experience this way: "Out of my various treatment modalities, art therapy is by far the best at helping me to release and understand my emotions regarding the overall effects of my brain injury and circumstances surrounding the injury."

Eighteen caregivers and hospital staff members responded to a survey at the conclusion of the pilot. All of them affirmed the incorporation of art therapy into the treatment plans at this NICoE satellite. There was also unanimous agreement that these interventions should continue to be offered as a component of integrated care for this patient population. One caregiver wrote that the art therapy session "...is just where the healing begins. With continued expression comes personal growth, healing, and self-improvement. The effects do not stop at the service member. The effects ripple to family and friends. Art therapy allows for healing, psychosocial skill building, and self-expression directly correlated to an increase in quality of life."

*National Endowment for the Arts – Appropriations Request for FY 2017
Overview*

After internal assessments on the value these interventions bring to the broader integrative care model, leadership from the NICoE facility in Fort Belvoir decided to transition the NEA-supported art therapist to a permanent, DoD-supported position and requested that support from the NEA be redirected to expand the Creative Arts Therapy program at their facility to include music therapy.

Additional assessments were also conducted at the NICoE at the Walter Reed National Military Medical Center via a “Post-NICoE Patient Satisfaction Survey” that was collected from November 2012 through June 2014. In this survey, patients were asked to “Please indicate which techniques or tools you found most helpful in improving your recovery.” Out of more than 40 types of treatments surveyed, “Art Therapy” was reported as being among the top five.

A hallmark of the *NEA Military Healing Arts Partnership* has been the integration of Creative Arts Therapy into the core of integrative, multidisciplinary treatment plans for active-duty military patients and their families. Through this approach, creative arts therapists work side-by-side with neurologists, physical therapists, and other healthcare providers to create individualized treatment plans for military patients and their family members.

The programs expanded in 2015-2016 to include support for three Creative Arts Therapists at Walter Reed Bethesda and a new music therapy program at Fort Belvoir. In addition, and in response to a request from Navy Special Warfare/Special Operations (NSW), an NEA NSW Healing Arts Partnership is being established that will bring these benefits to the Navy SEAL community in Virginia Beach, Virginia. This new pilot will allow the program to translate its 'patient-centered' approach into a 'community-centered' approach by focusing on enhancing full force fitness and improved family wellness/communication for active and recently retired Navy SEALs and their dependents.

Primary objectives across these partnerships are to increase our understanding of healing arts interventions and associated biological impacts, patient engagement/self-efficacy, cost benefits for the broader healthcare system, and enhanced ability for the military to obtain full force readiness. The supported programs have also been designed to confront specific themes and issues of high importance to the military, initially focusing on the signature, invisible wounds associated with TBI and associated psychological health issues, then expanding to include investigations on how these approaches can enhance family communication/wellness.

With the \$2.4 million appropriated by Congress for this initiative in FY 2016 and \$2.6 million requested in FY 2017, we anticipate expanding the program to include three primary components. First, responding to interest expressed in replicating healing arts-based interventions at other Military Treatment Facilities. The NEA is currently working with its military partners to assess which of these centers will be best to target for program expansion; we anticipate standing up new Creative Arts Therapy programs in at least four new venues and at a maximum of nine by the end of FY 2016. The NEA will continue to be a leader in creative arts therapy by establishing and formalizing best practices to be used as the Healing Arts program is expanded to new sites. Second, partnering with research institutions with Creative Arts Therapy-focused PhD programs and other consultants to conduct and coordinate robust program research and evaluation across these healing arts programs to

National Endowment for the Arts – Appropriations Request for FY 2017
Overview

ensure that they will advance our understanding of the impact of the Healing Arts on health and wellness of our military population, and will promote enhanced utilization of identified best practices as the programs continue to expand. And third, expanding upon arts engagement programs conducted outside of clinical settings to provide access to high quality arts engagement opportunities and to improve quality of life and community reintegration for military service members and their families. This also includes creating new local-partnerships on this work with the network of State Arts Agencies. The following are examples of grants awarded in FY 2015 under our existing grant programs geared specifically to military members:

In **Teaneck, New Jersey, Fairleigh Dickinson University** received a \$10,000 FY 2015 matching grant to support *The Art of Healing: Words and Music for Veterans*. Songwriter Darden Smith will work with veterans to document their stories through music. The project will culminate in a performance and a recorded album of the songs created by the veterans.

In **Salt Lake City, Utah, Art Access** received a \$10,000 FY 2015 matching *Challenge America* grant to support visual and literary arts programs for veterans. Arts Access will present visual and literary arts workshops with guest artists, a visual arts exhibition, a literary arts salon, and a disability and literature book group for veterans with and without disabilities and their families. For the literary arts activities, Arts Access will partner with the University of Utah's Veteran Support Center.

In **Tacoma, Washington, Museum of Glass** received a \$45,000 FY 2015 matching grant to support *Hot Shop Heroes: Healing with Fire*, a glassblowing program for wounded soldiers. Designed to serve wounded soldiers from Joint Base Lewis-McChord, the program was piloted with the assumption that glassblowing would be uniquely suited to the interests and needs of the participants because it requires precise and orchestrated team work, exacting training, and the ability to deal with a volatile material. *Hot Shop Heroes* encourages life-long learning in the arts; participants have said that the program has awakened their creativity and fostered imagination, inquiry, experimentation, and healing. At the end of the project year, the museum presents an exhibition to highlight the work of participants.

Our Town

In January 2011, the NEA launched [*Our Town*](#), the most recent addition to the agency's core grant programs, which builds on the NEA's longstanding support for communities and the ability of the arts to strengthen them. *Our Town* was created to invest in creative placemaking projects designed to use the arts to help shape the social, physical, and economic characters of cities and towns. A key to the success of creative placemaking is involving the arts with committed governmental and private sector leadership. The highest-ranking official of the local or tribal government must endorse the project with a letter of support to be eligible for consideration.

National Endowment for the Arts – Appropriations Request for FY 2017
Overview

Over the first five years of the *Our Town* initiative, 324 grant awards were made in all 50 states plus the District of Columbia and Puerto Rico. In FY 2015, 275 applications were received and 69 awards were made for just over \$4.88 million in 35 states and one territory. The *Our Town* grants reinforce the NEA's belief that the arts are as fundamental to a community's success as safety, land use, transportation, education, and housing, and help build stronger communities in cities and rural areas alike.

Awarded grants represent a mix of urban, tribal, suburban, and rural communities. In FY 2015, projects are being supported in communities ranging in size from all corners of our nation – from Anchorage, Alaska, to Berea, Kentucky, and from San Diego, California, to Key West, Florida.

All *Our Town* grant awards are made to partnerships that consist of at least one nonprofit organization and a local government entity. Each of the recommended grants speaks to the role of arts practitioners and partners in building greater livability across a range of geographies and community types. Many communities have used these grants to support multi-partner, anchor investments in their communities' future, with the projects' artistic and creative interventions addressing a wide range of community challenges, such as improving public safety, stimulating the local economy, promoting healthier living, and strengthening transit access and public space. The grants also serve a variety of ethnic communities, with many of the grants targeting Latino, Tribal, African-American, and newly immigrated populations.

Our Town is about *leverage*, specifically leveraging the work of NEA's Federal and field partnerships to better serve communities, and to share and teach successful creative placemaking practices.

Over the past year, the NEA has enhanced partnerships with other Federal agencies and aligned its work to better serve communities that have an interest in creative placemaking. These partnerships have included working with the U.S. Department of the Treasury to investigate how Community Development Finance Institutions can better serve arts constituents, and an NEA staff member serving on a temporary assignment to place-based initiatives spearheaded by the Obama administration.

These initiatives include the White House Council on Strong Cities, Strong Communities (SC2), and Promise Zones. Both initiatives have designated communities that receive coordinated Federal technical assistance for local capacity building, strengthening the gap between Federal and local government. SC2 and Promise Zone designees are distressed cities/high poverty communities where the Federal government partners (with local leaders) to work to increase economic activity, improve educational opportunities, reduce violent crime, leverage private investment, and address other priorities identified by the community. Many of these communities applied to the *Our Town* program and were successful in proposing arts and cultural strategies to address some of their key challenges. FY 2015 grants in Brownsville, Texas; St. Louis, Missouri; Macon, Georgia; New Orleans, Louisiana; and Memphis, Tennessee, will fund SC2 designees; and the grants in Berea, Kentucky; Los Angeles, California; San Antonio, Texas; Camden, New Jersey; Porcupine, South Dakota; and Sacramento, California, are aligned with designated Promise Zones and their priorities.

In addition to these Federal partnerships, the NEA is working hard to contribute to coordinated field-building efforts for creative placemaking practitioners. Last year, the *Our Town* program added a

National Endowment for the Arts – Appropriations Request for FY 2017
Overview

new project type for ‘knowledge building’ grants as one part of the agency’s efforts in this area. These grants are available to service organizations to create understanding of creative placemaking techniques with their membership. The five recommended grantees this year – Springboard for the Arts, Alternate ROOTS, Trust for Public Land, National Alliance of Community Economic Development Associations, and Art of the Rural – exemplify the true intention of this new project type. These five organizations are partnering with a range of arts and place-based organizations to assist on-the-ground artists, arts organizations, and place-based practitioners with how to leverage creative arts and cultural strategies to more effectively achieve their central mission. In addition to the above, the NEA has created an online database of 75 *Our Town* case studies, held convenings and released reports on how the performing arts can transform place, and will soon be launching a pilot technical assistance initiative for *Our Town* grantees.

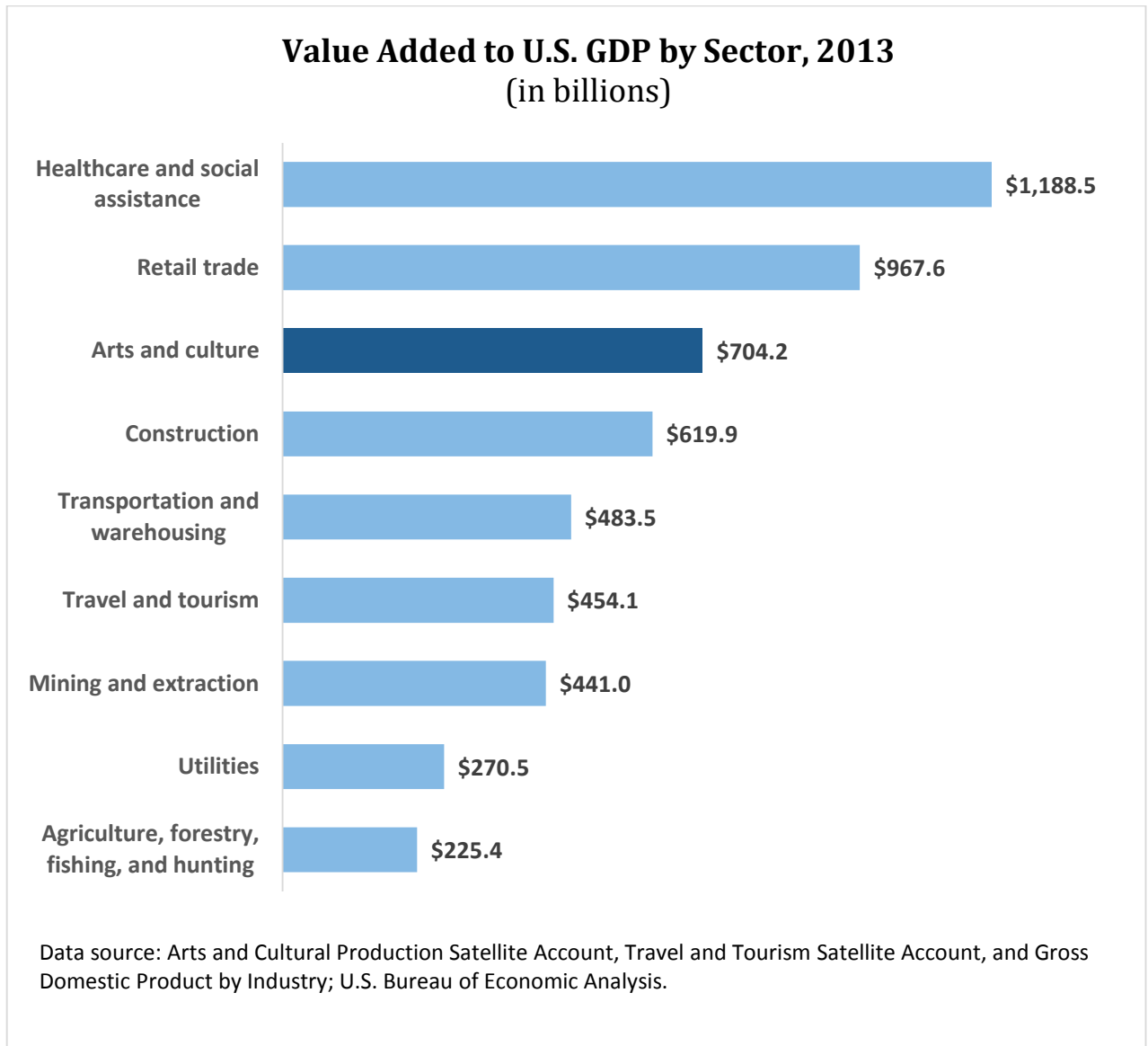
Federal Partnerships

The NEA has worked to partner closely with other Federal agencies where the arts have not traditionally been a focus.

NEA and U.S Bureau of Economic Analysis

The Arts and Cultural Production Satellite Account (ACPSA), a partnership between the NEA and the Department of Commerce’s Bureau of Economic Analysis, is the first Federal effort to provide an in-depth analysis of the arts and cultural sector’s contributions to current-dollar gross domestic product (GDP), a measure of the final dollar value of all goods and services produced in the United States. The revised estimates, to be issued in FY 2016, showcase the long-term contributions of the arts to the GDP of this nation, specifically covering the period from 1998 to 2013. Among the new findings are:

- In 2013, arts and cultural production contributed more than \$704 billion to the U.S. economy, or 4.23 percent to the GDP, more than construction (\$619.9 billion) or transportation and warehousing (\$483.5 billion).
- 4.7 million workers were employed in the production of arts and cultural goods, receiving \$334.9 billion in compensation.
- From 1998 to 2013, the arts’ value added to GDP grew by 32.5 percent, or \$165 billion. Key drivers for that growth included online publishing and broadcasting as well as sound recording.



“The positive value of arts and culture on society has been understood on a human level for millennia. With this new effort, we are now able to quantify the impact of arts and culture on GDP for the very first time,” said U.S. Secretary of Commerce Penny Pritzker.

These statistics derived from the tracking of a cohort of arts and cultural commodities and industries and computing their annual impact on GDP. The resulting ACPSA is the nation's first attempt to account for the total economic contributions of arts and cultural industries. A striking new feature of the account is its capture of trend data using “real” dollars (adjusted for inflation). The results include a time-series of data from 1998 to 2013, statistics on the gross output of arts and cultural industries, the number of workers they employ, the compensation of those workers, import/export patterns, and the indirect economic impact of consumer demand for arts and cultural goods and services.

In prior years, the NEA released a unique series of resources developed by our Office of Research & Analysis (ORA) and posted them to the NEA website. These resources include: a

*National Endowment for the Arts – Appropriations Request for FY 2017
Overview*

comprehensive guide for understanding the inner workings and significance of the satellite account; more detailed tabulations than provided on the BEA website; a series of "issue briefs" on ACPSA-related findings; and a proposed methodology for capturing the economic value of arts and cultural workers and of the arts volunteer sector.

As an additional benefit to the general public and financial analyst community, BEA, under the terms of the NEA initiative, published the article [*U.S. Arts and Cultural Production Satellite Account, 1998–2012*](#) in the January 2015 edition of their publication, *Survey of Current Business*. The article provided key details of the account and its methodology. Concurrently, the account has gained notice on the international stage, having been presented and discussed at such venues as the Association of Cultural Economics International, the Inter-American Development Bank, Drexel University's Expressive and Creative Interaction Technologies (ExCITE) Center, the University of Iowa (as part of the "Creative Matters" lecture series) and, in Dublin, Ireland as part of the "Creative Minds" conference series sponsored by the U.S. Ambassador to Ireland Kevin F. O'Malley.

From 2015-2017, the NEA will support BEA's annual updates to the ACPSA. Additionally, the BEA will pilot-test methods to create a regional and/or state-by-state version of ACPSA. The first results from that endeavor will be made available by the end of 2016.

In addition to the work discussed above, the NEA has continued to grow its partnerships with other Federal agencies. These include, but are not limited to:

U.S. Department of Agriculture (USDA) and the [Citizens' Institute on Rural Design \(CIRD\)](#): The department officially joined CIRD as a project partner in 2012 to help rural communities with populations of 50,000 or fewer enhance their quality of life and economic vitality through facilitated design workshops. In response to a request for proposals issued in FY 2016, we received the largest number of applications from communities wanting to host a CIRD workshop. The department's Office of Rural Development is engaging its nationwide network of local offices to support the institute and execution of local community workshops.

Department of Defense (DOD) and [Blue Star Museums](#): The NEA continues to collaborate with DOD, Blue Star Families, and more than 2,000 museums in all 50 states, the District of Columbia, and Puerto Rico to offer free admission all summer long to active duty military families. In 2015, the program served more than 839,000 active duty military personnel and their families.

Department of Health and Human Services (HHS) and the [Arts and Human Development Taskforce](#): A task force of 19 Federal agencies and departments has convened regularly since November 2011 to encourage more and better research on how the arts help people reach their full potential at all stages of life. The task force is a result of [*The Arts and Human Development: Framing a National Research Agenda for the Arts, Lifelong Learning, and Individual Well-Being*](#).

National Science Foundation (NSF) and the Longitudinal Study of American Youth: The NEA is partnering with NSF to support this study to gain new knowledge about the relationship between arts and science in education.

White House’s Community Solutions Task Force: In order to improve collaboration across the Federal government in support of local communities’ efforts to build better outcomes, the NEA is partnering with the following Federal agencies and departments: Treasury, Justice, Interior, Agriculture, Commerce, Labor, Health and Human Services, Housing and Urban Development, Transportation, Education, Homeland Security, Environmental Protection Agency, Appalachian Regional Commission, Corporation for National and Community Service, and the Delta Regional Authority. In order to maximize the Federal government’s effectiveness as a partner to local communities, this partnership streamlines and strengthens the ability of Federal agencies to provide collaborative assistance across typically siloed mission areas. To support improved outcomes in communities, this partnership reflects the agencies’ interest in coordinating technical assistance on arts, culture and design projects. Technical assistance may include providing communities with comprehensive cultural planning support, implementing and evaluating community arts programs and policies, and engaging local stakeholders. Participation in the Task Force requires direct support for two existing place-based initiatives.

White House’s Strong Cities, Strong Communities (SC2) Initiative and Promise Zones: The NEA shares best practices, conducts outreach and grants workshops, and collaborates with designated urban and rural communities that have received prioritization by the White House. The Strong Cities, Strong Communities (SC2) initiative supports selected post-industrial cities in developing their economic strategies by providing technical assistance from teams of Federal agency staff. Promise Zone urban and rural designees partner with the Federal government to address multiple community revitalization strategies in a collaborative way. The NEA joins partner agencies including the Departments of Agriculture, Transportation, and Housing and Urban Development to collaborate with local officials to create broad-based solutions to identified community challenges. NEA staff participate in this by assisting SC2 and Promise Zone communities with their community development strategies, primarily focusing on communities which have received *Our Town* funding.

Arts Education

The NEA’s arts education strategic plan is grounded in collective impact, a concept described as “the commitment of a group of important actors from different sectors to a common agenda for solving a specific social problem.”¹ The strategic plan helps implement the NEA’s vision that every student is engaged and empowered through an excellent arts education. This statement reflects a fundamental belief that all students should have the opportunity to participate in the arts, both in school and out of school. It also acknowledges the very real benefits of an arts education—students participating in the arts are engaged in life and are empowered to be fulfilled, responsible citizens who make a profound, positive impact on this world.

A collective impact grant category was added to the agency’s grant guidelines in order to leverage NEA investments for deeper impact. Collective impact is a framework for tackling and solving a complex problem by working with partners instead of working alone. These projects are changing the conversation on arts education by moving it from an isolated conversation about a specific program

¹ Kania, John, and Mark Kramer. “Collective Impact. Large-scale social change requires broad cross-sector coordination, yet the social sector remains focused on the isolated intervention of individual organizations.” *Stanford Social Innovation Review*. Winter 2011.

National Endowment for the Arts – Appropriations Request for FY 2017
Overview

to a shared conversation about how to fundamentally transform an entire school district or an entire community by ensuring all students – in small and big counties and cities across the country – have access to an arts education.

On September 3, 2015, the NEA convened the first cohort of collective impact grantees and their key partners and key stakeholders to create effective shared measurement systems to measure progress in arts education collective impact initiatives.

In addition to its grants, the NEA provides support for three national networks as part of its core work to advance arts education in the United States: 1) State Arts Agency Arts Education Managers (SAA AE Managers); 2) the State Education Agency Directors of Arts Education (SEADAE); and 3) the Arts Education Partnership (AEP). Each network plays a distinct leadership role that extends the Federal reach and impact of the NEA's work to the state and local level.

- *Collaboration with State Arts Agency Arts Education Managers:* Since 1987, the NEA, in coordination with the National Assembly of State Arts Agencies (NASAA), has provided technical assistance and support services to convene and administer a national workshop/conference of state arts agency arts education managers. In addition to grant-making, SAA AE managers administer a number of complex and comprehensive programs including: model school initiatives, research on the statewide status of arts education, professional development for teachers and teaching artists, and the NEA's *Poetry Out Loud*.

The NEA's investment ensures SAA AE managers have the necessary skills to carry out this work. Through peer-to-peer mentoring and collaboratively designing an annual professional development institute, SAA AE managers have developed skills and deepened their knowledge of leadership and partnership; policy formulation, program implementation, and evaluation; public education; community-based learning; and communications.

In 2015, the NEA in cooperation with NASAA hosted a joint professional development institute for SAA AE and SEADAE managers in Jackson, Mississippi. The content focused on collective impact, leveraging investments of state and Federal grants, and arts education research. These topics are in direct alignment with the NEA's arts education strategic plan.

- *Collaboration with SEADAE:* The NEA provides support to SEADAE, a nonprofit organization with the mission of developing a nationwide infrastructure of arts education peers in state departments of education, largely modeled on the SAA AE Managers' network. By networking these individual state education agency directors of arts education, SEADAE provides a collective voice for leadership on issues affecting arts education in the United States.
- *[Arts Education Partnership:](#)* The AEP is a national network of more than 100 arts, education, business, philanthropic, and government organizations that demonstrates and promotes the essential role of the arts in the learning and development of every child and in the improvement of America's schools. In 2015, AEP developed [The Arts](#)

*National Endowment for the Arts – Appropriations Request for FY 2017
Overview*

[Leading the Way to Student Success: A 2020 Action Agenda for Advancing the Arts in Education](#) as a blueprint for systemic change and collective action. The Agenda identifies four state-level priority areas in which arts and education leaders can situate their work: 1) raise student achievement and success; 2) support effective educators and school leaders; 3) transform the teaching and learning environment; and 4) build leadership capacity and knowledge. This Agenda also establishes a five-year aspirational goal: by the year 2020, every young person in America, at every grade level, from pre-kindergarten through grade 12, will have equitable access to high quality arts learning opportunities, both during the school day and in out-of-school time.

AEP was formed in 1995 by the NEA, the U.S. Department of Education, NASAA, and the Council of Chief State School Officers (CCSSO) in response to the *Goals 2000: Educate America Act* ². Support is provided for planning, communications, and collaborative actions by AEP and its member participants. The work of AEP is guided by an advisory committee, made up of representatives from 35 partnering organizations, including state arts agencies. AEP and its partner organizations have led the national movement to establish education standards that include the arts. 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. After being selected through a competitive review process and approved by the National Council on the Arts and NEA Chairman, the Education Commission of the States will assume managerial responsibilities for AEP in 2016.

Research and Program Evaluation

By the end of FY 2016, the NEA's Office of Research & Analysis (ORA) will have implemented the five-year agenda set forth in the NEA's 2012 publication, [How Art Works](#), which includes a "system map" of the U.S. arts ecology. To date, ORA has achieved 77 percent of its stated goals, as outlined in the report. Ongoing and future research projects on the agenda can be divided into three broad categories.

New data collections for public access: By engaging with other Federal agencies and departments such as the U.S. Census Bureau, BEA, NSF, the National Institutes of Health (NIH), and HUD, ORA has created new datasets or arts-related variables that can be analyzed for information about the value and impact of the arts. New datasets include the Annual Arts Benchmark Survey (AABS) of 2013 and 2014; the General Social Survey (GSS) (arts module) of 2012 (to be repeated in 2016); Health and Retirement Study (arts module) of 2014; the American Housing Survey (arts module) of 2015; and the ACPSA. In 2016, the NEA also will support the addition of arts-related questions to the Longitudinal Study of American Youth with the goal of better understanding arts participation during middle school and high school years.

ORA has also:

- Collaborated with HUD to include a supplementary module as part of a planned redesign of the 2015 American Housing Survey. The questions are about people's choice of

² The Goals 2000: Educate America Act (P.L. 103-227) was signed into law on March 31, 1994. The Act provides resources to states and communities to ensure that all students reach their full potential.

*National Endowment for the Arts – Appropriations Request for FY 2017
Overview*

neighborhood relative to the presence of arts/cultural events and activities. Data will be available for analysis this year.

- Required that data management plans and [final research reports](#) be submitted by NEA's *Research: Art Works* grantees. This practice, in keeping with the White House Office of Science & Technology Policy's guidance to Federal agencies, will facilitate prompt availability of NEA-funded research findings as well as, where applicable, raw data for public use.
- Launched a National Archive of Data on Arts & Culture (NADAC) that makes roughly 12 new arts-related datasets available freely to researchers on an annual basis. This resource also hosts assets formerly housed at Princeton University's Cultural Policy & the Arts National Data Archive (CPANDA).
- Generated the online [Arts Data Profile \(ADP\)](#) series on the NEA website, providing "pain-free introductions to arts-related datasets" and brief analyses for the general public. For example, in FY 2015, the agency posted an ADP titled [NEA Arts & Livability Indicators: Assessing Outcomes of Interest to Creative Placemaking Projects](#).

Analyses of the arts' value and impact: In January 2015, ORA issued three reports about arts participation, which investigate behavioral, geographic, and demographic patterns; identify motivations and barriers associated with arts attendance; and reflect upon critical challenges and opportunities in the field of measuring cultural engagement.

- [A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012](#), represents the NEA's most current assessment of how Americans conduct arts activities—whether attending arts events, creating or performing art, reading literature, consuming art via media, or learning art. This report provides exhaustive detail about how arts participation differs by demographic subgroup and by socioeconomic status.
 - A separate online feature, titled "[States of Engagement: Arts Participation by U.S. Geography](#)," shows state, regional, and metro-level variations in involvement by art form. For the first time, moreover, it includes interactive visualization tools (created using the Challenge.gov mechanism) to accompany the data release.
 - Another online feature, titled "[A Matter of Choice? Arts Participation Patterns of Americans with Disabilities](#)," reports for the first time the arts-going and personal arts-creation rates of disabled adults.
- [When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance](#) is the NEA's first national study of reasons and obstacles for going to live visual and performing arts events. Although the agency has conducted surveys of U.S. arts participation since 1982, it has never before asked both why people choose to attend arts events and, if they chose not to attend, what prevented them from doing so.
 - An interactive data-visualization feature, titled "[Why Don't They Come? Characteristics of Interested Non-Attendees of the Arts](#)," permits further exploration of variables beyond those discussed in the report itself.
- [Measuring Cultural Engagement: A Quest for New Terms, Tools, and Techniques](#) summarizes a June 2014 symposium held at the Gallup Headquarters in Washington, DC, in partnership with the United Kingdom's (UK's) Arts & Humanities Research Council. Cultural researchers, practitioners, and policymakers from the U.S., the UK, and other

*National Endowment for the Arts – Appropriations Request for FY 2017
Overview*

countries met to review common assumptions, techniques, and challenges in measuring cultural engagement. The report offers expert guidance on how those measurements can be refined and made more relevant to different stakeholder groups.

In 2016, ORA will publish findings from its Annual Arts Benchmarking Survey, conducted by the U.S. Census Bureau, for the years 2013 and 2014. Concurrently, ORA will initiate data collection for the 2016 AABS and will plan revisions to the Survey of Public Participation in the Arts (SPPA) for 2017. These projects, like those already listed in this section, focus on the "value" that Americans assign to arts participation by attending, creating, and performing art, consuming art via electronic media, reading books and literature, and taking arts classes or lessons. In recent years, the NEA's arts-participation data have populated key "Social Indicators" within the *Analytical Perspectives* document that accompanies the President's budget submission to Congress.

Other NEA research under way that will investigate the impact of the arts on individuals and communities includes:

- For a February 2016 webinar sponsored by a national coalition of public, private, and corporate funders of the arts – Grantmakers in the Arts – present on the NEA's December 2015 research report, *The Arts in Early Childhood: Social and Emotional Benefits of Arts Participation*. This report embodies a literature review and gap-analysis that had been urged by members of the NEA's Interagency Task Force on the Arts and Human Development.
- With the BEA, develop state-level estimates for the U.S. Arts & Cultural Production Satellite Account (about the economic impact of the arts), to be released in FY 2017.
- Produce a report examining the degree to which arts and design organizations are deemed innovative, according to an index derived from the USDA's Rural Establishment Innovation Survey (REIS). Investigate other characteristics of urban versus rural arts/design organizations, and analyze the relationship of arts/cultural venues to the location preferences of innovative businesses.
- Analyze findings from the 2014 Health & Retirement Study to gain an in-depth understanding of older Americans' arts participation and its relationship to health and well-being.
- Continue to fund *Research: Art Works* grant projects supporting, for example, studies of the psychological and physiological effects of arts participation. In FY 2016, the grant application guidelines will be adjusted to encourage research projects that use experimental study designs.
- Support a series of "research incubators" to enable sustained engagement with research projects involving the arts and various disciplines across the social and behavioral sciences.
- Conduct a formal evaluation of the *Our Town* grant program in support of creative placemaking activity.
- Collaborate with the Poetry Foundation to evaluate high school student outcomes associated with participation in *Poetry Out Loud*, the national recitation contest.
- Design a new research agenda for the NEA, to cover the period of FY 2017 to FY 2021.

*National Endowment for the Arts – Appropriations Request for FY 2017
Overview*

- Other NEA research investments in the impact category include the agency's collaboration with DOD to support the *NEA Military Healing Arts Partnership* to evaluate the results of arts therapy in tandem with other treatment modalities.

Strategic research alliances: ORA continues to coordinate the Interagency Task Force on the Arts and Human Development, a coalition of representatives from 19 Federal entities. To date in FY 2015, the NEA has led quarterly public webinars or teleconferences on topics such as “[the visual arts, learning, and coping](#)”—based on research funded respectively by the National Science Foundation and the NEA—and on the palliative effects of poetry and storytelling for Alzheimer’s patients and others with dementia. The webinar on the latter topic was co-hosted by the organization USAgainstAlzheimer’s.

Several previous webinars sponsored by the Interagency Task Force focused on the subject of creativity and human development. Leveraging such knowledge and research advances within cognitive psychology and neurobiology, the NEA cosponsored a working group meeting at the Santa Fe Institute in Santa Fe, New Mexico, to explore research needs for improving public understanding of how creativity works in the brain. The convening resulted in an NEA [research report](#) that offers suggestions for how artists, scientists, and educators might capitalize on exciting new developments in creativity research.

Also in FY 2015, the NEA collaborated with the NIH’s National Center for Complementary and Integrative Health (NCCIH) and Americans for the Arts to support a research convening on the NIH campus in Bethesda, Maryland, on the topic of arts, health, and the military. Similarly, Task Force members representing NCCIH and NIH’s Office of Behavioral & Social Sciences Research (OBSSR) participated in a 2015 conference—cosponsored by ORA—about creativity and the arts, and related research and policy needs for older Americans. The event was timed in line with the 2015 White House Summit on Aging, and feedback will be conveyed to the summit organizers.

In 2016, as part of its Task Force commitments, ORA will produce an online guide to community arts practitioners, academics, and private researchers who want to evaluate arts-based approaches for improving health and well-being. The guide will discuss the concept of community-based participatory research as a strategy for under-resourced arts organizations to partner more effectively with biomedical or behavioral researchers; likewise, the guide will offer practical advice to researchers who aspire to collaborate with arts practitioners in health-related studies. Concurrently, ORA and other Task Force members will explore creation of a web portal that can direct academic researchers and arts/health practitioners to new funding opportunities and grant announcements as they arise across the Federal government.

In the fall of 2015, the NEA, through ORA, became a charter member of the White House’s Committee on Science subcommittee on social sciences and behavioral research. In this capacity, the agency is positioned to strengthen alliances with many other agencies to build and promote arts-related evidence that can benefit more Americans.

*National Endowment for the Arts – Appropriations Request for FY 2017
Overview*

Table 1
Fiscal Year 2017 Request - Appropriations Committee Format
(\$ in thousands)

	FY 2015 Appropriation	FY 2016 Appropriation	FY 2017 Request
Direct Endowment Grants			
Project Support	62,380	63,420	63,906
Challenge America	<u>7,600</u>	<u>7,600</u>	<u>7,600</u>
Subtotal	69,980	71,020	71,506
State & Regional Partnerships			
Basic Plan Support	36,716	37,262	37,517
Underserved	<u>9,937</u>	<u>10,084</u>	<u>10,154</u>
Subtotal	46,653	47,346	47,671
TOTAL PROGRAM	116,633 a/	118,366	119,177
PROGRAM SUPPORT	1,990 b/	1,780	1,950
TOTAL PROGRAM & PROGRAM SUPPORT	118,623	120,146	121,127
SALARIES & EXPENSES	<u>27,398</u> c/	<u>27,803</u>	<u>28,722</u>
TOTAL REQUEST d/	146,021	147,949	149,849

a/ Excludes \$6,714K of FY14 funds carried forward to FY15, and \$1,320K of prior year deobligations carried forward to FY15.

b/ Excludes \$1,824K of FY14 funds carried forward to FY15, and \$44K of prior year deobligations carried forward to FY15.

c/ Excludes \$4,736K of FY14 funds carried forward to FY15, and \$113K of prior year deobligations carried forward to FY15.

d/ Excludes Interagency and Gift funds.

*National Endowment for the Arts – Appropriations Request for FY 2017
Overview*

The National Endowment for the Arts' Strategic Plan Framework for FY2014-2018

MISSION STATEMENT

To strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.

VISION STATEMENT

A nation in which every American benefits from arts engagement, and every community recognizes and celebrates its aspirations and achievements through the arts.

GOAL 1: Support the Creation of Art that Meets the Highest Standards of Excellence

Objective 1.1

Expand the portfolio of American art by investing in projects dedicated to the creation of excellent art.

GOAL 2: Foster Public Engagement with Diverse and Excellent Art

Objective 2.1

Provide all Americans with opportunities for arts engagement by funding projects that create arts experiences.

Objective 2.2

Enable Americans of all ages to acquire knowledge or skills in the arts by funding projects that address lifelong learning in the arts.

Objective 2.3

Strengthen American communities by investing in projects that seek to improve the livability of places through the arts.

GOAL 3: Promote Public Knowledge and Understanding about the Contributions of the Arts

Objective 3.1

Expand and promote evidence of the value and/or impact of the arts by fulfilling a long-term research agenda and by using traditional and social media channels to distribute findings and new information.

Objective 3.2

Increase the domestic and international impact of the arts by establishing strategic partnerships with public and private organizations.

Cross-Cutting Objective 1.1

Ensure that NEA-funded activities reach Americans throughout the country by making awards for projects that address a diverse spectrum of artistic disciplines, geographic locations, and underserved populations.

MANAGEMENT GOAL: Enable the NEA Mission through Organizational Excellence

Objective 1.1

Provide the American people with outstanding service by attracting, maintaining, and optimizing a diverse, creative, productive, and motivated workforce.

Objective 1.2

Be an effective and vigilant steward of public funds by sustaining transparent and efficient grant-making and administrative processes.

Note. The NEA Strategic Plan applies to all Agency activities, and is advanced further by the grant-making and services that result from the NEA's awards to State Arts Agencies and Regional Arts Organizations.

SUPPORT 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 and traditional arts. By awarding organizational grants in the category of art-making, and grants to individuals where permitted, the NEA helps to channel the ingenuity of American artists and fosters leadership in creativity and innovation. In doing so, the NEA contributes to a dynamic, national portfolio that can be enjoyed by present and future generations.

Artworks that result from these projects replenish and rejuvenate America's enduring cultural legacy. With this goal, the NEA 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."

The NEA recognizes that current conditions for arts creation are vastly different from those in 1965, when the NEA was established. Hybrid art forms have emerged; generations of immigrant artists have blazed new idioms of expression; the popular distinction between "highbrow" and "lowbrow" genres has eroded; new movements, like STEAM and the Makers Movement, have arisen; and the rise of new technologies and methods has altered the very processes by which art-making can occur, with implications for more inclusive public participation. The NEA takes such factors into consideration when developing and administering policies and programs.

Against this backdrop, the public appetite for many forms of art-making is as healthy as ever. As mentioned above, technology is a great enabler of arts creation. Data from the 2012 Survey of Public Participation in the Arts (SPPA) show that nineteen percent of American adults in 2012 used electronic media to share art that they themselves had created, edited, or remixed. Large proportions of adults who create music or visual art do so through electronic media, with African Americans being more likely than other racial/ethnic groups to have created or performed their art in this way.³ Arts creation, in many forms, is equally prevalent among urban and rural communities, and among Americans of diverse socioeconomic characteristics. The 2012 SPPA showed that metro residents were more likely to create visual arts, while non-metro residents had higher rates of doing leatherwork, metalwork, woodwork, knitting, and sewing.³

Our budget request reflects our 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.

³ [NEA Research Report #58, A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2102 \(2015\).](#)

National Endowment for the Arts – Appropriations Request for FY 2017
Support the Creation of Art that Meets the Highest Standards of Excellence

II. Funding

We anticipate that in FY 2017 the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$12.6-12.7 million in program funds
Award range: 465-490 grants to be awarded

III. Objectives, Strategies, and Project Examples

Grants for the *Creation of Art* will be awarded for projects expected to advance the objective to “Expand the portfolio of American art by investing in projects dedicated to the creation of excellent art.” Underlying this objective are a number of strategies:

- 1) Fund grants to organizations and, where permitted, to individuals, to support the creation of artworks across a diverse spectrum of artistic disciplines, platforms, and geographic locations.
- 2) Enhance geographic data collection and reporting capabilities to ensure that grants for the purpose of creating art are being funded across the United States.
- 3) Develop and support leadership initiatives that provide opportunities for the NEA to address special artistic or cultural needs – whether field- or geography-based.
- 4) Ensure that NEA application review panelists have the qualifications and expertise necessary to identify projects that meet the highest standards of excellence and can expand the portfolio of American art.
- 5) Maintain a fair and effective panel review process that provides panel members with adequate information to determine which projects meet the highest standards of excellence, and instills confidence in the agency's decision-making process.
- 6) Work efficiently and effectively with the state arts agencies (SAAs) and regional arts organizations (RAOs) to explore strategies that can help the agency fulfill this strategic objective.

A. Strategic Objective 1.1: Expand the portfolio of American art by investing in projects dedicated to the creation of excellent art.

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:

- Commissioning, developing, and producing new work.
- Design competitions and design or cultural planning projects for new arts or cultural spaces or landscapes.
- Workshops or residencies for artists where the primary purpose is to create new art.
- Opportunities for writers and translators to create or refine their work (e.g., Literature Fellowships).

National Endowment for the Arts – Appropriations Request for FY 2017
Support the Creation of Art that Meets the Highest Standards of Excellence

- Projects that employ innovative forms of art-making and design.

Here are some recent examples of grants awarded through the strategic goal to *Support the Creation of Art that Meets the Highest Standards of Excellence*.

In **York, Alabama, Coleman Center for the Arts** received a \$25,000 FY 2015 matching grant to support a community-based public art project. Artist Mark Tribe will engage residents in *Painting York*, a project that will explore collective decision making, contemporary design practices, creative problem solving and civic cooperation in the transformation of the storefronts of downtown York. The artist, along with the general public and business owners, will develop a paint scheme that embodies a collective vision of the town's character.

In **Blue Lake, California, Dell'Arte, Inc.** received a \$10,000 FY 2015 matching grant to support the creation and production of *Tapped Out*. The devised work will recount the water plights of rural California and will be inspired by Goldoni's little-known classic play, *The Ingenious Chambermaid*. Transformed into a 21st-century commedia, the work will be infused (as commedia was) with the vital issues of the day. The project will employ the theater's physical performance style and will include a series of community dialogues and workshops.

In **San Francisco, California, Center for the Art of Translation** received a \$45,000 FY 2015 matching grant to support the publication and promotion of the *Two Lines* annual anthology of world literature, as well as books in translation. Translated from Danish, French, and Czech, the books will be promoted via social media and author/translator tours. The center has been publishing *Two Lines* for 20 years, making international literature available to English readers and building an audience for world writing.

In **Denver, Colorado, Catapult Design** received a \$20,000 FY 2015 matching grant to support the design of a *Navajo Business Toolkit*. The project will interview artisan co-ops, designers, tribal government, and local business owners to learn what they need in a toolkit to help with demystifying the process for establishing a small business on tribal lands for Native American artisans. The project will research and map the business registration process, host a seminar, and publicize and disseminate print and digital versions of the toolkit in both English and Navajo.

In **Madison, Maine, Skowhegan School of Painting and Sculpture, Inc.** received a \$35,000 FY 2015 matching grant to support residencies for emerging artists. Residents will live and work beside established faculty artists. Each participant will receive a dedicated studio, accommodation, and food. Participants also will have access to a sculpture shop, fresco studio, media lab, and an art library. The majority of the participating artists receive full or partial scholarships to offset the cost of tuition.

In **Rockville, Maryland, American Dance Institute** received a \$15,000 FY 2015 matching grant to support the *ADI Incubator* program. This program provides mid- to

National Endowment for the Arts – Appropriations Request for FY 2017
Support the Creation of Art that Meets the Highest Standards of Excellence

late-career contemporary dance choreographers with fully supported week-long production residencies where they can refine new work in advance of a national premiere. Each artist will have unrestricted use of ADI's black box theater, support from production staff and will receive housing, meals, local transportation, photo and video documentation, and a fee to offset the company's expenses. There will be work-in-progress showings or premiere performances at the end of each *ADI Incubator* with the intent to develop new audiences, appreciation of contemporary dance, and to give artists the opportunity to solicit audience feedback. In addition, artists may participate in an educational component, *Inside the Incubator*, where university dance majors are invited to attend rehearsals and participate in a question-and-answer session.

In **Minneapolis, Minnesota, Graywolf Press** received a \$60,000 FY 2015 matching grant to support the publication and promotion of new books of poetry by distinguished American poets, as well as a collection of Chinese poetry in translation. Scheduled authors include Albert Goldbarth, Nick Flynn, Christopher Gilbert, Mary Jo Bang, Tom Sleigh, Kathleen Jamie, Diane Seuss, Tony Hoagland, and John Burnside, as well as a bilingual collection of Liu Xia's poetry, translated by Ming Di and Jenny Stern. The books will be promoted through the *Graywolf Poetry Tour*, which brings together poets for joint readings in cities around the country.

In **St. Paul, Minnesota, Teatro del Pueblo, Inc.** received a \$10,000 FY 2015 matching grant to support the commission and development of a new play by Luis Alfaro. A loose adaptation of *Romeo and Juliet*, the multigenerational story will explore what happens when two people find love despite assumed cultural differences. The play will show the effect of those relationships on others, and how class and race can unify communities. The development phase will include a workshop. The production is designed to extend the theater's reach to Latino and Asian communities, and to build artistic bridges among diverse communities.

In **Saint Louis, Missouri, Metro Theater Company** received a \$10,000 FY 2015 matching grant to support the final development and tour of *Talkin' Trash* by Nicholas Kryah. Inspired by real-life St. Louis 13-year-old entrepreneur Sam Klein, the play portrays the growing relationship between a young boy fascinated with recycling and his reclusive elderly neighbor who is struggling with compulsive hoarding. With its underlying themes of the decay of community and the resulting isolation, community partners focused on mental health and environmental issues will be engaged in the development of the play and the support of the production.

In **Omaha, Nebraska, Bemis Center for Contemporary Arts** received a \$40,000 FY 2015 matching grant to support thematic residencies focused on food production and consumption and related activities. Leading social practice artists such as Mel Ziegler will be invited to produce multidisciplinary art, while the rest of the cohort will come from an open call.

In **Brooklyn, New York, American Opera Projects, Inc.** received a \$20,000 FY 2015 matching grant to support the commission and development of *A Thousand Splendid Suns* by composer Sheila Silver and librettist Stephen Kitsakos. Based on the novel by

National Endowment for the Arts – Appropriations Request for FY 2017
Support the Creation of Art that Meets the Highest Standards of Excellence

Khaled Hosseini, three decades of 20th-century war-torn Afghanistan history are seen through the lives of two Muslim women whose lives intersect through loss and fate in a story that weaves together family, friendship, love, and sacrifice. Workshops will include a performance as well as post-performance talks about women's rights and cultural challenges in the Islamic world. Commissioning workshops with partner organizations will occur at the Studios of Key West in Florida in early 2016 and at the Hudson Area Library in Columbia County, New York, in late 2016.

In **New York, New York, Friends of the High Line** received a \$65,000 FY 2015 matching grant to support the commissioning of a series of public art installations for the High Line Park in New York City. As part of the series *Panorama*, emerging and mid-career artists will be selected to create new work using a broad variety of media, from traditional materials like marble to found objects and assemblages. The artists will manipulate scale, perspective, and context to heighten awareness of the surrounding environment. The art works, installed for one year, will highlight secret vistas and singular views of the constantly shifting cityscape. Community outreach programming will be developed, including field trips for public school students, in-school and after-school partnerships, and informal drop-in activities for families.

In **New York, New York, Shen Wei Dance Arts, Inc.** received a \$20,000 FY 2015 matching grant to support the creation and presentation of a new work by Artistic Director Shen Wei, the revival of major works, and a national tour as part of the company's 15th anniversary. Wei will create a new work for as many as 15 dancers to the music of Carl Orff's *Carmina Burana*. The company's New York City season will feature the revivals of Wei's *Connect Transfer* (2004), *Behind Resonance* (2001), and *Collective Measures* (2013). *Connect Transfer*, *Behind Resonance*, and additional repertory will then tour across the U.S.

In **New York, New York, Storefront for Art and Architecture** received a \$25,000 FY 2015 matching grant to support *Architecture Conflicts*. The program is an international design competition that identifies and examines locations around the world undergoing social and political conflicts. The program will include an opening day symposium, a call for ideas, design submissions, an exhibition featuring the competition winners, and a closing day symposium. *Architecture Conflicts* will investigate the power of architecture in the construction and mediation of social, territorial, and political relations within a community or a region, fostering a critical dialogue within the field around the role of architecture and design in the wake of global conflicts.

In **Durham, North Carolina, Duke University** received a \$45,000 FY 2015 matching grant to support the *From the Archives* initiative. Performing artists will create and premiere new works based on archival materials from the David M. Rubenstein Rare Book and Manuscript Library. Violinist/singer/songwriter Jenny Scheinman will investigate the Depression-era Kannapolis films of H. Lee Waters and will compose a live score for the films. Singer-songwriter MC Taylor will research the photographs of William Gedney and compose a new work based on those photographs. Choreographer Donald Byrd will work with the archives of Rabbi Abraham Joshua Heschel and use the research to inform the creation of a new dance work.

National Endowment for the Arts – Appropriations Request for FY 2017
Support the Creation of Art that Meets the Highest Standards of Excellence

In **Cincinnati, Ohio, Cincinnati Arts Association** received a \$15,000 FY 2015 matching grant to support a commissioning project by Cincinnati-based environmental artist Shinji Turner-Yamamoto (b.1965). A site-specific installation will be created for the Weston Art Gallery using video projection, sound, and two-dimensional sculptural wall panels. Visitors will move from an expansive ground floor to a cavernous underground space encountering the work as if walking on a path. Using natural elements (mist, fog, fossil fragments and crystals), sound, and video, Turner-Yamamoto will create an unfolding soundscape and virtual waterfall that promotes meditation and contemplation. A gallery talk and workshops are planned to complement the installation.

In **Cincinnati, Ohio, Cincinnati Opera Association** received a \$30,000 FY 2015 matching grant to support the premiere of *Morning Star* by composer Ricky Ian Gordon and librettist William Hoffman. Copies of the score are the required final product. Based on the play of the same title by Sylvia Regan, the story of a Jewish mother who brings her four daughters from Russia to New York City for a better life tracks the immigrant experience of the early 20th century through the Triangle Shirtwaist Factory Fire, World War I, and the Great Depression. The opera explores themes that include political ideology, social justice, race, religion, and cultural identity. The creative team included conductor Christopher Allen, director Ron Daniels, and soprano Twyla Robinson. Performances were held in June and July 2015 at Music Hall.

In **Cleveland, Ohio, Professional Flair, Inc. (aka The Dancing Wheels Company & School)** received a \$15,000 FY 2015 matching grant to support the creation and presentation of a full-length concert and national tour. The project will celebrate Dancing Wheel's 35th anniversary season, as well as the 25th anniversary of the signing of the Americans with Disabilities Act (ADA). The company will partner with Ohio Dance and VSA Ohio to commission as many as five choreographers to create new works. Two of the works will be choreographed by Catherine Lambert and Mark Tomasic. The other three choreographers will be selected by an adjudication process. The company plans to tour the new works to multiple locations throughout the U.S. as part of each state's ADA celebrations.

In **Portland, Oregon, Portland Playhouse** received a \$20,000 FY 2015 matching grant to support *How to End Poverty in 90 Minutes*. The theater performance, public discourse, and interactive forum will be conceived by Michael Rohd and produced in collaboration with Sojourn Theatre. The work will incorporate brief fictional and documentary narratives, and will be devised in consultation with local nonprofits, service providers, government agencies, and community organizations.

In **Charleston, South Carolina, College of Charleston** received a \$40,000 FY 2015 matching grant to support an artist residency and exhibition of works by African-American vernacular sculptor Lonnie Holley, along with an accompanying catalogue. Taking place at the Halsey Institute of Contemporary Art, the project includes an exhibition of several dozen of Holley's works, a site-specific installation using found materials from the Charleston area, and the production of a documentary video.

National Endowment for the Arts – Appropriations Request for FY 2017
Support the Creation of Art that Meets the Highest Standards of Excellence

Additional activities include a public concert with local musicians, an artist's talk, and educational workshops for the community.

In **Memphis, Tennessee, Ballet Memphis Corporation** received a \$10,000 FY 2015 matching grant to support the presentation of a new work titled *I Am*. The work will include four original pieces titled *I Am Woman*, *I Am Man*, *I Am Child*, and *I Am*. *I Am* will explore themes of self-definition, equality, and human value that have roots in the Civil Rights Movement and are still relevant today. *I Am Woman* will be choreographed by Gabrielle Lamb, *I Am Man* will be choreographed by Reggie Wilson, *I Am Child* will be choreographed by Julia Adam, and *I Am* will be choreographed by Ballet Memphis dancer Steven McMahon.

In **Salt Lake City, Utah, Utah Symphony & Opera** received a \$10,000 FY 2015 matching grant to support the performance of a new orchestral work by American composer Augusta Read Thomas. World premiere performances of the work, titled *EOS for Orchestra*, will be conducted by Music Director Thierry Fischer at Abravanel Hall in Salt Lake City and at Weber State University in Ogden. The composer, with Artistic Director Anthony Tolokan, will participate in artist lectures prior to each performance. An online blog post written by Clovis Lark, the orchestra's librarian and longtime colleague of Thomas, during the week before the premiere performances will feature more information about the work and a listener's guide.

In **Dorset, Vermont, Dorset Theatre Festival** received a \$10,000 FY 2015 matching grant to support the *New Play Development Program*. The program will mentor playwrights in the development of new plays from conception to production. Emerging and established playwrights will be provided with support and structure within the bounds of a new works incubator that will focus on nurturing new voices and engaging the community in the artistic process.

In addition to the direct grant examples above, some of the funds awarded through our partnership agreements with the SAAs & RAOs are also expected to support the expansion of America's portfolio of art.

NEA Literature Fellowships

The Arts Endowment recognizes promising and mid-career writers, poets, and translators with NEA Literature Fellowships that enable them to set aside time for writing and research. NEA Literature Fellowships in creative writing are the agency's most competitive funding category; in FY 2016, 37 of the 1,919 creative writing fellowship applicants (just 2%) will be funded. 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. This program operates on a two-year cycle with fellowships in prose available in one year and fellowships in poetry available the next.

National Endowment for the Arts – Appropriations Request for FY 2017
Support the Creation of Art that Meets the Highest Standards of Excellence

NEA Literature Fellowships also are awarded for translation projects. As one of the Nation's most significant supporters of literary translation, the NEA provides 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.

Here are some recent examples of Literature Fellowships:

In **Beacon, New York, Jeffrey R. Young** received a \$25,000 FY 2015 literature translation fellowships grant to support the translation from the Chinese of *City Gate Open Up*, a lyrical autobiography by poet Bei Dao. The recipient of numerous international awards and shortlisted for the Nobel Prize for many years, Bei Dao is the author of seven poetry collections. This project aims to translate the lyrical prose memoir of his childhood and adolescence in Beijing, where he was born in 1949. It is a book not only of the poet as a child, but of the wondrous metropolis itself, coming alive through the luminous memories of its neighborhoods and residents, gardens, and temples, schools and music and vibrant ways of life. Since the Tiananmen Square Massacre in 1989, Bei Dao had been living in forced exile, moving from country to country, forbidden by the Chinese government to return to his homeland. The compulsion to write this book began in 2001, when Bei Dao was allowed back into China to see his sick father. Jeffrey Young is a translator, poet, and editor. He works at *The New York Review of Books* and for New Directions Publishing. His publications include *Vanishing-Line* (Graywolf Press, 2011) and *An Aquarium* (Graywolf Press, 2008), as well as *June Fourth Elegies* (Graywolf Press, 2012), a translation of Liu Xiaobo's poetry.

In **Mount Vernon, Ohio, Katherine M. Hedeem** received a \$12,500 FY 2015 literature translation fellowship grant to support the translation from the Spanish of selected poems by Ecuadorean poet Jorge Enrique Adoum. *Disinterred Love: Poems, 1949-2009* is a translation project that encompasses sixty years of poetry by Jorge Enrique Adoum (1926-2009), Ecuador's leading intellectual of the 20th century, hailed by Pablo Neruda as the best poet of his generation in Latin America. Despite his many prestigious international literary awards, Adoum's work is unknown in the English-speaking world. Of Lebanese descent, Adoum was a journalist and professor, and worked at a variety of cultural institutions. Word play, neologisms, and the juxtaposition of different social and cultural registers mark his poetry. Katherine Hedeem is an Associate Professor of Spanish at Kenyon College and co-editor of a series of Latin American poetry in translation for Salt Publishing. Her latest translation publications are *Thaw* (Arc Publications, 2013), a recent poetry collection by Victor Rodriguez Nunez, and *Every Good Heart Is a Telescope: Early Poems* (Toad Press, 2013), a chapbook of Rodriguez Nunez's early poetry.

In **South Burlington, Vermont, Major Jackson** received a \$25,000 FY 2015 literature fellowship grant. He was awarded his fellowship based on his collection of poems titled *Mighty Pawns*, which address a range of topics including the art of poetry, online

dating, love, war, as well as child soldiers in Dadaab, the United Nations refugee camp in East Kenya.

In **Milwaukee, Wisconsin, Brittany Cavallaro** received a \$25,000 FY 2015 literature fellowship grant. She was awarded her fellowship based on her collection of poems titled *Apologia*, which draws on Victorian ephemera and diction while exploring a contemporary relationship's dissolution.

In addition to the direct grants funded within this strategic goal, the NEA recognizes outstanding achievement in the arts through lifetime honors such as the *NEA Jazz Masters Fellowships* and the *NEA National Heritage Fellowships*.

NEA Jazz Masters Fellowships

The NEA celebrates jazz as America's truly indigenous musical art form through its [*NEA Jazz Masters*](#) initiative. Every year since 1982, the NEA has honored living legends with the *NEA Jazz Masters* award in recognition of their outstanding contributions to jazz.

Since the initiative's inception, 140 awards have been presented to distinguished figures in the American jazz community, including performers such as Count Basie, Carla Bley, Anthony Braxton, Dave Brubeck, Gary Burton, Candido Camero, Ornette Coleman, Miles Davis, Ella Fitzgerald, Dizzy Gillespie, Charlie Haden, Lionel Hampton, Herbie Hancock, Keith Jarrett, Sheila Jordan, Lee Konitz, the Marsalis Family, Sonny Rollins, and Nancy Wilson; as well as jazz advocates including Dan Morgenstern, Wendy Oxenhorn, and Rudy Van Gelder.

NEA Jazz Masters are selected from nominations submitted by the public. Awardees receive a one-time fellowship in the amount of \$25,000 and are honored at a live public broadcast and webcast ceremony and concert. One hundred ninety five nominations were considered for the four 2016 *NEA Jazz Masters Fellowships*.

The NEA has created numerous multi-media online and print resources to support the *NEA Jazz Masters* initiative, including:

- NEA Jazz Masters [Video Tributes](#), archived webcasts of NEA Jazz Masters awards concerts, and highlights of NEA Jazz Masters panel discussions;
- [NEA Jazz Moments](#) comprising more than 320 downloadable, license-free audio shorts (with transcripts), including interview clips and musical excerpts featuring *NEA Jazz Masters*;
- [Podcasts](#) featuring over 30 *NEA Jazz Masters* as well as other jazz musicians, and field experts;
- [Interviews](#) with more than 45 *NEA Jazz Masters*; and
- [The NEA Jazz Masters publication](#), an annually produced digital and print brochure showcasing the incoming class of honorees.

National Endowment for the Arts – Appropriations Request for FY 2017
Support the Creation of Art that Meets the Highest Standards of Excellence

In addition, the NEA has supported the *Smithsonian Jazz Oral History Program* at the National Museum of American History, an unprecedented effort to document the lives and careers of *NEA Jazz Masters*. On a dedicated public-facing Smithsonian Jazz webpage, the featured materials include full transcriptions of 93 extended interviews, photo portraits, and audio clips highlighting individual Jazz Masters' first experiences with music; education and journeyman years; and their unique personal and professional experiences in the world of jazz.

NEA National Heritage Fellowships

The [*NEA National Heritage Fellowships*](#) were established in 1982 to recognize lifetime achievement, artistic excellence, and significant contributions to our Nation's folk and traditional arts heritage. The NEA annually awards these one-time-only Fellowships of \$25,000, the highest form of Federal recognition for folk and traditional artists. Since its beginning, the NEA has awarded 404 National Heritage Fellowships to master traditional artists working in more than 200 distinct art forms from every state in the union, including bluesman B.B. King, Cajun fiddler and composer Michael Doucet, sweetgrass basketweaver Mary Jackson, cowboy poet Wally McRae, gospel and soul singer Mavis Staples, Okinawan dancer Lynne Yoshiko Nakasone, and bluegrass musician Bill Monroe. *NEA National Heritage Fellowship* recipients are nominated by the public; judged by a panel of experts in folk and traditional arts on the basis of their continuing artistic accomplishments and contributions as practitioners and teachers; and are honored at an awards ceremony on Capitol Hill. [Profiles](#) and [photos](#) of the Fellows are available on the NEA's website, along with [audio and video samples](#) of their work.

IV. Expected Performance

This performance plan is based on the agency's FY 2014-2018 Strategic Plan. Clear performance indicators, prior year data, current status, and next year's targets and timeline have been provided below for each strategic objective. Please note that throughout this document, data are reported through FY 2015 unless otherwise noted. One notable exception is that the most recent data available from grantees' Final Descriptive Reports (FDRs) are from FY 2014 or earlier. Note that for performance measures introduced in FY 2014, historical data may not be available.

Strategic Objective 1.1: Expand the portfolio of American art by investing in projects dedicated to the creation of excellent art.

A. Measuring Performance

To assess performance on this strategic objective, the NEA has pilot-tested a process of conducting an independent review of the extent to which artistic excellence is achieved in projects that have been funded primarily for the purpose of creating art. In doing so, the NEA will learn more about the ways in which different kinds of programs, processes, and activities help the agency meet this objective.

National Endowment for the Arts – Appropriations Request for FY 2017
Support the Creation of Art that Meets the Highest Standards of Excellence

B. Performance Goal

<i>Performance Indicator</i> Percent of Awards that Result in the Creation of Excellent Art	
<i>Prior Year(s) Target and Timeframe</i>	
<p>In FY 2013, the NEA developed a pilot test of a Post-Grant Review (PGR) process that uses independent experts to gauge the level and nature of excellence achieved in grants awarded primarily for the purpose of creating art. This pilot test was intended to aid in the design and implementation of a never-before attempted method for reviewing the work funded by NEA grants.</p> <p>The pilot test was completed in FY 2014. The pilot involved reviews of work products and final reporting from 20 grants in each of three pilot disciplines. The study used 4-5 external reviewers per artistic discipline, and three sets of criteria for assessing the excellence of the NEA-funded projects.</p> <p>A final report from this pilot project was presented to senior leadership at the agency. The report spelled out the lessons learned and the key challenges that must be addressed if the NEA were to move forward in measuring its performance on the strategic objective of investing in projects dedicated to the creation of excellent art.</p>	
<i>Current Status</i>	
<p>Following presentation of the pilot results to new NEA leadership in late FY 2014 and early FY 2015, the agency decided not to pursue PGR as a data-collection strategy for performance measurement. This decision stemmed not from the PGR pilot data—which translated into favorable reviews of the excellence level of NEA grant projects—but rather from three factors: 1) the difficulty of obtaining from NEA grantee organizations the types of work-products that were deemed suitable for reliable and replicable assessments; 2) the opinion of all participating staff directors that the process ultimately did not assist the NEA in making prospective decisions about funding works of artistic excellence; and 3) the administrative burden required to implement this program.</p>	
<i>Next Year Target and Timeframe</i>	
<p>To support this performance goal, the NEA will pilot a new performance indicator for its FY 2018 annual performance plan. The Office of Research & Analysis will oversee the effort.</p>	

C. Other Indicators

As the NEA revises its performance indicator for this goal, the agency will rely heavily on other indicators to provide a sense of the impact of funded *Creation* projects.

<i>Contextual Indicator</i> Average Panel Score for Creation Projects	
<p>The NEA's grant application panel review process relies upon the assistance of citizen panelists from around the country, including both experts in their fields and laypersons, to score the grant applications received by the NEA. In FY 2014, the NEA began analyzing data from these panels to provide a contextual understanding of the pool of applications that the NEA has received for grants whose primary purpose is the creation of art. This exercise also shed light on the extent to which</p>	

National Endowment for the Arts – Appropriations Request for FY 2017
Support the Creation of Art that Meets the Highest Standards of Excellence

NEA awards reflect the panelists' assessment of the prospects for an applicant's project to achieve artistic excellence.

The table below shows the summary of these analyses and illustrates both the depth of the NEA's review process—almost 3,000 independent scores were received for applications of this type—and the fidelity of the final award decision to the panelists' judgment. In every single discipline, the average citizen panelist score for those applicants that received an award was significantly higher than the average score for those applicants that were rejected.

FY 2014: Average Panel Scores* Applicants with Primary Goal of Creation of Excellent Art, by Artistic Discipline			
	Number of Scores	Awarded	Rejected
Artist Communities	240	8.1	6.7
Dance	549	7.8	6.1
Design	103	8.1	6.7
Folk & Traditional Arts	49	8.2	5.8
Literature	260	8.1	6.5
Local Arts Agencies	10	N/A	6.6
Media Arts	425	8.3	6.1
Museum	2	N/A	6.6
Music	257	8.1	6.3
Opera	110	7.8	6.8
Presenting	52	7.7	6.7
Theater & Musical Theater	466	7.9	6.1
Visual Arts	365	8.0	6.5
Total	2,888	8.0	6.4

*Scores range from 1-10, with 10 being the highest possible score.

The following table illustrates the agency's response to public demand for *Creation* grants. Where actual performance data are unavailable, projected ranges have been established based on past performance.

<i>Contextual Indicators</i> <i>NEA Direct Awards – Creation</i>				
	<i>Input Indicator</i>	<i>Output Indicators</i>		
Fiscal Year	# of Applications Received for Creation Projects	# of Awards Made for Creation Projects	\$ Amount of Awards Made (in millions)	\$ Amount of Matching Funds (in millions)
2013 Actual	2,063	431	\$12.4	\$116.5
2014 Actual	2,300	500	\$12.7	\$122.9
2015 Actual	2,553	465	\$12.1	\$140.8
2016 Projected	2,600 - 2,740	475 – 500	\$13.0 - \$13.1	\$151 - \$153
2017 Projected	2,545 - 2,685	465 - 490	\$12.6 - \$12.7	\$146 - \$148

FOSTER PUBLIC ENGAGEMENT 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.

Artworks and audiences come together to create an experience that is unique, memorable, and life-affirming. Americans connect with art by, among other things, attending music, dance, and theater performances; by touring architectural sites and art exhibits; by reading works of literature; and by enjoying artworks through electronic and digital media. The NEA, through its programmatic activities, provides diverse opportunities for Americans to have profound and meaningful arts experiences.

Americans also participate in the arts through a variety of learning opportunities. NEA research has identified arts education as the single best predictor of a person's arts participation patterns throughout life.⁴ By helping to foster public appreciation and understanding of various art forms, genres, and artistic traditions, as well as opportunities to participate in the creation of art, the NEA will build public capacity for creativity and innovation, and for lifelong participation in the arts.

Art makes an impact on individual lives, but also on neighborhoods, towns, and cities. Artists, arts workers, and arts industries play a critical 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. They can also 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. In recognition of these benefits, the NEA will support projects that integrate the arts with strategies to improve the livability of communities.

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 and traditional arts, literature, media arts, museums and visual arts, music and opera, presenting and artist communities, and theater and musical theater.

⁴ For example, see NEA Research Report #52, [*Arts Education in America: What the Declines Mean for Arts Participation*](#) (2011).

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

II. Funding

We anticipate that in FY2017, the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$54.3-54.4 million in program funds

Award range: 1,675-1,700 grants to be awarded

III. Objectives, Strategies, and Project Examples

Grants supporting the strategic goal to *Foster Public Engagement with Diverse and Excellent Art* will be awarded for projects expected to advance at least one of the three objectives described in this section. Underlying these objectives are a number of strategies, such as:

- 1) Fund grants to provide engagement with artistic excellence across a diverse spectrum of artistic disciplines and geographic locations.
- 2) Fund grants to provide Americans of all ages with arts learning opportunities across a diverse spectrum of artistic disciplines, learning environments, and geographic locations.
- 3) Fund grants to strengthen communities across a diverse spectrum of artistic disciplines and geographic areas, including programs that support communities nationwide with arts engagement, cultural planning, and design projects.
- 4) Encourage diverse and multiple partnerships as a tool for enhancing the effectiveness and impact of funded projects.
- 5) Enhance geographic data collection and reporting capabilities to ensure that grants for the purposes of providing engagement with artistic excellence, providing opportunities for Americans of all ages to acquire knowledge or skills in the arts, and strengthening communities through the arts are being funded across the United States.
- 6) Develop and support leadership initiatives that provide opportunities for the NEA to address special artistic or cultural needs – whether field- or geography-based.
- 7) Ensure that NEA panel review members have the qualifications and expertise necessary to identify projects that can engage the public with diverse and excellent art.
- 8) Maintain a fair and effective panel review process that provides panel members with adequate information to determine which projects meet the highest standards of excellence, and instills public confidence in the agency's decision-making process.
- 9) Work efficiently and effectively with the state arts agencies (SAAs) and regional arts organizations (RAOs) to explore strategies that can help the agency fulfill these strategic objectives.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

A. Strategic Objective 2.1: Provide all Americans with opportunities for arts engagement by funding projects that create arts experiences.

Artists, 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 or mobile devices and the Internet – whether sampling a video clip, curating a playlist, or downloading a blog entry about graphic art.

Recent NEA research shows flat or reduced rates of attendance at certain types of live arts events (e.g., classical music, jazz, theater, ballet, and opera).

Arts events at schools and religious institutions, meanwhile, are drawing large numbers of unique audience members, as are outdoor fairs and festivals. Similarly, other informal activities – including personal exhibits/displays and performances of artworks – and greater exposure to online arts experiences, provide for more customized arts experiences and opportunities to combine art with social networking. Through these activities, Americans find a greater degree of interactivity than they often find in traditional arts venues.

NEA programming must be responsive to the changing landscape of the arts and arts participation. It is no longer sufficient to simply provide access to artistic works of high quality; the agency will also reward innovative strategies and models for actively engaging the public directly with such experiences.

Likewise, the NEA is charged with helping to preserve America’s great artistic traditions in all their diversity – and it also has a responsibility to bring those works and artistic practices into diverse populations and thereby stimulate new discoveries for all people. This emphasis on art “delivery” systems is entirely in keeping with a new generation of arts audiences.

Below is a list of representative project activities that may be supported by grants awarded to provide all Americans with opportunities for arts engagement:

- Exhibitions, performances, concerts, and readings.
- Film screenings.
- Touring and outreach activities.
- Restaging of repertory and master works of historical significance.
- Art fairs and festivals.
- Documentation, preservation, and conservation of artwork.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

- Public programs that raise awareness of arts programming and cultural heritage.
- Broadcasts on television or radio; video games; mobile apps; live streaming, audio- and video-on-demand, podcasts, digital audio files, or other digital applications.
- Design charrettes.
- 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.
- Projects that enable the public to interact with electronic art.
- Projects that bring artists to work directly with a community.

Here are some recent examples of grants awarded through the strategic goal to *Foster Public Engagement with Diverse and Excellent Art* that will provide all Americans with opportunities for arts engagement by funding projects that create arts experiences.

In Juneau, Alaska, Juneau Jazz & Classics, Inc. received a \$15,000 FY 2015 matching grant to support the *Juneau Jazz & Classics Festival*. Programming includes free and ticketed blues, classical, and jazz events in venues throughout Juneau and surrounding areas including school auditoriums, native villages, and restaurants. The festival will open with the Count Basie Orchestra. Confirmed artists-in-residence are jazz trumpeter and vocalist Bria Skonberg with her quintet as well as the WindSync wind quintet. Festival musicians will visit schools to coach band and orchestral ensembles and perform at school assemblies. The festival musicians also will jam with student and local adult musicians.

In Sitka, Alaska, Sitka Summer Music Festival Inc. received a \$20,000 FY 2015 matching grant to support a touring and outreach project in cities and rural towns of Alaska. The festival brings professional musicians from around the world to Alaska each year to rehearse and perform in small ensembles in as many as 25 concerts and more than 40 educational and community outreach activities. Covering more than 586,000-square miles, the project will reach the communities of towns such as Anchorage, Fairbanks, Hoonah, Kiana, Kotzebue, Sitka, and Soldotna. Community populations range from approximately 375 people in Kiana to more than 300,000 in Anchorage.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

In **Siloam Springs, Arkansas, John Brown University** received a \$10,000 FY 2015 matching *Challenge America* grant to support *Giving Voice: A Festival of Writing & the Arts*. The rural, multidisciplinary festival is intended to serve economically disadvantaged high school students from Oklahoma, Missouri, and Arkansas. The project will include panels, free public readings, and artist-led workshops covering nonfiction, fiction, poetry, songwriting, media arts, and other art forms. The festival will bring together artists including poet Benjamin Myers, fiction author Jonathan Friesen, nonfiction author Andrea Dilley, and songwriter Sara Groves.

In **Phoenix, Arizona, Ballet Arizona** received a \$35,000 FY 2015 matching grant to support *Ballet Under the Stars*, a free outdoor performance series in local parks throughout the Phoenix metropolitan area. The company will perform classical and contemporary ballet works at each performance. In addition, children from local elementary schools who have worked with Ballet Arizona dancers through the *Class Act* program will showcase a short dance piece during each intermission. The intention behind the program is to make ballet accessible to individuals from underserved communities who may not be able to attend live ballet performances.

In **Beverly Hills, California, Academy Foundation** received a \$45,000 FY 2015 matching grant to support the preservation, restoration, and digitization of Robert M. Young's film *The Ballad of Gregorio Cortez*. Centered on the story of the 1901 Texas search for Mexican-American folk hero Gregorio Cortez, the film is notable for its simultaneous storytelling as a Western and as a "corrido," or Mexican folk ballad. Filmed in the 1980s, *The Ballad* is also significant in its use of English and Spanish dialogue without subtitles, allowing the audience to experience the struggles of multicultural interactions and misunderstandings. Once restored, the film is scheduled to be screened for a wide audience through an initiative that explores the artistic connections between Los Angeles and Latin America.

In **Corona, California, City of Corona, California** received a \$10,000 FY 2015 matching grant to support the *Concerts on the Green*. The annual concert series held on the Historic Civic Center campus will feature a variety of regional artists and musical genres, such as Latin jazz, rhythm and blues, rock and roll, and country. Local arts groups will be invited to perform as part of each show's pre-performance entertainment to highlight local talent.

In **Eureka, California, Ink People, Inc.** received a \$25,000 FY 2015 matching grant to support the *DreamMaker Program*. An arts incubator program that fosters community cultural development, the program offers nonprofit management and leadership training for leaders of community- and artist-initiated projects using any artistic discipline to address and provide solutions for community challenges. Shared resources, emerging leaders training, technical assistance, administrative support, and individualized coaching comprise the package of services. The *DreamMaker Program* serves the communities of far northwestern California.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

In **Modesto, California, Gallo Center for the Arts, Inc.** received a \$10,000 FY 2015 matching *Challenge America* grant to support *Mariachi Girl*, a new, bilingual, family-friendly musical about gender identity and the performance of mariachi music. Intended to serve Latino youth, the project will include free mariachi workshops led by conductor, vocalist, and mariachi music educator Ricardo Campero. Question-and-answer sessions featuring the cast, production team, and director will occur after performances.

In **Monterey, California, Monterey Jazz Festival** received a \$40,000 FY 2015 matching grant to support the 58th annual *Monterey Jazz Festival*. Renowned and emerging artists appeared in more than 85 performances on multiple stages. Ancillary festival programming included jazz-focused panel discussions, films, exhibits, and artist interview sessions. Commission Artist Ambrose Akinmusire premiered *The Forgotten Places*. NEA Jazz Master Chick Corea was selected as the Showcase Artist. Jazz at Lincoln Center Orchestra, the 2015 Artist-in-Residence, worked year round with young musicians in performances and clinics at the *Next Generation Jazz Festival*; *MJF Summer Jazz Camp*; and the Monterey Jazz Festival.

In **Oakland, California, Project Bandaloop** received a \$20,000 FY 2015 matching grant to support the restaging of BANDALOOP's *Crossing*, by Artistic Director Amelia Rudolph. *Crossing* is a site-specific wilderness performance that stages dances in remote locations in the Sierra Nevada range, from the Dana Plateau in the east, across the Yosemite high country to Mt. Watkins above Yosemite Valley in the west. Led by Artistic Director Amelia Rudolph, the restaging of the company's seminal dance piece will bring work made in the isolated backcountry to urban audiences by integrating filmed dances into a multimedia performance anchored on the Great Wall of Oakland in California. In addition, the company will develop a companion electronic piece for sharing through social media and presentation in the classroom.

In **San Francisco, California, Youth Speaks** received a \$40,000 FY 2015 matching grant to support the *Brave New Voices Festival*. The festival will include the International Youth Poetry Slam, performances, writing and performance workshops, and town hall discussions. The event also will feature professional development for emerging arts leaders, arts educators, and classroom teachers. Youth Speaks will gather teen poets and spoken-word artists from around the country for the festival. The organization also plans to subsidize the housing, food, local travel, and festival costs for approximately 600 festival participants.

In **San Jose, California, ZeroOne – The Art and Technology Network** received a \$40,000 FY 2015 matching grant to support *2015 ZERO1 Biennial Cloud Life*. The festival is a contemporary arts festival showcasing new work at the nexus of art and technology. The *ZERO1 Biennial* will be the fifth iteration of the festival and will investigate the social implications of the digital space known as "the cloud." Featuring new and existing work by local, national, and international artists, the

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

biennial will include an exhibition at the *ZERO1 Garage*; an online platform featuring "cloud-based" art; a digital publication to expand the reach of the biennial; and exhibitions, performances, and events in collaboration with partners in the Bay Area.

In **Honolulu, Hawaii, University of Hawaii at Manoa** received a \$10,000 FY 2015 matching grant to support the *Asia Pacific Dance Festival*. The multi-week, biennial festival focuses on providing access to, support for, and enhanced understanding of dance throughout the Asia-Pacific region. The festival will feature classes, workshops, public forums, performances, and outreach activities. The festival affords new connections between participants and local communities, bringing performing groups to Hawaii that are relevant to their heritage. Local dancers perform with internationally recognized artists, and there are opportunities for sharing information and challenging and enriching perspectives on dance and how it is embedded in the culture.

In **Boise, Idaho, Log Cabin Literary Center, Inc.** received a \$10,000 FY 2015 matching grant to support *Readings & Conversations*, an annual lecture and discussion series featuring established authors. The Cabin is the only venue within 300 miles that provides consistent opportunities for community members to engage with distinguished writers. At least two of the visiting writers also will visit classrooms in low-income districts, alternative high schools, and juvenile detention facilities.

In **Chicago, Illinois, University of Illinois at Chicago** received a \$20,000 FY 2015 matching grant to support the *Latino Art Now! Virtual Gallery*, a technology platform project. The permanent online gallery will feature an Avatar 3D virtual space that will showcase a survey of Latino/Latin American art produced in Chicago from the 1930s to the present. Harnessing the latest digital technology developments with research, knowledge, and education in arts and culture, the virtual gallery will serve as an interactive learning environment and online educational resource for middle and high school students and teachers.

In **Indianapolis, Indiana, Dance Kaleidoscope** received a \$10,000 FY 2015 matching grant to support the presentation of *Remembrances*, a ballet in memory of victims of the Holocaust. *Remembrances* was originally created in 2001 by choreographer David Honigbaum, a former Dance Kaleidoscope dancer. Honigbaum was inspired to create the work after hearing the story of Indianapolis resident Michael Vogel, who survived Auschwitz. The ballet portrays the events of the Holocaust through one family. It blends elements of ballet and modern dance, contains taped interviews of Holocaust survivors, movement imagery, and is set to music that is a mix of classical and contemporary. The work will be performed during Dance Kaleidoscope's fall opening concert at Butler University's Clowes Memorial Hall and will include extensive outreach to central Indiana middle and high school students.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

In **Indianola, Iowa, Des Moines Metro Opera, Inc.** received a \$20,000 FY 2015 matching grant to support the *Opera Iowa Educational Touring Troupe*. The program will engage artists to reach students in underserved, rural, Midwestern schools. For elementary school students, the program's 2015-16 repertoire selection will feature John Davies' *Billy Goats Gruff*, a story addressing bullying. The program repertoire for middle school and high school students will focus on Rossini's *Cinderella* in a condensed version that will be staged with piano accompaniment. Residencies will begin with training materials for teacher preparation and arts learning workshops with the troupe and students and conclude with an opera performance and follow-up educational activities.

In **Maize, Kansas, Chamber Music at the Barn, Inc.** received a \$10,000 FY 2015 matching grant to support a residency by composer, conductor, and music commentator Robert Kapilow. In addition to public performances, the residency will include lecture-demonstrations for as many as 60 string students attending an area summer string program for African-American youth from the inner-city and for students in the Wichita Youth Symphony. Educational activities also will take place for youth and adults in low-income urban recreation centers.

In **Danville, Kentucky, Pioneer School of Drama Pioneer Playhouse** received a \$15,000 FY 2015 matching grant to support *Voices Inside: The Northpoint Prison Writing and Performance Project*. The program will provide workshops for inmates conducted by theater professionals. These sessions will offer opportunities for self-expression and will enhance the inmates' communication skills. Activities will culminate in a performance of original works by the inmates.

In **Louisville, Kentucky, Clifton Cultural Center, Inc.** received a \$15,000 FY 2015 matching grant to support *Louisville Heritage Project*, a series of concerts featuring cultural traditions from the U.S. and around the world. The educational impact of the concerts will be enhanced through community engagement activities--in-school performances, film screenings, and lectures, among others--all related to the artists and cultures they represent. Tentative performers include NEA National Heritage Fellows Eddie Pennington, the Holmes Brothers, and Michael Doucet.

In **Whitesburg, Kentucky, Appalshop, Inc.** received a \$40,000 FY 2015 matching grant to support programming highlighting the Appalachian field recordings of Alan Lomax. The Appalshop Archive will make copies of audio and video recordings, as well as photographic documentation, made by Alan Lomax during his visits to central Appalachia available to the public through a website, podcasts, and radio programming. Additionally, a series of concerts featuring artists recorded by Lomax or influenced by his recording will be presented.

In **Baton Rouge, Louisiana, Arts Council of Greater Baton Rouge, Inc.** received a \$30,000 FY 2015 matching grant to support the *River City Jazz Masters* concert season and the companion pay-what-you-can series, *The Jazz Listening Room*. Artists to be programmed for the *River City Jazz Masters* series will each

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

present a public performance, a free performance for a school audience, and a master class or lecture-demonstration for students. Artists under consideration for the *Jazz Masters* series include Cyrus Chestnut, Sean Jones, John Pizzarelli, and David Sanborn. *Jazz Listening Room* concerts featuring emerging American jazz acts will be presented to the public in an intimate cabaret setting, with additional outreach activities designed to grow appreciation of jazz in the region.

In New Orleans, Louisiana, Arts Council of New Orleans received a \$40,000 FY 2015 matching grant to support *LUNA Fete (Light Up NOLA Arts)*. A public, large-scale light and video-mapping event modeled after Lyon, France's *Fete des Lumieres*, the arts council will contract interactive multimedia art studio Ocubo (founded by artists Nuno Maya and Carole Purnelle) to co-create a light projection at the Ashe Cultural Center Theater. The proposed large-scale interdisciplinary work will include illumination, video-mapping, motion graphics, and a sound score. The project is intended to advance the New Orleans contemporary art sector and to serve as a catalyst for local community engagement.

In Portland, Maine, Portland Opera Repertory Theatre received a \$15,000 FY 2015 matching grant to support PORTopera's new production of Verdi's *Aida* and accompanying *FILMfest* for young filmmakers. The new production will be brought to life by a creative team that may include stage director Dona Vaughn, conductor Stephen Lord, costume designer Millie Hiibel, and Tony Award-winning set and lighting designer Christopher Akerlind. Young filmmakers will choose one of six musical themes from the opera and will work with a writer and musician to use the music as the inspiration to create a short film of their own. The films will be juried and screened in mid-2015 at a Portland theater. Performances at the Merrill Auditorium and related project activities will occur in summer 2016.

In Rockland, Maine, William A. Farnsworth Library & Art Museum, Inc. received a \$40,000 FY 2015 matching grant to support an exhibition of the works of artists Edward Hopper and Andrew Wyeth. The project will present pairings of the work of two American artists who sought to redefine realism in contrast with prevailing languages of abstraction. The project will explore the nature of the relationship between Hopper and Wyeth, including the commonalities of their subjects, artistic training, painting styles, public perceptions, and their legacies. The exhibition will be accompanied by a catalogue and related programming.

In Fort Washington, Maryland, Cambodian-American Heritage, Inc. received a \$10,000 FY 2015 matching grant to support instruction in the Cambodian traditional arts culminating in a public performance. Skilled Cambodian traditional arts teachers, including NEA National Heritage Fellows Madame Sam-Oeun Tes and Master Chum Ngeek, will offer an intensive instructional program of selections from the Cambodian classical and folk dance repertoire, as well as an instructional program of representative selections of traditional Cambodian music. At the conclusion of the project, students will perform in ceremonies celebrating the Cambodian New Year in April 2016.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

In **Detroit, Michigan, Detroit Institute of Arts** received a \$60,000 FY 2015 matching grant to support the exhibition *Diego Rivera and Frida Kahlo in Detroit*, including the catalogue and outreach programming. Through the presentation of works by Diego Rivera (1886-1957) and Frida Kahlo (1907-54), the exhibition will examine both of the artists' work created in Detroit against the backdrop of the Depression, political unrest, and Kahlo's health issues. Among the works in the exhibition will be Rivera's recently restored full-size mural cartoons and nearly every canvas Kahlo painted in Detroit. Museum educational and curatorial staff will work with focus groups from Detroit's diverse communities to inform the exhibition's interpretation and programming.

In **St. Paul, Minnesota, Rose Ensemble** received a \$15,000 FY 2015 matching grant to support a choral performance project inspired by the 150th anniversary of the end of the Civil War. The project, titled *The Hutchinson Family Singers: Antislavery Reform in 19th-Century America*, will tell the story of the family that, through their music and political action, was involved in the grass-roots abolitionist movement and collaborated with historical figures such as Frederick Douglass and Abraham Lincoln. Programming will be drawn from songs composed, sung, and published by the Hutchinson Family Singers, along with selections from anthologist Jairus Lincoln's 1843 songbook, *Anti-Slavery Melodies: For the Friends of Freedom*.

In **Columbus, Mississippi, Columbus Arts Council, Inc.** received a \$10,000 FY 2015 matching *Challenge America* grant to support a performance and related outreach activities by the male classical vocal ensemble, Chanticleer. In addition to a public performance, the ensemble will conduct a series of workshops for local choral groups. Project activities will be promoted to residents of Columbus and the surrounding area who live below the poverty level as a cultural event that is affordable and accessible.

In **Lorman, Mississippi, Alcorn State University** received a \$10,000 FY 2015 matching *Challenge America* grant to support the *Alcorn State University Jazz Festival*. Featuring NEA Jazz Master Ron Carter and the Ron Carter Group, festival activity will include a public performance and an educational workshop, as well as performances by regional middle school through university jazz ensembles. The festival will serve a diverse multistate region that is mostly rural and has a high percentage of low-income populations.

In **Kansas City, Missouri, ReStart, Inc.** received a \$10,000 FY 2015 matching grant to support *Arts at ReStart*. In partnership with Kansas City professional arts organizations and artists, the program will provide arts programming to homeless children, youth, and adults in the visual arts, dance, poetry, and theater disciplines. Participants will attend performances and exhibitions, as well as workshops and classes. Each unit will conclude with a performance or exhibit highlighting and celebrating the participants' accomplishments.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

In **St. Louis, Missouri, Laumeier Sculpture Park** received a \$50,000 FY 2015 matching grant to support projects to commemorate the park's 40th anniversary. Laumeier will produce two projects—one representing the best of new artistic production, the other enabling critical review of the Park's past activities in light of its present work. Montreal-based, but Mexican born new media artist Rafael Lozano-Hemmer (b.1967) will create an indoor and outdoor piece that responds to the suburban and urban dynamics of the region, the challenges of racial tensions, and police and public interactions. The second anniversary activity will be the production of a full-color catalogue of the Park's holdings. In addition to photography, site-plans, artists drawings, and maquettes, the catalogue will include three-dimensional engineering and technology pop-ups of past and present works, such as a scratch 'n sniff of Valeska Soares's fountain, stereoscopic slides of ephemeral works, a CD with 60 "aural portraits" by regional musicians, and Braille texts—to complement the broad range of art forms in the Park.

In **Springfield, Missouri, Springfield Regional Arts Council, Inc.** received a \$30,000 FY 2015 matching grant to support a series of art installations and other art projects and related costs. Project activities will include local and visiting artist residencies for non-traditional, multidisciplinary, experimental, or new media artists to construct on-site installations. A contemporary art installation gallery opening coinciding with the first Friday of each month will be coordinated with other downtown art gallery openings. The opening at the ideaXfactory in downtown Springfield will serve as the culmination of each artist residency, showcasing the artist's creation of a site-specific environment, experience, or event.

In **Dillon, Montana, Art Mobile of Montana** received a \$15,000 FY 2015 matching grant to support a traveling exhibition and visual arts education program. A specially equipped van will travel throughout the state, providing access to original artworks by Montana artists. Art-making activities will be offered in a range of media and will be accompanied by presentations from the artists. The program will provide resources for teachers in selected Montana schools on Native American Indian reservations of 12 Federal and state-recognized tribes.

In **Missoula, Montana, MCT, Inc. (Missoula Children's Theatre)** received a \$30,000 FY 2015 matching grant to support a national performing arts residency tour to underserved communities and U.S. military bases. Touring actors and directors will cast local youth in original musicals and will rehearse and perform them at the culmination of one-week residencies. The residencies will include three age-specific workshops.

In **Reno, Nevada, Nevada Museum of Art** received a \$60,000 FY 2015 matching grant to support the exhibition and catalogue *Tahoe: Art of the Lake Tahoe Region*. The exhibition will feature two hundred years of creative production inspired by America's second largest freshwater alpine lake. Art works including painting, photographs, sculpture, and baskets will be presented alongside contemporary works, commissioned in collaboration with the Tahoe Environmental Research

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

Center at the University of California, Davis. Works by artists such as Ansel Adams, Albert Bierstadt, Thomas Moran, Dorothea Lange, and Edward Muybridge will be juxtaposed with contemporary commissions by Maya Lin, Russell Crotty, Lordy Rodriguez, Chester Arnold, and Phyllis Shafer.

In **Peterborough, New Hampshire, Monadnock Music** received a \$10,000 FY 2015 matching grant to support the 50th annual festival of free community concerts in rural southwestern New Hampshire towns. *Monadnock at 50*, the festival of summer concerts performed by the Monadnock Quartet and other musicians-in-residence, featured performances of works by American composers such as James Bolle, Elliott Carter, Charles Fussell, Tobias Picker, and Joan Tower. Under the direction of Artistic Director Gil Rose, the performances took place in churches and meeting houses during the two-month festival.

In **Albuquerque, New Mexico, University of New Mexico Main Campus** received a \$40,000 FY 2015 matching grant to support the exhibition and catalogue, *Mabel Dodge Luhan & Company: American Moderns and the West*. The exhibition about the Modernist movement in Taos, New Mexico, will explore the influence of patron and writer Luhan. Noted for inviting artists such as Ansel Adams, Marsden Hartley, Andrew Dasburg, and Agnes Pelton to Taos, Luhan is thought to have introduced American Modernism to the region. The traveling exhibition may include works by artists such as Max Weber, Georgia O'Keeffe, and Diego Rivera. Extensive public programming will complement the exhibition's tour.

In **Brooklyn, New York, Brooklyn Academy of Music, Inc.** received a \$55,000 FY 2015 matching grant to support the *Next Wave Festival* and related activities. The festival will feature new work by artists working in all disciplines. Performers will include artists such as dance ensemble Sean Curran Company (United States), theater company SITI Company (United States), dance company Urban Bush Women (United States), butoh dance troupe Sankai Juku (Japan), composer Paola Prestini (United States), theater ensemble U-Theatre (Taiwan), the Young People's Chorus of New York City (United States), and filmographer Ali Hossaini (United States).

In **Jackson Heights, New York, Badenya, Inc.** received a \$20,000 FY 2015 matching grant to support screenings of *In Search of Finah Misa Kule* and related activities. Following each presentation of the film, US-based West African poets, musicians, and dancers will perform. Additional activities will include a curriculum guide for schools as well as a website containing a link to the film and video clips of the live performances by participating artists. The film chronicles poet Kewulay Kamara's return to his native village of Dankawali in northeast Sierra Leone to reconstitute an ancient oral epic, the only written copy of which was lost when the village was burned during the recent civil war.

In **New York, New York, Film Forum** received a \$100,000 FY 2015 matching grant to support the theatrical premieres of American independent and foreign films

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

at *Film Forum*. Approximately 30 new films will be screened – and in many cases receive their United States premiere – between July 1, 2015 and June 30, 2016. Since 1970, Film Forum has been committed to presenting documentaries, fiction features, (plus shorts) by both emerging and master directors including Terence Davies, Claire Denis, Asghar Farhadi, Peter Greenaway, Michael Haneke, Werner Herzog, Spike Lee, Guy Maddin, Christopher Nolan, Kelly Reichardt, Alexander Sokurov, Gus Van Sant, Margarethe von Trotta, Andrzej Wajda, and Frederick Wiseman. The films premiered frequently go on to play nationwide in theaters, schools, film societies, festivals, and beyond. Screenings often include question-and-answer sessions with the filmmakers, which are recorded and made available for download on iTunes and the Film Forum website.

In New York, New York, Martha Graham Center of Contemporary Dance, Inc. received an \$80,000 FY 2015 matching grant to support development and rehearsal related to the Martha Graham Dance Company's 90th anniversary season. The season will include work from the *Shape & Design* project launched in the 2014-15 season, revivals of classic Graham masterpieces, and new additions to the repertory. The center also will develop companion programs that will provide new entry points for its multigenerational audiences. The center will launch an anniversary edition of its *Panorama Project*, which enables New York City high school students to learn Graham choreography and perform it on a proscenium stage. Subsequently, the company will tour nationally and internationally to celebrate its 90th year.

In New York, New York, Theatre for a New Audience, Inc. received a \$60,000 FY 2015 matching grant to support a production of Shakespeare's *Pericles*. The production will be staged in the company's newly built permanent home, the Polonsky Shakespeare Center, in Brooklyn. British theater, film, opera, and television director Trevor Nunn will direct the production. The project will be Nunn's first time directing *Pericles*, as well as his first time directing Shakespeare for an American theater. Performances will include student matinees for underserved New York City Public Schools through the theater's arts in education program.

In Peekskill, New York, Copland House received a \$10,000 FY 2015 matching grant to support performances of American music performed by the Music from Copland House ensemble with related educational activities. In addition to the music of Aaron Copland, programs will feature music by composers such as Leonard Bernstein, Marc Blitzstein, John Harbison, Jennifer Higdon, David T. Little, Tamar Muskal, John Musto, George Perle, and Yehudi Wyner. Concerts will take place at the historic Merestead estate in Mount Kisco, New York, as well as at Copland's former home in Cortlandt Manor, New York, and other venues in the region. Educational activities will include commentary during performances and question-and-answer discussions. Concerts will be recorded for future broadcast on WWFM public radio.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

In **Port Washington, New York, Long Island Traditions, Inc.** received a \$30,000 FY 2015 matching grant to support *Changing Tides of Freeport Waters*. Professional folklorists and high school students will interview local maritime cultural tradition bearers in an effort to collect local history and occupational traditions. This information, along with maps, historic and contemporary photographs, and links to a web exhibit, will be posted on a series of interpretive signs distributed along the Woodcleft Canal, the center of commercial fishing in Freeport, New York. High school students will receive training about how to conduct interviews and elementary school students will participate in classroom residencies with tradition bearers.

In **Chapel Hill, North Carolina, University of North Carolina at Chapel Hill** received a \$50,000 FY 2015 matching grant to support the creation and production of *Leaving Eden* at Playmakers Repertory Company. Directed by Producing Artistic Director Joseph Haj and written by North Carolina playwright Mark Wiley, the original musical will explore the death of the mill industry in the state, and will focus on the stories of millworkers in the textile, furniture, and tobacco industries. The work will be generated through community outreach efforts, and created in partnership with traditional North Carolina musicians and millworkers from across the state.

In **Charlotte, North Carolina, McColl Center for Art & Innovation** received a \$25,000 FY 2015 matching grant to support residencies serving Chicano artists. The residents' work will explore contemporary Latin-American issues, values, and identity. The residencies and related activities will be a part of a citywide celebration of Latin-American arts and culture in Charlotte. Related free events will include programs celebrating Latin-American artists such as *Open Studio Saturdays* and artist-to-artist presentations.

In **Winston-Salem, North Carolina, North Carolina Black Repertory Company, Inc.** received a \$50,000 FY 2015 matching grant to support the *National Black Theatre Festival*. The festival will feature productions by professional companies, a solo performance series, a fringe festival, workshops, film screenings, and activities for youth. Productions will include *The Journals of Osborne P. Anderson*, the latest in a series of historical trilogies written by Ted Lange chronicling the lives of three African-American men who participated in John Brown's raid on Harpers Ferry, and *Maid's Door*, a new play by Cheryl L. Davis that explores Alzheimer's disease.

In **Fargo, North Dakota, Fargo Moorhead Opera Company** received a \$10,000 FY 2015 matching *Challenge America* grant to support performances of Donizetti's opera *The Daughter of the Regiment*, with pre-performance lectures and related outreach activities. Intended to serve rural, economically disadvantaged communities, the project will provide free tickets to local social service organizations, such as Village Family Service Center and Big Brothers Big Sisters of America, to be distributed to their constituents. The project will also include

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

condensed performances of the opera within schools located in North Dakota and Minnesota.

In **Madison, Ohio, Rabbit Run Community Arts Association** received a \$10,000 FY 2015 matching grant to support a theatrical production season at Lake Erie College. The collaboration between the Rabbit Run Community Arts Association and Lake Erie College in Painesville, Ohio, will include both classic and contemporary theatrical works staged with a contemporary theatrical design. Proposed productions include *Mass Appeal* by Bill C. Davis, *Misalliance* by George Bernard Shaw, and *The Elephant Man* by Bernard Pomerance.

In **Ada, Oklahoma, East Central University** received a \$10,000 FY 2015 matching grant to support an arts and music festival in the Ada Arts District Plaza. The festival will focus on the music of east-central Oklahoma and will include exhibitions by regional visual artists. Proposed musicians for the festival include indie rock band Haniwa, folk musician John Fulbright, and the Native American, flute-centric group, Injunuity.

In **Miami, Oklahoma, Miami Tribe of Oklahoma** received a \$10,000 FY 2015 matching *Challenge America* grant to support *An Evening with Myaamia Arts* and associated events celebrating the Miami Nation's culture. The multidisciplinary event will include an art exhibition showcasing Miami artists, guest performances in the Myaamia language, performance of a commissioned song by composer Haley Strass, and a screening of the documentary film *Myaamiaki Eemamwiciki: The Miami Awakening*. Singer Songwriter Joanne Shenandoah will also perform and conduct a Native American music workshop.

In **Tulsa, Oklahoma, Arts & Humanities Council of Tulsa, Inc.** received a \$40,000 FY 2015 matching grant to support an exhibition, residency, and other related activities featuring the works of Native American artists Shan Goshorn and Sarah Sense. Scheduled for an exhibition at the recently opened Hardesty Arts Center, Goshorn and Sense's work combines the weaving patterns of their tribes (Shan Goshorn, Eastern Band Cherokee; Sarah Sense, Chitimacha/Choctaw) with hi-tech digital imagery. Their work also addresses problems that affect Indigenous people today. Related programming - including films, talks, panels, and lectures that will occur in the center's galleries and library - will engage audiences from Tulsa and visitors from around the region.

In **Eugene, Oregon, Eugene Symphony Association, Inc.** received a \$20,000 FY 2015 matching grant to support a concert and residency with NEA Jazz Master and alto saxophone player Branford Marsalis. Plans include performances of works that feature alto saxophone such as *Symphonic Dances from West Side Story* by Leonard Bernstein, *Remembering Gatsby* by 1987 Pulitzer Prize for Music winner John Harbison, *Concertino da Camera for Alto Saxophone* by Jacques Ibert, and *Escapades for Alto Saxophone* by John Williams. Residency plans will include pre-

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

concert demonstrations, master classes, rehearsal clinics, and performance opportunities for students at University of Oregon and Lane Community College.

In **Providence, Rhode Island, Alliance of Artist Communities** received a \$40,000 FY 2015 matching grant to support research, convenings, and trainings about the field of artist communities. Priority research areas will include social change residencies, international exchanges, and the intersections of art and science. Cohort groups (teams addressing similar concerns co-chaired by at least two residency directors) will focus on best practices and develop content for trainings and workshops. The project also includes an annual conference and the *Emerging Program Institute*.

In **Providence, Rhode Island, Everett** received a \$10,000 FY 2015 matching grant to support the presentation of *Freedom Project*, a new work. *Freedom Project* is a multidisciplinary theater work examining issues related to mass incarceration in the United States. The Everett Company is partnering with Brown University to present the work.

In **Spartanburg, South Carolina, ETV Endowment of South Carolina, Inc.** received a \$25,000 FY 2015 matching grant to support the production of the radio program *Song Travels with Michael Feinstein*. The weekly, one-hour series explores the American songbook through conversations with and performances by guests from all genres of music including artists such as Rosanne Cash, Gregory Porter, Richard Sherman, and Allen Toussaint. *Song Travels* is distributed by National Public Radio and is available as a podcast or streaming on the NPR website.

In **Knoxville, Tennessee, Knoxville Opera Company** received a \$10,000 FY 2015 matching *Challenge America* grant to support performances of Verdi's *Il Trovatore* and Bizet's *Carmen*, with associated outreach activities. The Knoxville Opera African-American Voices Series will feature African-American opera artists discussing their careers and achievements. The project, intended to serve a predominantly African-American audience, will bring together emerging opera artists such as bass Patrick Blackwell and mezzo-soprano Briana Hunter. Associated outreach activities will also include cast performances in local Title I high schools and churches.

In **Houston, Texas, Inprint, Inc.** received a \$20,000 FY 2015 matching grant to support the annual *Margarett Root Brown Reading Series*. The series, which attracts large and diverse audiences, features readings and on-stage interviews with established authors. Proposed writers include Jonathan Safran Foer, Roxane Gay, Donna Tartt, Tracy K. Smith, Jonathan Franzen, Eduardo Corral, Jane Smiley, Rigoberto Gonzalez, Amitav Ghosh, and Juan Gabriel Vasquez.

In **Cedar City, Utah, Southern Utah University** received a \$35,000 FY 2015 matching grant to support the production of Shakespeare's *Henry IV, Part II* at the

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

Utah Shakespeare Festival. The production was the second installment in the three-play trilogy that will be produced throughout a three-season period, using one ensemble of artists. Performances will be accompanied by discussion events produced by the theater's education department.

In **Salt Lake City, Utah, Repertory Dance Theatre** received a \$30,000 FY 2015 matching grant to support the creation, preservation, and touring of dance works in celebration of the company's 50th anniversary. Choreographers Bill Evans and Clare Porter will create new works for the company. Molissa Fenley's *Energizer* and Jose Limon's *Mazurkas* will be restaged and added to the company's repertory. In addition, the company will lead an arts education residency in the San Juan School District of Utah, serving rural schools in the state that are largely populated with Native American students. The company will continue their long-term commitment to touring rural areas of the Mountain and Desert West by making performance stops in Arizona, Colorado, New Mexico, and Utah.

In **St. Johnsbury, Vermont, Catamount Film and Arts Company** received a \$15,000 FY 2015 matching grant to support *We Are Vermont*, a community engagement commissioning project. The artistic centerpiece of the project will be the world premiere of a work commissioned by composer Doug Cuomo, featuring the We Are Vermont Festival Orchestra and percussionist Evelyn Glennie. The new work will use the theme, "What is the experience inside celebration?" The project will begin with an intensive training session for teaching artists and programming partners, followed by several weeks-long residency projects coordinated by the Community Engagement Lab in communities throughout the region. Original works will be created using the "celebration" theme during the residencies. The project will culminate in public events featuring Cuomo's new work along with select works created during the residencies.

In **Abingdon, Virginia, Virginia's Heritage Music Trail the Crooked Road** received a \$40,000 FY 2015 matching grant to support the Crooked Road's *Mountains of Music Homecoming*. The project will support a series of regional concerts celebrating the musical traditions found in the Appalachian mountains of southwestern Virginia, including: old-time, bluegrass, and gospel music as well as dance traditions. The venues for the concerts will include such important cultural sites as the Blue Ridge Music Center, near Galax, the Carter Family Fold, in Hiltons, and the Ralph Stanley Museum in Clintwood.

In **Washington, D.C., National Public Radio** received a \$65,000 FY 2015 matching grant to support literary content including book reviews, author interviews, special literary series, and online apps. Among NPR's ongoing series are *This Week's Must Read*, which recommends books that deepen and contextualize one of the week's major headlines, and *You Must Read This*, an online series offering writers' recommendations for their all-time favorite books. NPR's innovative Book Concierge app allows users to produce personalized reading lists

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

by mixing and matching categories, giving readers the chance to discover new work.

In **Washington, D.C., Strategic Education Research Partnership Institute** received a \$30,000 FY 2015 matching grant to support the integration of design thinking into the practice of scientific discovery. SERP will develop a series of tools, including creating a literature review, building a network of thinkers, conducting interviews and site visits, holding workshops with scientists and designers, and disseminating findings through published reports. Project activities will present the issues that arise when comparing creativity in design versus science, and offer actions to address them. The project will develop a community of interest and explore how these developed tools can support collaboration between the design and scientific communities.

In **Sheboygan, Wisconsin, John Michael Kohler Arts Center, Inc.** received a \$60,000 FY 2015 matching grant to support guest artist residencies featuring community engagement activities. Performance artist Tomas Kubinek (Canada) and his company will collaborate with community members to create a variety show highlighting Sheboygan County stories to be performed in public spaces. Kevin Coval (United States) and Young Chicago Authors will work with at-risk youth to explore individual identity through spoken-word performance and poetry. Dennis McNett (United States) and Joseph Velasquez (United States) with Drive By Press will create large-scale collages and sculptures with local residents exploring local culture and Sheboygan's maritime past.

In addition to the direct grant examples cited above, here is one example of a partnership activity that supports the objective to provide all Americans with opportunities for arts engagement by funding projects that create arts experiences:

NEA Regional Touring Program

The *NEA Regional Touring Program* helps bring high-quality performing, literary, and visual arts activities to communities across the country. Offered in partnership with the six RAOs, 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. For example, South Arts' *Dance Touring Initiative* is an intensive three-year program that works with presenters in the region to advance the presentation of modern dance and contemporary ballet through block-booking, technical assistance, networking, and professional development at national and regional conferences and dance festivals. South Arts' *Southern Circuit* brings the best of independent film to communities across the South in programs that encourage audiences to engage with the filmmakers in post-screening discussions, turning what is usually a solitary experience into a communal one. Arts Midwest's *World Fest* connects small and mid-sized Midwestern communities to

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

world cultures through week-long residencies with global performers. Reports from FY 2013 indicate that the *NEA Regional Touring Program* reached an estimated 500 communities through nearly 2,000 performances and 4,100 related activities.

B. Strategic Objective 2.2: Enable Americans of all ages to acquire knowledge or skills in the arts by funding projects that address lifelong learning in the arts.

In national studies, 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.⁵ 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. Former U.S. Secretary of Education Arne Duncan has observed, for example, "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."⁶

Further, he noted, "these qualities can be especially important in improving learning among students from economically disadvantaged circumstances." Indeed, NEA-supported research has shown that at-risk youth who have arts-rich experiences in and out of school are more likely to achieve key positive outcomes—academically, socially, and civically—compared with peers who lack those experiences.

Given these assumptions, the NEA can be most effective in two ways: by upholding rigorous, standards-based arts education for pre-K-12 students and teachers, in and out of school; and by providing Americans of all ages with more informal opportunities to learn about the arts. One track involves supporting school- and community-based projects that adhere to national or state arts education 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

⁵ For example, see NEA Research Report #52, [Arts Education in America: What the Declines Mean for Arts Participation](#) (2011).

⁶ Arne Duncan, U.S. Secretary of Education, letter to School and Education Community Leaders, August 2009.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

workshop at a nursing home. Although not aligned with national or state standards, these projects will meet NEA standards for artistic excellence and merit.

Several external factors that will affect the agency's achievement of this strategic objective also highlight the NEA's continued leadership in arts education as necessary and appropriate. 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. Secondly, state standards for evaluating teacher practices and assessing student learning in the arts differ widely – as do strategies for their implementation.

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 encourage. Business leaders have identified such abilities as highly desirable for a 21st-century workforce, even as they acknowledge problems in finding creative workers among today's job applicants. From this vantage point, arts education can not only improve the quality of Americans' arts experiences, it may well improve the quality of their lives and livelihoods.

Moreover, the NEA's renewed focus on lifelong learning in and about the arts is justified in part by generational shifts. As Americans head into retirement, there is every reason to expect their continued participation in the arts through classes, lessons, workshops, and online courses. Further, research has demonstrated potential health and well-being benefits that result when older adults are engaged in arts learning opportunities.⁷

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:

- Lifelong learning activities for children, adults, and intergenerational groups.
- Standards-based arts education activities for pre-K through 12 students.
- 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.

⁷ See *The Arts and Human Development: Framing a National Research Agenda for the Arts, Lifelong Learning, and Individual Well-Being* (2011), a white paper jointly sponsored by the NEA and the U.S. Department of Health and Human Services: <http://arts.gov/sites/default/files/TheArtsAndHumanDev.pdf>.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

- Production, publication, and distribution of teachers’/facilitators’ guides.
- Innovative practices in arts learning for Americans of all ages.
- Engagement with living artists.

Here are some recent examples of grants awarded through the strategic goal to *Foster Public Engagement with Diverse and Excellent Art* that will enable Americans of all ages to acquire knowledge or skills in the arts by funding projects that address lifelong learning in the arts.

In Sitka, Alaska, Alaska Arts Southeast, Inc. received a \$65,000 FY 2015 matching grant to support classes at the *Sitka Arts Camp*, a residential multidisciplinary arts camp for students from throughout the state of Alaska. Alaska Native artists and educators will lead classes in dance, theater, music, creative writing, visual arts, and Alaska Native arts for middle and high school students. Teaching artists from throughout Alaska and the nation will teach students in their primary art forms, as well as art forms that may be new to them. Students and faculty will live on the same campus, eat in the same cafeteria, and attend the same performances. For many students, especially those from isolated Alaska communities without connection to any road system, this will be first opportunity to learn from professional artists.

In Grand Canyon, Arizona, Grand Canyon Chamber Music Festival received a \$25,000 FY 2015 matching grant to support the *Native American Composer Apprentice Project (NACAP)*. Students in Navajo and Hopi reservation high schools will study one-on-one with a composer-in-residence, creating original compositions to be recorded and performed by a professional quartet. Students will rehearse directly with professional ensembles, which will perform the students' compositions at Native-American reservation schools and at the Grand Canyon Music Festival. Activities will include expansion of *NACAP* to schools throughout the Navajo Nation including Utah and New Mexico, and the Salt River Pima-Maricopa Indian Community near Phoenix, Arizona.

In Los Angeles, California, Heart of Los Angeles Youth, Inc. received a \$70,000 FY 2015 matching grant to support the *Youth Orchestra of Los Angeles at Heart of Los Angeles (YOLA at HOLA)*. An after-school, El Sistema-inspired music program, *HOLA* will provide ensemble-based music instruction to students in central Los Angeles. The *YOLA at HOLA* program is a partnership with the Los Angeles Philharmonic and is directly inspired by Music Director Gustavo Dudamel's formative experience with El Sistema, Venezuela's youth orchestra movement. Elementary and middle school-aged students from underserved communities will take musicianship classes as well as sing and rehearse in instrumental ensembles after school. Instruments will be provided free-of-charge. Participating students will perform in formal and informal recitals and lead quarterly projects to serve their community through music. In addition, the program will support students with daily academic tutoring.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

In **Kentfield, California, Project H Design** received a \$30,000 FY 2015 matching grant to support the expansion of *Camp H*. Intended to serve girls ages 9-12, *Camp H* offers eight-week after-school courses and three-week intensive summer sessions, as well as specific construction and life management skills. Participants enrolled in *Camp H* earn skill badges in Carpentry, Welding, Masonry, Electronics, Fix-it and Survival Skills, Community and Leadership, Graphics and Communication, Summer Service, and Summer Thesis. At the end of the camp, the girls take home a *Camp H* "Fearless Builder Girl" certification. The purpose of Camp H is to give participants the tools to communicate ideas through their creative voice, transform their communities through active building, and go confidently into higher education and future careers.

In **Long Beach, California, Khmer Arts Academy** received a \$20,000 FY 2015 matching grant to support training and performances of traditional Cambodian dance. Students will be taught in weekly workshops by experienced master artists, including NEA National Heritage Fellow Sophiline Cheam Shapiro. The students will perform traditional dance for the local Cambodian community, as well as the general public. Additionally, in exchange for conducting workshops for Academy students and sharing their work with the community, guest artists will be provided with studio space to perfect their art.

In **Pasadena, California, Pasadena Arts Council** received a \$40,000 FY 2015 matching grant to support the design and implementation of *AxS Incubator*. The initiative is a pilot residency program that will identify and nurture projects that intersect art and science. Project activity will include the creation of an artist resource program offering cross-sector navigational assistance which may include curatorial assistance, and access to local artists, scientists, and curators at Art Center College of Design, the California Institute of Technology, and NASA's Jet Propulsion Laboratory. An RFP process will be used to select participating artists for three- to six-month residencies.

In **New Haven, Connecticut, Architecture Resource Center, Inc.** received a \$20,000 FY 2015 matching grant to support the *Design Connections Partnership*. The partnership is a professional development initiative for public school teachers in New Haven on how to integrate art and design-based learning into Science, Technology, Engineering, and Math (STEM) lessons. Professional development will include artist residencies in schools, exhibitions of student art work, family activities, and a national conference presentation. Students will learn the principles of architecture, urban design, industrial design, engineering, and graphic design that they can apply to creative problem-solving. Partners will include Yale University Urban Design Workshop, Pelli Clarke Pelli Architects, and Curriculum Research Evaluation, Incorporated.

In **Dover, Delaware, the State Education Agency Directors of Arts Education (SEADAE)** received a \$35,000 FY 2015 matching grant to support *Benchmarks II*. The professional development project will focus on the assessment practice of

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

benchmarking or adjudicating high school student art work. The project will use Model Cornerstone Assessments, sample tools designed to be teacher-friendly, relevant to student learning, and to yield proof of student achievement. The project will focus exclusively on high school students' work samples that will be collected, vetted, and published as part of the website for the newly released National Coalition for Core Arts Standards (NCCAS). Student work samples in the form of audio, video, visual arts, and performance portfolios will be shared as evidence of what standards-based student learning in the arts looks and sounds like. SEADAE, on behalf of the NCCAS, will work with organizational partners, American Alliance for Theatre in Education, Americans for the Arts, Educational Theatre Association, National Association for Music Education, National Art Education Association, National Dance Education Organization, and Young Audiences Arts for Learning. Benchmarks I focused on assessment of elementary school student art work samples.

In Chicago, Illinois, Ingenuity Incorporated Chicago received a \$100,000 FY 2015 matching grant to support collective impact through a citywide collaboration to bring excellent arts education to all students in Chicago Public Schools. The project will bring together Chicago Public Schools (CPS) Department of Arts Education, certified teachers, Chicago's arts, cultural, and philanthropy communities, as well as parents and students to increase arts education in area schools. Activities will include tracking and analyzing arts teachers, arts partners, instruction, budget, planning and partnerships in as many as 600 schools through three cloud-based data collection portals. Ingenuity Institutes will help arts organizations use data to partner effectively with schools. Coordinated efforts will continue to foster the re-integration of the arts into Chicago classrooms. Ingenuity Incorporated serves as Chicago's hub for arts education data, analysis, information, system wide planning, strategy, and partnerships. It provides vision, leadership, and coordination of the collective impact efforts to implement the CPS Arts Education Plan.

In Whitesburg, Kentucky, Appalshop, Inc. received a \$20,000 FY 2015 matching grant to support the *Appalachian Media Institute*, a year-round intensive media arts education for high school students in rural communities. The assessment tool is the required product. Professional independent filmmakers and media artists will teach students the history, aesthetics, ethics, and practice of documentary media, resulting in the production of documentary films and radio programs. The project will culminate with public showings and discussions of student work at community facilities and institutes of higher learning.

In New Orleans, Louisiana, Friends of NORD, Inc. received a \$30,000 FY 2015 matching grant to support tuition-free youth and senior citizen dance education programs. Organized by the NORDC/NOBA Center for Dance, a cultural community partnership of the New Orleans Recreation Development Commission and the New Orleans Ballet Association, the project will include dance classes, workshops, intergenerational opportunities, performances, and family activities for

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

senior citizens and students. Center for Dance's (CFD) youth program is offered in underserved communities and comprises Open Track for youth interested in dance, and a pre-professional program taught by a faculty of local and guest artists. In response to the lack of community programming for seniors following Hurricane Katrina, CFD launched a year-round senior dance fitness program, with skilled-based classes twice weekly. Seniors and youth receive intergenerational opportunities to learn, rehearse, and perform choreography together. In addition, CFD students and seniors, along with their families, will have the opportunity to attend CFD main stage performances by professional dance companies.

In **Portland, Maine, Telling Room** received a \$10,000 FY 2015 matching grant to support the *Young Writers and Leaders Program*. The project includes creative writing, public speaking, and visual arts workshops for Portland youth who have recently immigrated and are enrolled in English classes. Each student is paired with a mentor and together they prepare a personal narrative, which is collected in an anthology. The project culminates with the students giving multimedia presentations to a live audience.

In **Boston, Massachusetts, Boston Public Schools** received a \$100,000 FY 2015 matching grant to support a collective impact project to sustain and deepen the work of the *Boston Public Schools Arts Expansion Initiative* in high schools. The project will increase the number of graduates who meet Massachusetts Common Core Standards in art and build a foundation for further developing the effort in targeted schools. Schools, teaching artists, and partners will engage in professional development and provide new arts classes while partners in the community will secure financial support, track and analyze outcomes, and plan how to reach all Boston Public School students.

In **St. Paul, Minnesota, ArtStart** received a \$10,000 FY 2015 matching grant to support *Reading the Landscape: Illuminating the Significance of Place*. Working with artists and poets who are deeply knowledgeable in Dakota and Anishinaabe history and culture, Dakota language, poetry, visual and media arts, as well as the natural world, students and teachers will create art and poetry inspired by the ecology and history of environmentally significant places. The landscapes will include the Minnesota-Fort Snelling State Park in St. Paul and Wolf Ridge Environmental Learning Center near Duluth and Lake Superior. Students and teachers will participate in guided field trips, residencies, and professional development institutes to situate study and art-making in these sites. The project will focus on elementary and secondary students from underserved communities and their teachers.

In **Newark, New Jersey, Newark Arts Council** received a \$50,000 FY 2015 matching grant to support *Arts Up!: Cultivating Creative Newark*, a collective impact project of the Newark Arts in Education Roundtable. Local arts organizations, artists, arts funders, Newark Public Schools, and community organizations will collaborate to ensure that young people in the city have access to

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

sustained, quality arts experiences. This project supports a series of meetings, observations, shared data analysis, and review of access to arts education services in Newark. It supports the articulation of a shared vision for arts education and the development of an action plan that outlines programming strategies, as well as a strategy to communicate the action plan to a broader community. Project partners will include Without Walls, Newark Public Schools, Dodge Foundation, Newark Museum, New Jersey Performing Arts Center, New Jersey Symphony Orchestra, Yendor Productions, Montclair Art Museum, and Victoria Foundation.

In Portland, Oregon, Regional Arts & Culture Council received a \$30,000 FY 2015 matching grant to support *The Right Brain Initiative: Increasing Creative Capacity for Teachers and Teaching Artists*. The project is a professional development program for principals, arts specialists, and teaching artists in Portland, Oregon. Teachers, teaching artists, and arts specialists will be supported in determining goals, and designing and delivering high-quality learning experiences based on standards in the arts and Common Core State Standards. Now in its seventh year, the initiative serves students from a variety of urban, suburban, and rural communities. By training and empowering classroom teachers and teaching artists to increase creativity in their instruction, the project will develop student skills in core arts standards and help create environments where students thrive academically, socially, and artistically.

In Philadelphia, Pennsylvania, Folk Arts-Cultural Treasures Charter School received a \$35,000 FY 2015 matching grant to support professional development workshops and mentoring for classroom teachers, residencies by folk artists, and student folk art ensembles. Project activity will take place at a charter school founded in Philadelphia's Chinatown community in 2005 by Asian Americans United and the Philadelphia Folklore Project. During monthly meetings by the Folk Arts Committee (comprising members of the three partnering organizations), partners identify art forms connected to the heritage of the students and select artists who have experience teaching in school settings to participate. Artists collaborate with teachers to explore authentic assessment focused on culturally specific aesthetics. Students learn how aesthetics and systems of shared values inform creation, performance, and assessment within particular art forms. Students also practice in ensembles including West African dance and drumming, Chinese opera, and Indonesian Dance. The school principal directs the project to ensure that folk arts are integrated throughout teaching and learning at FACTS.

In Providence, Rhode Island, New Urban Arts received an \$11,000 FY 2015 matching grant to support the *Youth Mentorship in the Arts* program and the *Summer Art Inquiry* program. Under the mentorship of professional artists in the community, students will gain skills in photography, drawing, painting, sculpture, fashion design, printmaking, screen printing, poetry/spoken-word, video, and digital media. Students will display work through multiple platforms including gallery exhibitions, student publications, fashion shows, and social media.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

In **Harrogate, Tennessee, Lincoln Memorial University** received a \$10,000 FY 2015 matching grant to support the *Appalachian Young Writers' Workshop*. High school students from underserved, rural regions in East Tennessee, Southeast Kentucky, and Southwest Virginia spent a week with local published authors. Students learned a broad range of creative writing styles, cultivating their unique voices, and learning to value their heritage and culture in ways that will enrich their lives.

In **Salt Lake City, Utah, University of Utah** received a \$25,000 FY 2015 matching grant to support the *Side-by-Side Dance Training Residency Program*. The program uses the Utah State Dance Core Curriculum and National Standards in Dance to provide students and general classroom teachers with knowledge and skills in dance. Teaching artists instruct participants in the four standards - moving, investigating, creating, and connecting and contextualizing - through curriculum-based dance experiences that engage students and classroom teachers in quality dance instruction. The program allows students and teachers to acquire and practice dance skills, create performance works, and assess their own skill levels. Residencies culminate in a student performance.

In **South Burlington, Vermont, Governor's Institutes of Vermont** received a \$15,000 FY 2015 matching grant to support teaching artist salaries for the *Vermont Governor's Institute on the Arts*. Vermont high school students from underserved communities will receive advanced arts instruction in a residential summer immersion program at Castleton State College. Students will be nominated by their arts teachers or guidance counselors for intensive study in music, drama, dance, writing, folk arts, or visual arts. Each student will be mentored by a professional artist in media of his/her choice such as paint, stone carving, mixed media, poetry, instrumental and vocal music, songwriting, comedic improvisation, and dance. Guest workshops, live evening performances, interaction with faculty, and touring performers will provide an enhanced experience to help students grow personally, academically, socially, and artistically.

In **Richmond, Virginia, Virginia Commonwealth University** received a \$30,000 FY 2015 matching grant to support staff time and related costs for the *Currentlab Game Design Institute*. Art teachers from across the state of Virginia will attend summer professional development workshops in digital game design as an art form. The institute will train teachers in creating a working digital game while demonstrating learning of digital media arts concepts pertinent to game-making activities, including aesthetic meaning, game construction, and development and programming interactive experiences. The institute's curriculum aligns with national standards of learning in visual and media arts across grade levels including understanding and applying media, techniques, and processes; uses knowledge of structures and functions; and chooses and evaluates a range of subject matter, symbols, and ideas. The project will refine and expand an earlier game curriculum presented to art teachers with additional input from teachers who have implemented the curriculum in their schools.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

In **Marlinton, West Virginia, Allegheny Echoes, Inc.** received a \$10,000 FY 2015 matching grant to support summer workshops in traditional Appalachian music and creative writing. The week-long workshops will match students with accomplished master artists for instruction in traditional instrumental techniques for the banjo, fiddle, guitar, mandolin, and bass fiddle. Classes in vocal music or creative writing also will be offered. The workshops will conclude with students performing along with their instructors.

In addition to the direct grant examples cited above, here are some examples of leadership and partnership activities that support the objective to enable Americans of all ages to acquire knowledge or skills in the arts by funding projects that address lifelong learning in the arts:

Poetry Out Loud

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 and jurisdictional arts agencies in all 50 states, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands.

Since its start in 2005, nearly 3 million students from more than 10,000 high schools have participated in *Poetry Out Loud* nationwide. Most recently, the program served approximately 375,000 students during the 2014-2015 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 in Washington, DC. The NEA'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 annually.

Reactions from students participating in *Poetry Out Loud* have been enthusiastic:

Poetry Out Loud has given me the opportunity to be able to speak up as a person, to be able to get the message across, which, to me, is my experiences coming from an immigrant family and all the hardships we've faced.

Maeva Ordaz, Alaska
2015 Poetry Out Loud
National Champion

I was greatly honored to represent Oregon at the National Finals this year. My experience here has been incredibly valuable to me, both as an artist

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

and a scholar. During my time here I saw both the importance of history and the incredible necessity of fresh voices and new ideas. My dedication to raising my voice as a proponent of arts and especially arts education has been nothing if not renewed.

Gypsy Prince
2015 Oregon State Champion

For 2015-2016, the eleventh national year of *Poetry Out Loud*, state and jurisdictional arts agencies are continuing to expand school participation. Fifty-three state and territory champions will gather in Washington, DC, to compete at the National Finals on May 2-4, 2016.

As part of the NEA's 50th anniversary, we are also encouraging the talent and creativity of our young people by adding a new element to our annual Poetry Out Loud competition, called *Poetry Ourselves*. In addition to reciting published poems written by other poets, each of our state champions will also be given the opportunity to submit an original work of their own poetry. This original poem will be judged separately from their recitations in the national finals, and will function as a separate competition for poetry writing.

Big Read

Since its launch in 2006, the [*Big Read*](#) has awarded 1,255 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. More than 4.2 million Americans have attended a *Big Read* event; about 72,000 volunteers have participated locally; some 34,000 community partner organizations have been involved; and grants totaling more than \$17 million have been awarded, leveraging approximately twice that much locally. During FY 2015, 75 organizations (30 of them first-time *Big Read* grantees) conducted *Big Read* programs across the country, supported with \$1,000,000 in grants from the NEA. In FY 2017, we anticipate that 75 awards will be made. Grantees will continue to receive – free of charge – *Big Read* educational materials.

Big Read book discussions are always popular in our community. Library-facilitated *True Grit* discussions were held throughout our community during February and were well attended. We discussed *True Grit* inside the Library, at restaurants, coffee shops, churches, and a community center at different times of the day to meet diverse schedules and the demands of different age groups. We created *True Grit* Book Group in a Bag kits for local book discussion groups to check out.

Topeka and Shawnee County Public Library
Topeka, Kansas
2015 Big Read grantee

*National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art*

The success of the project has led to a partnership between Florida Center for the Book, Broward County Library, and the Department of Juvenile Justice that is developing and installing a “library” at the Detention Center for the incarcerated youth. The library will contain approximately 1,000 age appropriate titles and librarians will provide monthly programs such as book discussions, life skills seminars, and writing workshops with local authors.

*Broward Public Library Foundation
Miami, Florida
2015 Big Read grantee*

Shakespeare in American Communities

[Shakespeare in American Communities](#), launched in 2003, continues to inspire students nationwide with live performances of Shakespeare’s plays. Annually, selected theater companies receive competitive grants to support performances and educational activities. These funds have enabled theater companies to offer more performances to schools and reach more students. They have expanded the geographic reach of their touring programs, and provided improved access to the arts for underserved schools. Since the program’s inception, 102 theater companies across the United States have presented 33 of Shakespeare’s works through 9,400 performances and more than 31,700 educational activities at more than 8,500 schools in 3,600 communities in all 50 states, the District of Columbia, and the U.S. Virgin Islands. During 2015-2016, 40 theater companies in 27 States and the District of Columbia will participate in the program, supported with grants of \$25,000 each. Each company is required to present plays to at least 10 schools.

I am so impressed with how you run your student matinee program, the magic of the performance itself, and the generosity of the actors interacting with the students afterwards. This is such an amazing place for students to get their first taste of live theater. Students got back on the bus energized, excited, and inspired.

*Teacher whose class saw a performance of
A Midsummer Night’s Dream by
California Shakespeare Theater in
Berkeley, California*

Even though the play was written 400 years ago, Shakespeare is relevant to our modern times.

*Student participant after seeing a
performance of Hamlet by Hartford Stage
in Hartford, Connecticut*

C. Strategic Objective 2.3: Strengthen American communities by investing in projects that seek to improve the livability of places through the arts.

Livability consists of a variety of factors that contribute to the quality of life in a community. Some commonly cited examples are affordable housing, ease of transportation, and public safety. Not to be overlooked are opportunities for social, civic, and cultural engagement – including arts participation – and an aesthetically pleasing environment. Indeed, a Knight Foundation study, conducted by Gallup in 26 U.S. communities over a three-year period, recently identified "social offerings," "openness," and "aesthetics" as the three top drivers of community attachment, or why people love where they live.

Nationwide, there has been a surge of interest among arts organizations, artists, urban and rural planners, designers, and local economic development agencies in what has come to be known as creative placemaking. These initiatives typically involve multiple partners from the nonprofit, corporate, and philanthropic sectors working together to shape the character of a community with local arts and cultural assets.

Some of the anticipated long-term results of these projects include measurable local benefits. For instance, communities may set out to achieve growth in overall levels of social and civic engagement; new avenues for expression and creativity; design-focused changes in policies, laws, and/or regulations; job and/or revenue growth; or positive changes in migration patterns.

The NEA supports creative placemaking primarily through *Our Town*, an initiative that funds projects that contribute toward the livability of communities and help transform them into lively, beautiful places with the arts at their core. But the agency also welcomes project proposals that seek to apply other strategies to strengthen communities through the arts.

Below is a list of representative project activities that may be supported by grants awarded to strengthen American communities by investing in projects that seek to improve the livability of places through the arts:

- Development of plans for cultural and/or creative sector growth.
- Enhancement of public spaces through design or new art works.
- Arts or design activities that are intended to foster community interaction in public spaces.
- Activities that contribute to community identity and sense of place.
- Inclusion of artists, designers, and/or arts organizations in civic engagement activities and plans and processes to improve community livability and enhance the unique characteristics of a community.
- Innovative community-based partnerships that integrate the arts with livability efforts.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

Here are some recent examples of grants awarded through the strategic goal to *Foster Public Engagement with Diverse and Excellent Art* that will strengthen American communities by investing in projects that seek to improve the livability of places through the arts.

In Los Angeles, California, City of Los Angeles Department of Cultural Affairs received a \$200,000 FY 2015 matching *Our Town* grant to support *Promise Zone Arts*. The project team will create a cultural asset map focused on folk and traditional arts and orchestrate a series of site-specific cultural events that address the goals of improved educational opportunities, economic development, neighborhood safety, and livability. The City of Los Angeles Department of Cultural Affairs is partnering with the Alliance for California Traditional Arts and LA Commons on the project and will be advised by a ten-member task force and various expert consultants. Situated in central Los Angeles, the Promise Zone's population of 165,000 people consists of dense and culturally diverse underserved communities including Little Bangladesh, Little Armenia, Koreatown, and Historic Filipinotown.

In Oakland, California, California College of the Arts received a \$20,000 FY 2015 matching grant to support the enhancement of decision-making toolkits for urgent pre-natal care. California College of the Arts' Center for Art and Public Life, along with the California Maternal Quality Care Collaborative, will hold a series of design workshops to research, test, and produce design proposals for a refined pre-natal care toolkit and a toolkit template. The toolkits will be used by doctors, nurses, and nurse practitioners attending to pregnant women in life-threatening situations throughout California and other parts of the U.S.

In San Leandro, California, Elevating Soulciety received a \$75,000 FY 2015 matching *Our Town* grant to support the production of *Unincorporated*, a "hip-hopera" inspired by the 1927 film *Metropolis*. Over the course of two years, writers, dancers, musicians, poets, theater professionals, and visual artists will work to develop an original script, score, and series of performances focusing on the themes of social justice and equality. Elevating Soulciety and Alameda County Health Care Services Agency intend to transform vacant lots and buildings along the city's main boulevard into live outdoor performance and visual art spaces for the performances. Youth on probation will be engaged and learn valuable job skills, twenty four percent of whom live below the Federal poverty line.

In Fort Lauderdale, Florida, the City of Fort Lauderdale received a \$25,000 FY 2015 matching *Our Town* grant to support streetscape design and ecological public art planning in North Beach Village neighborhood. Designers and city engineers will collaborate through a public participatory process to propose design concepts and public art that will enhance the pedestrian experience and mitigate flooding. In partnership with Florida Atlantic University School of Architecture, the City of Fort Lauderdale will demonstrate how public infrastructure can incorporate

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

art and design elements that simultaneously serve a functional purpose and foster a unique identity for the community.

In **Macon, Georgia, Macon Arts Alliance, Inc.** received a \$134,370 FY 2015 matching *Our Town* grant to support an artist residency program and cultural plan for Mill Hill neighborhood. Via a national call, artists will be selected and embedded in the neighborhood to work with the local community on arts projects and programming. Consultants will collaborate with residents, visiting and local artists to conduct creative asset mapping to inform a cultural plan. Macon Arts Alliance and Macon-Bibb County will provide leadership for the project to ensure community participation and visioning that guides the future of Mill Hill and positions the arts as central to the revitalization strategy. Located within walking distance of the downtown business district, Mill Hill is a historically significant neighborhood. Macon has a population of 154,700 and is one of 14 cities designated by the White House in its Strong Cities Strong Communities program.

In **Berea, Kentucky, Berea College** received a \$100,000 FY 2015 matching *Our Town* grant to support cultural asset mapping in the Kentucky Highlands Promise Zone. Through a series of community meetings and workshops, Berea College will lead a comprehensive asset mapping process to identify local arts and cultural assets that can be leveraged to craft a rural revitalization strategy. Partners on the project include eight rural towns, Berea College, Kentucky Arts Council, and Kentucky Highlands Investment Corporation. The Arts Incubator of the Rockies will lend its expertise on growing creative businesses by providing artists, businesses, and Kentuckians with curriculums, tools, and resources. Kentucky Highlands Promise Zone has an overall poverty rate of 30 percent, and includes the rural counties of Bell, Clay, Harlan, Knox, Letcher, Perry, and Whitley County.

In **New Orleans, Louisiana, MotherShip Foundation** received a \$40,000 FY 2015 matching grant to support the 11th annual *Mid-City Bayou Boogaloo Music and Arts Festival*. The free, family-friendly, multicultural festival celebrating the musical heritage of New Orleans will be held along the banks of the historic Bayou St. John. Local musicians and several international headliner artists of the blues, Cajun, jazz, rock, and Zydeco genres are expected to perform on several stages. In addition, local visual artists and craftsmen may participate in the event.

In **Shreveport, Louisiana, Shreveport Regional Arts Council** received a \$40,000 FY 2015 matching grant to support an artist residency featuring sculptor, dancer, and performance artist Nick Cave. Cave will work with a team of media, performing, and visual artists (selected through a juried process) to create a series of works relevant to Shreveport Common, a cultural district in Shreveport. Encompassing a nine-block area, Shreveport Common is currently being revitalized, incorporating creative placemaking initiatives that put artists at the helm of creating and sustaining vibrancy.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

In **Columbia, Maryland, Enterprise Community Partners, Inc.** received a \$30,000 FY 2015 matching grant to support the sixth annual *Affordable Housing Design Leadership Institute*. Modeled after the *Mayors' Institute on City Design*, the institute is a symposium that seeks to improve architectural design practices in low- and moderate-income communities. It brings together seven designers to collaborate with seven community-based developers to solve specific affordable housing project challenges at a critical point in the design phase. The symposium includes a design exhibition and lecture by the design leaders; charrettes to critique the seven design presentations; short presentations by the design innovators; and a summation of the lessons learned on major themes that arose during the institute.

In **Detroit, Michigan, Power House Productions** received a \$24,000 FY 2015 matching grant to support site-specific sculpture by artist Nari Ward (b. 1963). Best known for his sculptural installations made from everyday objects, the artist will create a permanent installation for the Ride It Sculpture Park, a skateable landscape and public park along the Davison Expressway in the Banglatown neighborhood of Detroit. Ward will develop the work in collaboration with local artists and neighborhood residents with a goal of creating a calm and contemplative space as a counterpoint to the action of the skate park.

In **Farmington, New Mexico, Capacity Builders, Inc.** received a \$25,000 FY 2015 matching grant to support the *Navajo Artists Technology Innovation and Vision Enterprise (NATIVE) Project*. Capacity Builders will provide entrepreneurial programs and professional development training for Native American artists in the creation of a physical and virtual marketplace. The initiative will promote Native American culture, increase the development of Native American arts and crafts, and increase the exposure and direct sales of art work by providing training in marketing and sales with an emphasis on online strategies and business plan development.

In **Grand Forks, North Dakota, North Dakota Museum of Art** received a \$50,000 FY 2015 matching *Our Town* grant to support the activation of native arts practices in the Spirit Lake Tribe to address tribal societal needs. Activities include art-making workshops led by established tribal artists, the development of a master art plan, and exhibitions, performances, and lectures. North Dakota Museum of Art and Cankdeska Cikana Community College intend to increase public understanding of and participation in the arts while using the arts to heal the community by giving tribe members suffering from substance abuse and unemployment new ways to participate in community life.

In **Wahpeton, North Dakota, Three Rivers Arts Council** received a \$50,000 FY 2015 matching *Our Town* grant to support the creation of public art in Chahinkapa Park. The project will include Native American artist residencies, the creation of public art, and related arts engagement and educational activities. Three Rivers Arts Council, Wahpeton Parks and Recreation, Circle of Nations School, Sisseton-Wahpeton Oyate Tribe, and other partners intend to establish the

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

community's connection to and stewardship of its unique environmental habitat of endangered tallgrass prairie. They aim to develop the area's ecology and Native American culture as a community asset.

In Porcupine, South Dakota, Thunder Valley Community Development Corporation received a \$75,000 FY 2015 matching *Our Town* grant to support the design of pow wow grounds, studio spaces, and artist live/work space on Pine Ridge Reservation. New cultural facilities will provide much needed space for Oglala Sioux members to exercise their creativity, develop new skills, and establish new artisan businesses. Thunder Valley Community Development Corporation will lead the project activities, in partnership with Oglala Sioux Tribe, First People's Fund, and ArtSpace Projects, Inc. The project will serve the creative community of Pine Ridge Reservation residents, half of whom are under the age of 25. Pine Ridge Reservation is a Promise Zone with a 49 percent poverty rate and a population of 35,000.

In Richmond, Virginia, Storefront for Community Design received a \$20,000 FY 2015 matching grant to support *Recovery by Design*. Storefront will offer a series of classes, a charrette, and a workshop to clients in recovery from mental health issues, intellectual disabilities, and substance abuse disorders. This project, led by Storefront and several arts partners, will culminate with art openings that showcase the work created during the classes. The Richmond Behavioral Health Authority also will receive design assistance in the form of promotional materials intended to destigmatize mental illness. The art openings and the design assistance will bring attention to how design can be used as a communication tool - broadly educating the public about mental health issues - and can include clients in the design process.

In Tacoma, Washington, City of Tacoma, Washington received a \$25,000 FY 2015 matching grant to support *Spaceworks Tacoma*. The initiative is a decentralized urban creative economy incubator and exhibition program of the Tacoma Arts Commission. Artists and creative enterprises will activate vacant retail and commercial spaces in downtown Tacoma and in adjacent under-utilized business districts. Funding will support professional coordination of the program, identify new properties, and select participants, as well as marketing and promotion.

In Jackson, Wyoming, Jackson Hole Public Art received a \$50,000 FY 2015 matching *Our Town* grant to support phase one of the Jackson Hole HeARTery project, the commission of public art for the North Cache Street corridor. Via a request for proposals, three artists will be selected to tour the site, present on past work, and be interviewed by a selection panel, the Public Art Task Force, and key stakeholders. One artist will be selected to submit a conceptual proposal incorporating community feedback. Jackson Hole Public Art and Town of Jackson intend the public art to activate the corridor which includes underutilized buildings and empty lots, tying the artworks to the ongoing renovation of the pedestrian spaces on North Cache Street.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

In addition to the direct grant examples cited above, here are some examples of leadership activities that support the objective to strengthen American communities by investing in projects that seek to improve the livability of places through the arts:

Mayors' Institute on City Design (MICD)

[MICD](#) is one of the NEA Design Program's 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 1,000 mayors. The idea originated with Charleston, South Carolina Mayor Joseph P. Riley and his friend Jaquelin Robertson, an architect and urban planner. In a 1985 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.”

Knowledge of 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 good design. Many mayors have stated that attending the Institute was a seminal moment in their time as leader, changing the way that they ran their cities for the better.

For example, the mayor of Bethlehem, Pennsylvania, presented a case study at the Mayors' Institute in 2004, seeking redevelopment strategies for Bethlehem Works, a 163-acre site that is part of the gargantuan 1,800-acre Bethlehem Steel Company plant. The success of this project required the city to sort out complex land ownership issues around the site, restore five iconic smokestacks, implement a comprehensive parking management strategy, attract an anchor institution to catalyze development, and rehabilitate several structures for adaptive reuse. With many moving parts and stakeholders involved, MICD's Resource Team helped steer the new mayor in the right direction, giving him pragmatic tools, ideas, and a clear strategy to move the project forward. Today, the once neglected brownfield site has been completely transformed into a vibrant public space with active programming of the contemporary outdoor amphitheater and new arts center for arts and cultural events, community festivals, and live music performances. Expressing his satisfaction with the outcome of the project, Mayor Callahan asserted, “What MICD did for me was put in place some broad principles and some

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

goals for how to redevelop [the] site. Not only was it instrumental in helping us move forward with a plan for... one of the most difficult sites you can imagine to develop but it also taught me... broader principles of planning and design that I've applied throughout the city."

The *MICD* 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. Six *MICD* sessions are scheduled to be held throughout the country in FY 2016, and six will be held in FY 2017. For example, mayors from Anchorage, Alaska; Asheville, North Carolina; Austin, Texas; Henderson, Nevada; Honolulu, Hawaii; Hope, New Jersey; Providence, Rhode Island; and Santa Monica, California met in Charleston, South Carolina from September 23-25, 2015. Mayors from small and medium cities were invited to participate in one of three regional sessions hosted in Cincinnati, Ohio; Fayetteville, Arkansas; and Houston, Texas in Fall 2015. Additionally, a newly revamped www.micd.org website will continue to be built out as a resource for mayors and city designers.

Citizens' Institute on Rural Design (CIRD)

[CIRD](#) is an opportunity for not-for-profits, community organizations, and local governments to tackle critical rural design issues by bringing professionals to their community for a multi-day design workshop. *CIRD* (formerly known as "Your Town") was created by the NEA in 1991 in conjunction with the National Trust for Historic Preservation. Since that time, over 77 workshops in all regions of the country have been held to enhance the quality of life and economic viability of rural areas through planning, design, and creative placemaking.

Since July 2012, *CIRD* has been a partnership among the NEA, U.S. Department of Agriculture (USDA) Rural Development, and Project for Public Spaces, along with the Orton Family Foundation and the CommunityMatters® Partnership.

CIRD brings together rural community leaders in two-and-a-half-day workshops to address design issues including Main Street revitalization, arts-based development strategies, heritage preservation, land and agricultural conservation, growth management, transportation, and subdivision design. Experts in planning, architecture, landscape architecture, historic preservation, transportation, economic development, creative placemaking, and related fields are invited to participate as appropriate. These experts are engaged to work specifically on the issues identified by a community through the problem-solving lens of design.

CIRD works with communities with populations of less than 50,000. This includes towns in a non-metropolitan county or in a metropolitan county on the urban fringe. Past organizations that have hosted a workshop include university community design centers, chambers of commerce, county governments, main street organizations, local preservation organizations, historical societies, and other

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

501(c)(3) groups. Communities apply through an open request for proposal (RFP) to *CIRD*, identifying the design issues they want to tackle during the workshop. Four workshops are typically chosen each year, and lessons learned from the workshop are developed into tools for other communities which are distributed through the initiative's website: www.rural-design.org.

Four organizations were selected to host workshops in Fall 2014 and Spring 2015. Selected from a pool of 48 applicants by an advisory panel, the four workshop hosts were:

- Oregon County Food Producers and Artisans Co-Op: Oregon County, Missouri, November 20-22, 2014
- Carl Small Town Center: Houston Community, Mississippi, February 22-24, 2015
- Lincoln and Lancaster County Planning Department: Lancaster County, Nebraska, March 19-21, 2015
- University of New Hampshire Cooperative Extension (UNHCE): Franklin, New Hampshire, April 9-11, 2015

The workshop in Oregon County, Missouri (population 10,997) focused on the renovation of vacant buildings located on the town square. An architect, artists, a food cooperative consultant, community planners, and USDA Rural Development staff guided the workshop and put forth ideas on how to transform a vacant building into a multi-destination market and community center to serve as an economic incubator for artists and food producers in the county. The community of **Houston, Mississippi** (population 3,562) worked with the Carl Small Town Center to generate a design for a cycling and pedestrian connection leading from their newest attraction - the Tanglefoot Trail - to the Natchez Trace Parkway, a 444-mile scenic drive and major destination for cyclists, to downtown Houston located seven miles away. **Lancaster County, Nebraska** hosted a region-wide workshop that gathered together residents and leaders from 12 rural villages (total population 7,967) to create a toolbox of design techniques and resources to help them recapture their sense of place. **Franklin, New Hampshire's** (population 8,456) workshop was hosted by the local USDA Extension Office and addressed how to revitalize the downtown in keeping with the goals of ensuring affordable housing options and age-friendly design for senior citizens statewide.

A request for proposals for FY 2016 and FY 2017 workshops was released in November 2015. Six communities will be selected to host workshops between Fall 2016 and Spring 2017.

- D. Cross-Cutting Objective 1.1: Ensure that NEA-funded activities reach Americans throughout the country by making awards for projects that address a diverse spectrum of artistic disciplines, geographic locations, and underserved populations.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

Within the NEA's strategic plan we identify one cross-cutting objective that is pertinent to all of the agency's strategic goals; that is, to ensure that NEA-funded activities reach Americans throughout the country by making awards for projects that address a diverse spectrum of artistic disciplines, geographic locations, and underserved populations.

In its founding legislation, the NEA was charged with the responsibility of widening the availability of art, particularly to historically underserved populations – those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. Since its creation, the NEA has dedicated considerable resources, developed numerous leadership initiatives, and strengthened its partnerships with SAAs and RAOs to realize the vision of a nation in which every American benefits from arts engagement, and every community recognizes and celebrates its aspirations and achievements through the arts.

Of particular concern with regard to underserved groups is the connection between income and arts participation. National survey data show large disparities in arts participation rates by income and education level. Despite this challenge, an analysis of NEA grants awarded in 2009 and 2010 shows that more than 53 percent of arts events sponsored by NEA grants are held in Census tracts with median household incomes below \$50,000, suggesting new opportunities for arts participation in those communities.

One program employed by the agency for ensuring a diverse distribution of grants to underserved communities is the *Challenge America* category. *Challenge America* offers support primarily to small and mid-sized organizations for projects that extend the reach of the arts to underserved populations. Grants are available for professional arts programming and for projects that emphasize the potential of the arts in community development. In the last fiscal year, nearly 35 percent of *Challenge America* awards were made to first-time grantees; the NEA will continue to focus on outreach to this important constituency.

In addition, a portion of each SAA partnership grant is designated for reaching underserved communities within the state, and a portion of each RAO grant is designated for touring arts activities to underserved populations within the region.

To ensure continued implementation of this cross-cutting objective, the agency will follow these strategies:

- 1) Fund grants across a diverse spectrum of artistic disciplines and geographic areas.
- 2) Enhance geographic data collection and reporting capabilities to ensure that grants are being funded across the United States.
- 3) Develop and support leadership initiatives that provide opportunities for the NEA to address special artistic or cultural needs – whether field- or geography-based.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

- 4) Maintain a fair and effective grant application review process that provides reviewers with adequate information to determine which projects meet the highest standards of excellence, and instills public confidence in the agency’s decision-making process.
- 5) Work efficiently and effectively with the SAAs and RAOs to explore mutual strategies that can help the agency fulfill this cross-cutting objective.

All of the NEA’s activities, including its direct grants and the funds awarded through SAAs and RAOs, contribute to this cross-cutting agency objective. To guarantee complete coverage by our programs, the agency will continue to award at least one grant in every congressional district. Each year the agency analyzes the geographic distribution of its grants and conducts outreach to eliminate gaps. Enhanced geographic data collection and analysis should help maximize the impact of these outreach efforts.

IV. Expected Performance

As mentioned previously, this performance plan is based on the agency’s FY 2014-2018 Strategic Plan. Clear performance indicators, prior year data, current status, and next year’s targets and timeline have been provided below for each strategic objective. Please note that throughout this document, data are reported through FY 2015 unless otherwise noted. One notable exception is that the most recent data available from grantees’ Final Descriptive Reports (FDRs) are from FY 2014 or earlier. Note that for performance measures introduced in FY 2014, historical data may not be available.

Strategic Objective 2.1: Provide all Americans with opportunities for arts engagement by funding projects that create arts experiences.

A. Measuring Performance

Agency performance on this strategic objective will be assessed through surveys of audiences of NEA-supported artworks being performed and displayed. By better understanding how art-goers are cognitively or emotionally affected by artworks that the NEA supports, the agency will learn more, and thus be able to communicate to the public more effectively, about the ways in which different types of programs and activities foster public engagement with the arts.

B. Performance Goal

<i>Performance Indicator</i>
Percent of Adults who Report Being Affected by NEA-Funded Art Exhibits and Performances
<i>Prior Year(s) Target and Timeframe</i>
In FY 2012, the NEA conducted a pilot test of an “Audience Impact Survey” designed to reveal the extent to which audiences are “affected” by having attended NEA-funded arts events. Several

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

<p>different methodologies and survey formats were tested. At the conclusion of these tests, the NEA determined that a web-based methodology was most appropriate for collecting this information in the future, and launched a second phase of the pilot process to determine the best survey instrument and method for implementing this approach.</p> <p>The pilot test of the ArtBeat Survey—the name selected for the second phase of the pilot—was completed in FY 2014. This pilot included: developing a web-based method for inviting grantees and audience members to participate in the survey; and collecting data on arts engagement variables that were validated through prior research—specifically, to measure the extent to which audience members were “captivated” and/or “lost track of time” during attendance at NEA-funded activities.⁸</p> <p>A final report from this pilot project was presented to senior leadership at the agency. The report spelled out the lessons learned and the key challenges that must be addressed if the NEA were to move forward in measuring its performance on the strategic objective of providing all Americans with opportunities to engage with the arts. The pilot also developed an analytical plan for the data collection. For example, the study used nationally representative data on participation in different art forms to correct for the non-response bias inherent to this type of survey approach.</p>
<p><i>Current Status</i></p>
<p>Following presentation of the pilot results to new NEA leadership in late FY 2014 and early FY 2015, the agency decided not to pursue ArtBeat as a data-collection strategy for performance measurement. This decision stemmed not from the pilot survey data—which translated into favorable reports of engagement with NEA grant projects—but rather from 1) the extremely low response rates for the voluntary survey conducted during the FY 2014 phase of the pilot; 2) the NEA’s reluctance to impose (and enforce) the audience-survey requirement for a sample of grantee organizations; and 3) the administrative and cost burdens associated with attaining a nationally representative, stratified sample, if a voluntary survey option were to be discarded.</p>
<p><i>Next Year Target and Timeframe</i></p>
<p>To support this performance goal, the NEA will pilot a new performance indicator for its FY 2018 annual performance plan. The Office of Research & Analysis will oversee the effort.</p>

C. Other Indicators

In addition to reviewing NEA grant-making data, the agency relies on other indicators to provide a sense of the context in which these *Engagement* projects are operating. For a national overview of Americans' cultural engagement patterns, the NEA's Survey of Public Participation in the Arts (SPPA) is essential.

Conducted in partnership with the U.S. Census Bureau as a supplement to the Current Population Survey, the SPPA allows the NEA and other cultural policymakers, funders, practitioners, and researchers to understand artistic, technological, and socio-economic trends affecting arts engagement.

⁸ The questionnaire construct for the ArtBeat Survey was based on an extensive literature review; see <http://arts.gov/sites/default/files/Audience-Impact-Study-Literature-Review.pdf>.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

<i>Contextual Indicator</i>
Percent of Adults Experiencing Art During the NEA's Most Recent General Population Survey Period
<p>In partnership with the U.S. Census Bureau, the NEA has created a smaller version of the Survey of Public Participation in the Arts (SPPA) that can be conducted on an annual basis for the purpose of obtaining this measurement. The Annual Arts Benchmarking Survey (AABS) contains a subset of questions from the SPPA, and is fielded as part of the Current Population Survey in years when the SPPA is not conducted. Results from the first and second wave of the AABS (2013 and 2014) have been analyzed in 2015 to populate this indicator.</p> <p>For 2013-2014, therefore, here is the number and proportion of U.S. adults who:</p> <ul style="list-style-type: none"> • Attended a live performing arts or visual arts event in the past 12 months (43.4% of Adults, 102.6 Million) <p><i>Note: These figures represent the number and percent of adults who attended a live music, theater, or dance performance; saw an art exhibit; or toured historic neighborhoods, parks, or monuments.</i></p> <ul style="list-style-type: none"> • Created or performed art in the last 12 months (44.7% of Adults, 106.7 Million) <p><i>Note: These figures represent the number and percent of adults who: created pottery, ceramics, or jewelry; create leatherwork, metalwork, or woodwork; did weaving, crocheting, quilting, or other textile arts; played a musical instrument; performed acting; performed or practiced dance; participated in social dancing; performed or practiced singing; created films or videos; created photography; created other visual arts (e.g., painting or sculpture); or did creative writing.</i></p> <ul style="list-style-type: none"> • Read a work of imaginative literature (45.0% of Adults, 106.4 Million) <p><i>Note: These figures represent the number and percent of adults who read at least one poem, play, short story, or novel.</i></p>

The following table illustrates the agency's response to public demand for *Engagement* grants. Where actual performance data are unavailable, projected ranges have been established based on past performance.

<i>Contextual Indicator</i>				
NEA Direct Awards - Engagement				
	<i>Input Indicator</i>	<i>Output Indicators</i>		
Fiscal Year	# of Applications Received for Engagement Projects	# of Awards Made for Engagement Projects	\$ Amount of Awards Made (in millions)	\$ Amount of Matching Funds (in millions)
2013 Actual	2,092	1,203	\$30.4	\$337.0
2014 Actual	1,925	1,215	\$30.9	\$379.6
2015 Actual	2,199	1,314	\$33.9	\$405.3
2016 Projected	2,090 - 2,130	1,250 - 1,275	\$32.5 - \$32.6	\$388 - \$390
2017 Projected	2,010 - 2,050	1,200 - 1,225	\$31.2 - \$31.3	\$373 - \$375

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

Strategic Objective 2.2: Enable Americans of all ages to acquire knowledge or skills in the arts by funding projects that address lifelong learning in the arts.

A. Measuring Performance

The NEA's performance goals involve reviewing the extent to which NEA-supported arts education projects lead to demonstrations of learning by students and professionals. Additionally, the agency will measure Americans' participation in arts learning activities throughout the lifespan. Using this two-fold approach, the agency will gain a better appreciation of both the extent to which lifelong learning is being achieved through NEA-supported projects and in general.

B. Performance Goals

<p style="text-align: center;"><i>Performance Indicator</i></p> <p style="text-align: center;">Percent of Children/Youth who Demonstrate Learning in Arts Education Standards-Based Projects</p>
<p><i>Prior Year(s) Target and Timeframe</i></p> <p>In FY 2012, the NEA began using its Final Descriptive Report (FDR) form to collect information on child learning in NEA-funded grant activities. Questions, asked only of grantees in the Arts Education discipline, were added to the FDR to allow the NEA to estimate the percentage of children/youth who demonstrate learning in arts education standards-based projects:</p> <ul style="list-style-type: none"> • # of children / youth directly engaged as learners in the project • # of children / youth who demonstrated learning in arts education standards-based projects <p>As of the time of the 2016 Annual Performance Plan, 473 of 475 (99%) FY 2012, 307 of 324 (95%) FY 2013 and 100 of 353 (28%) FY 2014 Learning FDRs had been received and validated. Of these, 243 in FY 2012, 186 in FY 2013, and 40 in FY 2014 reported that children were directly engaged as learners in the funded project, and 200 in FY 2012, 175 in FY 2013 and 33 in FY 2014 reported that children demonstrated learning in arts education standards-based projects.</p> <p>An estimated 63% in 2012, 22%⁹ in 2013 and 92% in 2014 of those children engaged as learners demonstrated learning in <i>standards-based</i> projects.</p>
<p><i>Current Status</i></p> <p>The table below updates the child learning statistics drawn from FDRs from FY 2012 through FY 2014, including the number of children engaged as learners, the number of children demonstrating learning in standards-based projects, and the percent of children demonstrating learning in arts education standards-based projects. As of the time of this Annual Performance Plan, 161 of 162 (99%) FY 2012, 173 of 176 (98%) FY 2013, and 115 of 161 (71%) FY 2014 Arts Education FDRs had been received and validated. Of these, 144 in FY 2012, 163 in FY 2013, and 109 in FY 2014 reported that children were directly engaged as learners in the funded projects, and 143 in FY 2012, 158 in FY 2013, and 103 in FY 2014 reported that children demonstrated learning in arts education standards-based projects.</p>

⁹ While the percentage of children demonstrating learning in standards-based projects decreased in FY 2013, the actual number of children demonstrating learning in standards-based projects increased. The significant increase in both number of children engaged as learners and the number of children demonstrating learning was due to one grant award to The John F. Kennedy Center for the Performing Arts for the *Any Given Child Initiative*.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

Year	Arts Ed FDRs**	Number of Children Engaged as Learners	Number of Children Demonstrating Learning in Standards-Based Projects	Percentage of Children Demonstrating Learning in Standards-Based Projects
2012	161	134,570	103,839	77.16%
2013	173	975,561 ¹⁰	209,877 ¹¹	21.51% ¹²
2014	115	175,011	152,618	87.20%

The table below updates the child learning statistics drawn from FDRs from FY 2012 through FY 2014, including the percent of projects with child learners and the percent of projects with children/youth who demonstrate learning in Arts Education standards-based projects.

Year	Arts Ed FDRs**	Projects With Child Learners*	Projects With Demonstrated Child Learning*
2012	161	89.44%	90.68%
2013	173	95.37%	92.49%
2014	115	94.78%	90.43%

* Represents percentages of total FDRs received.

**Numbers of "Arts Education" FDRs have been corrected. Previous Annual Performance Plan totaled number of "Learning" FDRs in this column. Subsequent percentages have been corrected accordingly.

Next Year Target and Timeframe

In FYs 2016 and 2017, the NEA expects to maintain a level of at least 90% of Arts Education-funded projects that have engaged children directly as learners. The agency will also seek to fund standards-based projects likely to result in a majority of children who were engaged as learners having demonstrated that they have learned. The target percentage for this second performance measure is 80%.

For FY 2018, the NEA is exploring the option of additional performance metrics for this strategic objective. These performance indicators will be based on the agency's Arts Education Strategic Plan, which is guiding the division's grant-making priorities. Besides collecting indicators data on projects that directly engage children as learners, the agency will consider establishing new metrics related to projects that support professional development of arts educators and leaders, and projects that engage whole communities for a collective impact.

C. Other Indicators

In addition, the NEA will rely heavily on other indicators to obtain a better knowledge of the contextual factors in which *Lifelong Learning* projects operate.

¹⁰ See previous footnote

¹¹ See previous footnote.

¹² See previous footnote.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

<i>Contextual Indicator</i>
Percent of Adults Participating in at Least One Arts Learning Activity (e.g., class, lesson) During NEA’s Most Recent General Population Survey Period
<p>In partnership with the U.S. Census Bureau, the NEA has created a smaller version of the Survey of Public Participation in the Arts (SPPA) that can be conducted on an annual basis for the purpose of obtaining this measurement. The Annual Arts Benchmarking Survey (AABS) contains a subset of questions from the SPPA, and is fielded as part of the Current Population Survey in years when the SPPA is not conducted. Results from the 2013 AABS (the most recent year for which data from relevant question items are available) have been analyzed in 2015 to populate this indicator.</p> <p>For 2013, therefore, here is the number and proportion of U.S. adults who:</p> <ul style="list-style-type: none"> • Took an art class or lesson in the past 12 months (8.3% of Adults, 19.6 Million) <p><i>Note: Figures represent the number and percent of adults who took classes or lessons in: music or music appreciation; acting, theater, or dance; art appreciation or art history; creative writing; photography or filmmaking; or other visual arts.</i></p>

The following table illustrates the agency's response to public demand for *Lifelong Learning* grants. Where actual performance data are unavailable, projected ranges have been established based on past performance.

<i>Contextual Indicator</i>				
NEA Direct Awards - Lifelong Learning				
	<i>Input Indicator</i>	<i>Output Indicators</i>		
Fiscal Year	# of Applications Received for Learning Projects	# of Awards Made for Learning Projects	\$ Amount of Awards Made (in millions)	\$ Amount of Matching Funds (in millions)
2013 Actual	786	324	\$9.7	\$72.1
2014 Actual	812	353	\$10.0	\$76.1
2015 Actual	740	355	\$9.7	\$75.3
2016 Projected	685 – 740	330 – 355	\$9.2 - \$9.3	\$71 - \$72
2017 Projected	655 - 710	315 - 340	\$8.9 - \$9.0	\$69 - \$70

Strategic Objective 2.3: Strengthen American communities by investing in projects that seek to improve the livability of places through the arts.

A. Measuring Performance

To measure its performance on this strategic objective, the NEA will evaluate final reports submitted for grant projects that had the primary purpose of strengthening communities through the arts (also known as creative placemaking). Reporting requirements for NEA grantees in this category include both quantitative and qualitative measures of steps taken to improve livability. The data also include information on the types of organizational partnerships that were formed in these communities.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

The lasting benefits of creative placemaking projects are likely to emerge over time and may not be fully measurable during the period of a grant. Robust evaluation of the impacts achieved by such grants will require longer-term studies. As an initial step, the NEA has developed a series of statistical indicators designed to capture the kinds of outcomes that practitioners of creative placemaking deem relevant to their projects. In FY 2014, the agency published [*Validating Arts and Livability Indicators \(VALI\) Study: Results and Recommendations*](#). In FY 2015, the agency released more resources related to these indicators as part of the NEA’s online Arts Data Profile series.

Also to assist practitioners, the NEA has launched the e-storybook, *Exploring Our Town*, an online series of case studies and lessons learned that will illustrate key statistics and outcomes from creative placemaking projects supported by the agency. In FY 2016, moreover, the agency will conduct an evaluation of the creative placemaking grant program, *Our Town*.

B. Performance Goal

<p style="text-align: center;"><i>Performance Indicator</i></p> <p style="text-align: center;">Percent of Grants Awarded for Projects that Demonstrate Improved Livability in Specific Impact Areas</p>
<p><i>Prior Year(s) Target and Timeframe</i></p>
<p>These data stem from Final Descriptive Reports (FDRs) submitted by NEA grant projects that serve the NEA objective for “Livability.” The number of NEA grantees that selected Livability as their primary goal were 133 / 2,201 (6.0%), 91 / 2,150 (4.2%), and 98 / 2,261 (4.3%) in 2012, 2013, and 2014, respectively. At the time of last year’s submission, 97 of 133* (73%) FY 2012 and 18 of 91 (20%) FY 2013 Livability FDRs had been received and validated. Of those, the share that employed at least one of the strategies identified was 61/97 (63%) in FY 2012 and 4/18 (22%) in FY 2013; “N/A” was reported last year due to the insufficient numbers of FDRs received at the time of the FY 2016 Annual Performance Plan.</p> <p>For the grantees employing at least one of the NEA’s designated Livability strategies by the time of FDR submission, the listing below illustrates the range and distribution of types of Livability strategies employed. These data come from FY 2012, the fiscal year with the most complete set of FDRs at the time of reporting:</p> <ul style="list-style-type: none"> • 16 for Develop Plan(s) for Cultural and/or Creative Sector Growth • 29 for Use Design to Enhance/Revitalize Public Space(s) • 18 for Commission and/or Install New Art to Improve Public Space(s) • 36 for Plan and/or Conduct Arts Activities to Foster Interaction Among Community Members • 42 for Engage Artists and/or Arts Organizations • 25 for Other Strategies to Improve Livability through Arts and Design <p>*Note that the total number of grants awarded for FY 2012 was lower as of the time of this reporting than it was at the time of the previous report (133 vs. 137) because four grants were de-obligated.</p>
<p><i>Current Status</i></p>
<p>At the time of this submission, 117 of 132* (87%) FY 2012, 51 of 91 (56%) FY 2013, and 19 of 98 (19%) FY 2014 Livability FDRs have been received and validated. The table below shows, for each of these years, the percentage of NEA grantees that selected “Livability” as their primary goal and,</p>

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

of those, the share that employed at least one of the strategies identified in the Prior Year section above.

FY	Livability grants as a share of total NEA grants	Number of grant projects that employed at least one designated Livability strategy, as a share of total FDRs received
2012	132 / 2,190 (6.0%)	112 / 117 (96%)
2013	91 / 2,132 (4.3%)	51 / 51 (100%)
2014	98 / 2,249 (4.3%)	19 / 19 (100%)
2015	126 / 2,344 (5.5%)	N / A

Of those grantees that employed at least one NEA-designated Livability strategy, the table below shows the number and percentage of grantees that employed each of the designated Livability strategies by the time of FDR submission:

NEA-Designated Strategies for Achieving Livability Objective	FY 2012 (117 FDRs received)	FY 2013 (51 FDRs received)	FY 2014 (19 FDRs received)
Develop Plan(s) for Cultural and/or Creative Sector Growth	39 (33%)	16 (31%)	6 (32%)
Use Design to Enhance/Revitalize Public Space(s)	50 (43%)	17 (33%)	5 (26%)
Commission and/or Install New Art to Improve Public Space(s)	44 (38%)	20 (39%)	3 (16%)
Plan and/or Conduct Arts Activities to Foster Interaction Among Community Members	68 (58%)	27 (53%)	11 (58%)
Engage Artists and/or Arts Organizations	84 (72%)	34 (67%)	11 (58%)
Other Strategies to Improve Livability through Arts and Design	45 (38%)	16 (31%)	5 (26%)
Total**	330	127	41

*Note that the total number of grants awarded for FY 2012 is lower as of the time of this reporting than it was at the time of the last report (132 vs. 133) because one grant was de-obligated.

**The total percentage of strategies selected will not equal 100%, due to grantees being asked to select multiple strategies, if applicable.

Next Year Target and Timeframe

The NEA has now awarded grants under the Livability objective for four years. Over this period, Livability grants have made up between 4.3% and 6.0% of the NEA's total grant portfolio. For FY 2017, the NEA expects Livability grants to make up a comparable share of the agency's total grant portfolio.

At this time, although only 89% of FDRs from FY 2012, 56% of FDRs from FY 2013, and 19% of FDRs from FY 2014 Livability grants have been received, the NEA has preliminary evidence that the most common strategy employed by grantees to improve livability is to engage artists and/or arts organizations. This finding strengthened the rationale behind a convening in FY 2015. In November 2014, the NEA convened 26 representatives from performing arts organizations around the country to discuss what the field of creative placemaking currently looks like for this sector. Participants came away from the meeting (parts of which were webcast to the public) with a greater sense of validation of their work, clarity about key issues, and an understanding and appreciation of the types of projects occurring nationwide.¹³

¹³ For more information on the convening, please see the report Beyond the Building: Performing Arts & Transforming Place <http://arts.gov/publications/beyond-building-performing-arts-transforming-place>.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

In addition, the NEA will undertake a pilot program to provide select grantees of the agency's *Our Town* funding program with targeted technical assistance (TA) to execute their projects and to further inform the NEA in its understanding of the creative placemaking field.

C. Other Indicators

In addition to these performance indicators, the agency relies heavily on other indicators to provide a sense of the impact of funded *Livability* projects.

<i>Contextual Indicator</i>
Number of Communities that Enlist the Arts in Efforts to Improve Livability
The NEA collects information on the location of communities in which NEA-funded grant activities take place. The organizations submitting FDRs between FY 2012 and FY 2014 report activities representing 277 unique communities in 49 states across the country. The number of communities reached in the 87% of closed grants should be considered a preliminary estimate of the kind of reach the NEA expects from Livability grantees.

The following table illustrates the agency's response to public demand for *Livability* grants. Where actual performance data are unavailable, projected ranges have been established based on past performance.

<i>Contextual Indicator</i>				
NEA Direct Awards - Livability				
	<i>Input Indicator</i>	<i>Output Indicators</i>		
Fiscal Year	# of Applications Received for Livability Projects	# of Awards Made for Livability Projects	\$ Amount of Awards Made (in millions)	\$ Amount of Matching Funds (in millions)
2013 Actual	440	91	\$5.9	\$18.7
2014 Actual	390	98	\$5.9	\$17.8
2015 Actual	668	126	\$6.3	\$20.8
2016 Projected	535 - 670	100 - 125	\$6.0 - \$6.1	\$20 - \$21
2017 Projected	660 - 795	125 - 150	\$7.7 - \$7.8	\$25 - \$26

Cross-Cutting Objective 1.1: Ensure that NEA-funded activities reach Americans throughout the country by making awards for projects that address a diverse spectrum of artistic disciplines, geographic locations, and underserved populations.

A. Measuring Performance

To assess performance on this cross-cutting agency objective, the NEA will monitor the distribution of awards across the spectrum of artistic disciplines and geographic areas to ensure that they reach Americans across the country.

*National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art*

B. Performance Goal

Performance Indicator						
Geographic Distribution of NEA-funded Activities						
Prior Year(s) Target and Timeframe						
<p>An initial analysis by the NEA of Applicant and Awardee Locations conducted in FY 2013 and FY 2014, based on Census urban and rural definitions, showed a consistent distribution between the two areas. The rate of award to organizations from rural areas was consistent with the rate of applications received from organizations in rural areas.</p> <p>To expand on this analysis, Project Activity Locations were also categorized using Census definitions. These estimates were based on 95.1%, 87.3% and 41% of FDRs received for 2012, 2013, and 2014 respectively.</p>						
Current Status						
<p>This year's analysis shows a consistent pattern of awards being given to applicants from urban areas at a slightly higher rate than the rate at which applications are received from applicants from urban areas.¹⁴</p>						
FY	Applications			Awards		
	Total Received	Urban Areas	Rural Areas	Total Awarded	Urban Areas	Rural Areas
2012	4,848	91.7%	8.3%	2,061	92.7%	7.3%
2013	4,151	92.2%	7.8%	2,002	93.8%	6.2%
2014	3,965	92.2%	6.8%	2,119	93.9%	6.1%
2015	4,856	91.7%	8.3%	2,208	92.6%	7.4%
<p>Mindful of the mantra that correlation does not imply causation, the NEA has further explored the question of whether the NEA process generates awards to urban areas at a rate that is disproportionate to the rate at which applications from urban areas are received.</p> <p>In addition to conducting this statistical analysis, the NEA examined the urban/rural status of the locations at which NEA-funded events took place.¹⁵ These estimates are based on 98.3%, 96.5%, 91.9% and 68.2% of FDRs received for 2011, 2012, 2013 and 2014, respectively.</p>						
FY	Project Activity Locations					
	Total Reported	% in Urban Areas	% in Rural Areas			
2011	20,156	88.4%	11.6%			
2012	18,982	86.2%	13.8%			
2013	20,351	86.3%	13.7%			
2014	19,462	86.7%	13.3%			
<p>This second table highlights the fact that activities put on by NEA grantees are occurring in rural areas at a rate that is higher than the rate at which applications are being received by organizations</p>						

¹⁴ For the purpose of this analysis, Regional & State Partnership awards and awards made to individuals have been excluded.

¹⁵ For all data concerning geographic locations of NEA-funded projects, 2014 provides the most recently complete year of grantee reporting. Also, for the purpose of this analysis, Regional & State Partnership awards and awards made to individuals have been excluded.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

located in rural areas. In other words, organizations that receive NEA funds are coordinating project activities in rural areas *even when the organizations themselves are located in urban areas*.

Beyond the simple categorization of urban versus rural, however, geographic diversity is shown by the relative population sizes of communities where NEA-funded arts events occurred. For instance, although 87% of NEA-funded project activities occurred in urban areas in 2013, that share is roughly equal to the proportion of U.S. residents who live in such places. Thus, 13% of NEA project activities occurred in rural areas—roughly the same as the share of U.S. residents who are rural dwellers. Consequently, the distribution of NEA-funded project activities roughly mirrors the geographic distribution of the U.S. population.

Even within differently sized urban areas, the locations of NEA-funded project activities approach the distribution of U.S. residents, as shown below.

<i>Urban or Rural Status or Size of Urban Populations Where NEA-Funded Projects Occurred</i>	<i>% of NEA project activities in FY 2013 (n=19,811)</i>	<i>% of U.S. population 2013 (n=320.1 M)</i>
Non-metro areas	13.4%	14.5%
Metro areas	86.6%	85.5%
Metro pop. < 250K	10.5%	9.2%
Metro pop. ≥250K but <1M	18.6%	20.9%
Metro pop. ≥1M but <4.6M	31.0%	29.2%
Metro pop. ≥4.6M	39.9%	26.2%

Next Year Target and Timeframe

The NEA will continue to monitor these numbers and track application and acceptance rates in the coming year. The agency will actively seek out applications from organizations located in rural areas in the hopes of generating a higher number overall of rural-based grantees. The agency expects that at least 8% of its applications in FYs 2016 and 2017 will come from rural-based organizations. The NEA also expects at least 8% of its grantees to be based in rural areas.

A. Other Indicators

Contextual Indicator

Percent of Congressional Districts Receiving an Award

The NEA has long held an internal goal of awarding at least one grant in every congressional district. This goal was met every year in FYs 2012, 2013 and 2015 (FY 2014 had awards in 428 districts or 98%), and we expect to meet it again in FYs 2016 and 2017.

The following table illustrates the agency's response to public demand across all grants. Where actual performance data are unavailable, projected ranges have been established based on past performance.

National Endowment for the Arts – Appropriations Request for FY 2017
Foster Public Engagement with Diverse and Excellent Art

Contextual Indicator**					
NEA Direct Awards - All Awards					
	<i>Input Indicator</i>	<i>Output Indicators</i>			
Fiscal Year	# of Applications Received	# of Awards Made	# of Projects Intending to Reach Underserved Populations*	\$ Amount of Awards Made (in millions)	\$ Amount of Matching Funds (in millions)
2013 Actual	5,381	2,049	34% (636/1,879)	\$58.4	\$544.2
2014 Actual	5,427	2,166	28% (311/1,449)	\$59.4	\$596.4
2015 Actual	6,160	2,260	676 – 776	\$62.0	\$642.2
2016 Projected	5,995 – 6,395	2,170 – 2,275	650 – 780	\$61.0 – \$61.4	\$634 – \$640
2017 Projected	6,035 – 6,435	2,135 – 2,240	640 – 770	\$61.0 – \$61.4	\$618 – \$624

* Entries in this column are based on FDRs; those for FY 2015, FY 2016, and FY 2017 are projected.

** For the purpose of this analysis and consistency throughout the document, State & Regional Partnership awards and awards made to individuals have been excluded.

PROMOTE PUBLIC KNOWLEDGE AND UNDERSTANDING ABOUT THE CONTRIBUTIONS OF THE ARTS

I. Introduction

As Federal, state, and local policymakers assess the place of arts and culture in their programs and budgets, they seek authoritative evidence about the arts' contributions to social, economic, and civic outcomes. The NEA remains the primary 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.

Further credible and evidence-based information about the value and/or 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 the arts' integration with civic and 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. Primarily through its Office of Research & Analysis (ORA), the NEA will take a leadership role in initiating dialogues and information-sharing about arts and culture.

In particular, the NEA will communicate knowledge – about the value and/or 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 provide opportunities for Americans to expand their knowledge and understanding about the arts and culture of other nations. Such efforts – whether across government or across national boundaries – can significantly extend the reach and impact of the arts.

The NEA considers its Office of Public Affairs a significant part of the effort to promote understanding about the contributions of the arts to all Americans. This approach is three-fold. First, public affairs specialists work with journalists in print, online, and broadcast media across the country, placing stories about the programs and projects we support. Second, the office is responsible for producing publications, which tell the stories of artistically excellent projects, pinpoint trends in various artistic fields, both qualitatively and quantitatively, and disseminate arts-focused research. Third, through its website and social media channels, the Office of Public Affairs encourages and hosts discussions around topics of interest to various disciplines and communities, highlights exceptional arts projects and artists across the country, and shares examples of best practices across disciplines.

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

II. Funding

We anticipate that in FY 2017 the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$52.2-52.3 million in program funds (includes funds for both direct endowment grants as well as state and regional partnerships)
Award range: 100-125 grants to be awarded

III. Objectives, Strategies, and Project Examples

We have identified two objectives to achieve through this goal; however, unlike the first two goals, this one will not utilize a primary strategy of awarding grants. Rather, we will pursue primarily a variety of other direct strategies in support of the two objectives described below.

A. Strategic Objective 3.1: Expand and promote evidence of the value and/or impact of the arts by fulfilling a long-term research agenda and by using traditional and social media channels to distribute findings and new information.

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. These lines of inquiry require creative research methods, more robust data collection involving Federal, academic, and commercial partners, convenings with the Nation's cultural research experts, and smarter metrics.

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. As in recent years, the NEA will both conduct and support impact analyses of arts and cultural programming; such studies will incorporate both quantitative and qualitative research approaches.

Also, the agency will continue to share relevant findings and data with the public through publications, presentations, webinars and webcasts, 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.

Regarding information-sharing more broadly, the NEA Office of Public Affairs works with journalists (e.g., newspapers, magazines, TV, radio) to place stories about excellent art projects (and artists, where appropriate) that the NEA has funded or supported. Through its own print and online publications such as *NEA Arts*, the agency regularly

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

offers examples of high-quality artists and arts projects. Finally, to better encourage discussions about arts participation, the NEA uses social media, webcasts, and webinars to interact with the public and share best practices in community engagement, marketing and promotion, audience development, organizational management, and content development and programming.

Further credible and evidence-based information about the value and/or impact of the arts will enable the NEA to pursue its own mission more effectively. Some of that knowledge will bear directly on the agency's work in supporting arts creation, arts participation, arts education, and the arts' integration with community life. Other research findings will influence national, state, and community-level indicators of creative and cultural vitality, allowing policy-makers to become better informed about the distinct contributions the arts make to society.

Through ORA, the NEA will pursue the following specific strategies to achieve this objective:

- 1) Advance the NEA research agenda by completing research milestones identified in [*How Art Works*](#), an ORA strategic planning document with a system map and measurement framework. Using the system map, update the NEA's research milestones beyond FY 2016. To that end, ORA is currently developing a new five-year research agenda, covering FY 2017 to FY 2021.
- 2) With the Office of Public Affairs (OPA), identify optimal distribution channels for NEA research projects and use them effectively. Examples include NEA publications, peer review journals, public presentations, webcasts or webinars, online research tools, and social media. In 2016, ORA will rely increasingly on infographics and interactive data visualizations designed jointly with OPA.
- 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 (SAAs) and Regional Arts Organizations (RAOs) to explore strategies that can help the agency fulfill this strategic objective. Exemplifying this close coordination, the NEA will host a public webinar in early 2016 to share early findings and challenges associated with creation of a regional Arts and Cultural Production Satellite Account. To include presentations by Bureau of Economic Analysis staff, the webinar will be held to align NEA/BEA data needs with those of SAAs and RAOs.

Through its Office of Public Affairs, the NEA will:

- 1) Work with traditional media to place high-impact stories about NEA-supported programs and projects.

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

- 2) Produce print and online publications, such as the quarterly magazine *NEA Arts*, which highlight exemplary art projects and artists throughout the nation and their effects on communities, as well as a new brochure that features important and relevant information about the NEA and its support of the arts in the U.S.
- 3) Through the NEA's website and blogs, and using a variety of social media, provide information about exemplary art projects and artists across the country, encourage arts participation, and engage the public in national conversations about the arts to demonstrate their importance to individuals and communities. In addition and as part of the 50th anniversary year, posting new multimedia content on the NEA website that showcases the impact of the arts on this nation:
 - In partnership with the state arts agencies and regional arts organizations, this content will include more than 60 videos highlighting the role the arts play in every U.S. state, district, territory, and region.
 - A dozen milestone videos detailing key grants in the history of the National Endowment for the Arts, and how those grants have made an impact on American culture as a whole.
 - And through crowdsourcing, collecting and posting stories from the public on how the arts and the National Endowment for the Arts have influenced their lives.
- 4) Produce infographics, motion graphics, and interactive graphics to help promote and explain the value and impact of the arts, including infographics on funding for the arts, healing arts, arts education, and arts participation.
- 5) Using all of the methods listed above, keep the public informed on the application process for NEA funding, and provide detailed descriptions of grants and projects the agency has funded.

Here are several examples of ORA leadership activities that support the objective to expand and promote evidence of the value and/or impact of the arts:

- Published *The Arts in Early Childhood: Social and Emotional Benefits of Arts Participation*, a literature review and gap-analysis of studies published between 2000 and 2015. This synthesis document benefited from numerous contributions by members of the NEA's Interagency Task Force on the Arts and Human Development.
- Published results from an international research gathering at the Gallup headquarters in Washington, D.C. on June 2-3, 2014. Titled *Measuring Cultural Engagement Amid Confounding Variables: A Reality Check*, the research symposium was a jointly sponsored event of the NEA and the UK Arts & Humanities Research Council (AHRC). Including 65 leaders in cultural research, practice, and policy from the U.S., the UK, and other nations, the symposium represented the first collaboration between the NEA and AHRC to broaden and deepen the impact of their work.

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

- Published *A Decade of Arts Engagement: Detailed Findings from the Survey of Public Participation in the Arts, 2002-2012*, a comprehensive summary report comparing results from the 2002, 2008, and 2012 Survey of Public Participation in the Arts (SPPA), exploring demographic variables in depth, and also reporting regional and metro versus non-metro-area rates of participation.
- Published a report analyzing findings from an NEA-designed supplement to the 2012 General Social Survey (GSS). Asking adults about their motivations and barriers for attending arts events, the survey supplement allowed for researchers to understand how demographic, behavioral, and attitudinal variables interact with adults' decisions about attending or not attending.
- Published a report summarizing ideas and insights from a 2014 Santa Fe Institute working group meeting cosponsored by the NEA. The workshop was titled *The Nature of Creativity in the Brain*, and it reviewed past, ongoing, and nascent research on this topic, invoking both artistic and scientific disciplines.
- Posted routine installments of ORA's online [Arts Data Profile](#) (ADP) series, designed to introduce the public to large national datasets relevant to arts and cultural research and policy. The profiles include brief narrative descriptions of each dataset, an interactive map or other visualizations, tables, and links to underlying micro data. In FY 2016, the NEA will post Arts Data Profile pages on working artists, the arts' contributions to the U.S. economy, and arts participation patterns nationwide and at the state level.
- Established the [National Archive of Data on Arts & Culture](#) (NADAC), a free, publicly accessible collection of large datasets with arts/cultural variables, to be housed at the Interuniversity Consortium for Political and Social Research (ICPSR) at the University of Michigan in Ann Arbor. NADAC will enrich and advance scholarly work in a variety of disciplines, including but not limited to arts and culture. The NEA promoted NADAC during a plenary session of the Association of Public Data Users' annual conference in September 2015.
- Work with the U.S. Department of Agriculture's Economic Research Service to develop a report examining arts and design variables associated with the U.S. Rural Establishment Innovation Survey, with a section analyzing businesses' choice of location as it relates to the presence of arts/entertainment venues.
- Produce a report analyzing findings from the 2014 Health & Retirement Study, which included an NEA-designed module asking older Americans about their arts participation patterns. Correlate those participation patterns to health and well-being outcome variables.

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

- Analyze and report findings from the 2013/2014 Annual Arts Benchmarking Survey. Publish model-based estimates at the state level, ensuring coverage of all 50 states and Washington, D.C.
- Catalyze research grant proposals to design and conduct experimental and quasi-experimental studies of the arts' benefits for learning-related outcomes, by revising the *Research: Art Works* grant application guidelines for FY 2016. In addition, explore creation of research incubators to support longer-term collaborations across multiple academic disciplines and communities of arts practice.
- Released a new time-series of estimates provided by the Arts and Cultural Production Satellite Account, the result of a partnership with the U.S. Bureau of Economic Analysis (BEA) to track revenue, personnel, compensation of arts and cultural industries, and their "value added" to the Gross Domestic Product. For FY 2016 and FY 2017, the BEA is working with the NEA to produce regional and state-level estimates, where applicable, while updating the national figures.
- Design a questionnaire for the 2017 Survey of Public Participation in the Arts, benefiting from extensive feedback from researchers, arts organizations, and cultural funders and policy-makers.
- Supplement National Science Foundation funding to support a grant that will expand the Longitudinal Study of American Youth (LSAY) to examine arts participation patterns among middle school students.
- Support a second wave of the General Social Survey's (GSS) "arts module" in 2016, modeled after questions that appeared in the NEA's 2012 module to the GSS. The questions focus on motivations and barriers to arts attendance.
- Evaluate *Our Town*, the NEA's flagship creative placemaking program, to learn whether it has proved effective in strengthening livability outcomes through the arts and design, and also how participation in the program has improved capacity of grantee organizations to build sustainable partnerships within communities.
- Evaluate *Poetry Out Loud* (POL), a national poetry-recitation contest cosponsored by the NEA and the Poetry Foundation, and involving thousands of high school students across the nation. The evaluation will be jointly conducted by ORA and the Poetry Foundation, and it will attempt to track student-level outcomes associated with participation in POL.
- Continue to promote and monitor progress on [*How Art Works: A Five Year Research Agenda for the National Endowment for the Arts, Supported by a System Map and Measurement Model*](#) (2012). In FY 2016, moreover, ORA will develop a new five-year research agenda, to be effective the following year.

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

- Routinely post online research products such as [final reports from the NEA's research grants program](#) (see below) and reviews of the field through a monthly blog feature called "Taking Note." To date, more than 30 reports of findings from NEA research grant-supported projects are on the NEA website; the grants program began in 2012. Study topics include the arts' relationship to subjective well-being and to economic studies, the location patterns of arts/cultural districts, and an evaluation of arts interventions in a juvenile justice program.
- Support a series of "research incubators" to enable sustained engagement with research projects involving the arts and various disciplines across the social and behavioral sciences.
- Award grants for theoretically driven research projects that seek to investigate the value and impact of the arts in American life. In FY 2015, the fourth year of the *Research: Art Works* grant program, 19 grants totaling \$300,000 were awarded. Here is an example of a grant awarded in FY 2015:

In **Boise, Idaho, Boise State University in Idaho** received a \$15,000 matching grant to support a study of the relationships between universities and creative clusters in the Intermountain West region. The case study will survey artists in Colorado and Nevada, comparing factors such as educational background, career trajectory, business/organizational innovation, and cross-sector employment opportunities. Researchers also will interview university administrators in Colorado, Nevada, and Idaho to understand their perceptions of local cultural assets and strategies for investing in the arts.

B. Strategic Objective 3.2: Increase the domestic and international impact of the arts by establishing strategic partnerships with public and private organizations.

As the Federal government's lead agency in supporting the arts, and as its primary sponsor of arts-related research, the NEA is a vital resource for domestic and international organizations that have common cause with the NEA. At the Federal level, the NEA can communicate knowledge about the value and/or impact of the arts to other agencies and departments to complement their efforts to serve the American people. 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.

The NEA will pursue the following specific strategies to achieve this objective:

1. Identify target Federal agencies that perceive great value in enhancing the role of the arts in their program planning. Cultivate relationships with those organizations to explore formal and/or informal partnerships.
2. Identify international partners that have the means, opportunity, and inclination to pursue a strategic goal shared by the NEA. Cultivate relationships with those organizations.

3. Work efficiently and effectively with the SAAs and RAOs to explore strategies that can help the agency fulfill this strategic objective.

In recent years, the NEA has formed strategic partnerships with the Departments of Agriculture, Defense, Education, Health and Human Services, Interior, and State, in addition to working with the Institute of Museum and Library Services, the National Endowment for the Humanities, the National Science Foundation, the Bureau of Economic Analysis, the Smithsonian Institution, the Library of Congress, the National Park Service, the Environmental Protection Agency, and the Departments of Housing and Urban Development, Commerce, and Transportation among others. Here are a few examples of such partnerships:

NEA Military Healing Arts Partnership

The NEA and Walter Reed National Military Medical Center formed the [NEA Walter Reed Healing Arts Partnership](#) to explore how creative arts therapy and arts engagement programs can improve health and well-being in military healthcare settings.

Since 2011, the *NEA Walter Reed Healing Arts Partnership* has supported creative arts therapies across disciplines for patients at Walter Reed National Military Medical Center. The purpose of the partnership has been to explore how creative arts therapy and arts engagement programs can improve health and well-being in military healthcare settings. These include music therapy programs being offered across the Walter Reed campus, and music and writing therapy for troops as part of the clinical treatment of patients at the National Intrepid Center of Excellence (NICoE), a Department of Defense (DOD) institute dedicated to providing cutting-edge evaluation, treatment planning, research, and education for service members and their families dealing with the complex interactions of the signature wounds from the Afghanistan and Iraq wars: Traumatic Brain Injury (TBI) and psychological health conditions. The cover story of the February 2015 issue of [National Geographic](#), "[Healing our Soldiers](#)," featured masks and other art work generated via the healing arts program at NICoE-Bethesda.

Positive health outcomes from these programs have gained attention from leaders at military treatment facilities beyond Walter Reed's Bethesda, Maryland campus. In 2013, the Fort Belvoir Community Hospital Traumatic Brain Injury Clinic in Virginia expressed interest in establishing similar Creative Art Therapy programs at the new NICoE satellite at Fort Belvoir. As a result, the NEA entered into a new partnership with the DOD's Defense Health Administration to conduct a 90-day pilot to assess the ability of Creative Arts interventions successfully tested and implemented at Walter Reed to be replicated at this new military treatment facility. The pilot concluded in January 2014, and the resulting positive feedback by both patients and clinicians has led the clinic to request that the program be extended by three years.

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

The programs expanded in 2015-2016 to include support for three Creative Arts Therapists at Walter Reed Bethesda and a new music therapy program at Fort Belvoir. In addition, and in response to a request from Navy Special Warfare/Special Operations (NSW), an NEA NSW Healing Arts Partnership is being established that will bring these benefits to the Navy SEAL community in Virginia Beach, Virginia.

Primary objectives across these partnerships are to increase our understanding of healing arts interventions that associate with biological impacts, patient engagement/self-efficacy, cost benefits for the broader healthcare system, and enhanced ability for the military to obtain full force readiness. The partnerships are also dedicated to promoting enhanced utilization of identified best practices to new patient populations in new geographic areas as the programs continue to expand. The supported programs have also been designed to confront specific themes and issues of high importance to the military, initially focusing on the signature, invisible wounds associated with TBI and associated psychological health issues, then expanding to include investigations on how family communication/wellness could also benefit from these types of interventions.

With the \$2.4 million appropriated by Congress for this initiative in FY 2016 and the funding requested in FY 2017, we anticipate expanding the program to include three primary components.

- **Expand to other Military Treatment Facilities, including additional National Intrepid Center of Excellence (NICoE) satellites.** The *NEA Military Healing Arts Partnership* currently supports creative arts therapies at NICoE sites at the Walter Reed National Military Medical Center in Bethesda, Maryland, and the Fort Belvoir Community Hospital in Fort Belvoir, Virginia, as well as reaching the Navy SEAL community at the Navy Special Warfare Command in Virginia Beach, Virginia. The funding received for this initiative in FY 2016 and requested in FY 2017 will allow us to expand the program to other Military Treatment Facilities, including additional NICoE satellites. We are currently looking at expanding the program to Fort Bragg, North Carolina, Camp Lejeune, North Carolina, Camp Pendleton, California, and Joint Base Lewis-McChord, Washington.
- **Conduct research and evaluation across healing art programs.** We will partner with research institutions with Creative Arts Therapy-focused PhD programs and other consultants to conduct and coordinate research and evaluation across the healing arts programs to ensure that the programs will advance understanding of the impact of the healing arts on the health and wellness of our military population and will promote enhanced utilization of identified best practices as the programs expand.
- **Expand arts engagement programs conducted outside clinical settings.** We will expand upon arts engagement programs outside of clinical settings to provide access to high quality arts engagement opportunities and to

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

improve the quality of life and community reintegration for military service members and their families.

The NEA-supported creative writing workshops were inspired by the NEA's acclaimed program, *Operation Homecoming: Writing the Wartime Experience*, which launched in 2004 to help U.S. troops and their families write about their wartime experiences in Afghanistan, Iraq, and stateside.

The *NEA Military Healing Arts Partnership* is a collaboration between the NEA and DOD.

Blue Star Museums

[Blue Star Museums](#) is a collaboration among the NEA, Blue Star Families, the Department of Defense, and more than 1,900 museums in all 50 states, the District of Columbia, and Puerto Rico to offer free admission to the nation's active military personnel including National Guard and Reserve and their families from Memorial Day through Labor Day. The program served more than 839,000 active duty military personnel and their families this past summer. At the sixth annual launch of Blue Star Museums on May 20, 2015, Kathy Roth-Douquet, CEO of Blue Star Families, stated that "the response has been so far beyond anything we ever imagined it to be. Museum-going enhances resilience, it broadens your perspective, it opens your mind to beauty and ideas and things that you might not have known before." Colonel Adam L. Roche, Special Assistant to the Chief of Staff of the Army and Director of the Soldier for Life Program stated that "Blue Star Museums is critical. It's critical to that healing process, that reintegration that we talk about when the wars are going down and we are reintegrating back into communities..." Participating museums include children's museums, fine art museums, history and science museums, and nature centers.

The program provides families an opportunity to enjoy the nation's cultural heritage and learn more about their new communities after completing a military move. It also helps museums improve their community outreach, and better serve those men and women and their families in uniform. For example, Melissa Cassidy, the head of Visitor Services at the Toledo Museum of Art stated that Blue Star Museums "...is a wonderful opportunity for us to show appreciation to people who have sacrificed so much for our country. Our museum and our collection are a celebration of freedom of expression, and our service members are an essential part of protecting that freedom." Leadership support has been provided by MetLife Foundation through Blue Star Families.

Federal Interagency Task Force on the Arts and Human Development

Since 2011, the NEA has convened a [Federal Interagency Task Force on the Arts and Human Development](#) to encourage more and better research on how the arts can help

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

people reach their full potential at all stages of life. Partnering with the NEA, Task Force members represent multiple units across Federal government, including:

- Corporation for National and Community Service
- HHS/Administration for Children and Families
- HHS/Administration on Aging
- Department of Education/National Library of Education
- Department of Education/Office of Innovation & Improvement
- NIH/National Cancer Institute
- NIH/National Center for Complementary and Alternative Medicine
- NIH/National Institute on Aging
- NIH/Office of Science Education
- NIH/Office of Behavioral and Social Sciences Research
- NIH/National Institute of Child Health and Human Development
- NIH/National Institute of Mental Health
- Institute of Museum and Library Services
- Substance Abuse and Mental Health Services Administration
- National Science Foundation/Science of Learning Centers
- National Endowment for the Humanities
- VA Office of Patient Centered Care and Cultural Transformation
- Walter Reed National Military Medical Center

To date, Task Force members have met quarterly to share ideas and information about research gaps and opportunities for understanding the arts' role in improving health and educational outcomes throughout the lifespan. The Task Force has conducted a series of public webinars to share compelling research, practices, and/or funding opportunities for research in the arts and human development. One example was a May 2015 public teleconference held in partnership with USAgainstAlzheimer's to explore the benefits of poetry and storytelling for dementia patients. For more information on recent activities of the Task Force, see the Overview tab.

National Arts and Humanities Youth Program Awards

National Arts and Humanities Youth Program Awards is a cooperative venture among the National Endowment for the Arts, the National Endowment for the Humanities, 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. Examples of two of the awards made in FY 2015 are:

In **Indianapolis, Indiana**, **ArtMix's** Urban Artisans program provides a venue for young people with intellectual or developmental disabilities to "learn vocational skills and to help prepare them for life," explains Linda Wisler, vice

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

president of programs for ArtMix, Young people with disabilities face enormous barriers when it comes to finding and keeping a job. The unemployment rate for people with disabilities is about 65 percent, or nearly 12 times higher than the national average for all workers. ArtMix seeks to help level the playing field through its intensive, year-long Urban Artisans program. Schools and social service agencies refer teens and young adults with disabilities and an interest in art. (The inclusive program also accepts some participants without diagnosed disabilities.) These interns typically work in small groups in ArtMix's pottery studios, spending three mornings a week during the school year and four mornings a week in the summer. In addition to creating pieces that are sold in ArtMix's shop and at area craft galleries, they also complete commissions for businesses and organizations. As the young artisans proceed through the multiple steps of the pottery-making process, they learn how to set goals, organize tasks, interact with teammates, and accept constructive criticism from their teaching artists, who serve as mentors. The participants receive a stipend for their work. And, as they gain confidence and transferable skills in the environment of a professional clay studio, they're better equipped to fulfill the responsibilities of a job in the community at large. According to ArtMix, within a year of graduating, about 30 percent of the program's interns find employment. In addition, 34 percent continue their education in vocational schools or community colleges.

In Portland, Oregon, Caldera developed the Youth Mentoring Program providing transformative experiences for young people through a mix of deeply engaged mentoring and intensive exposure to the arts and the environment. Caldera developed this program for middle and high school students from underserved schools in Portland and Central Oregon. Believing that the organization can have its greatest impact through sustained involvement, Caldera begins to work with students when they are in the sixth grade, stays with them through high school, and even supports their pursuits after high school. During the school year, Caldera offers weekly, progressive after-school art experiences to middle schoolers and weekend art- and career-focused workshops to high school students. Often drawing from Caldera's professional Artists-In-Residence program, outstanding artist-mentors guide students as they explore photography, film, and design, as well as poetry, hip-hop, and African drumming. The multiple disciplines offer a "really broad palette" to help students "find out who they are, what they want to express, and how they can act as change agents in their own lives," explains Executive Director Tricia Snell. Caldera's projects also incorporate environmental themes—such as land, water, or wildlife—and a geographic focus to connect students to the wider world and awaken a sense of responsibility for their own and the planet's future, Snell adds. Through this innovative approach, participants build strong relationships with adults and peers alike, set new goals, and gain the confidence to achieve them. And, the results are noteworthy: In 2014, all of the program's 8th graders advanced to 9th grade, and nearly 90 percent of its 12th graders graduated from high school.

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

The NEA has also historically played a formal and informal role in cultural diplomacy through the arts, from the development of programs with government arts agencies in China, Japan, Pakistan, or Egypt, in concert with the U.S. Department of State, to bringing American art to audiences in Russia and Mexico. Over the next several years, the NEA will continue efforts to strengthen cultural ties and promote the exchange of artistic resources between the United States and its international partners. Here are a few examples of our international work:

USArtists International

[USArtists International](#), in partnership with Mid Atlantic Arts Foundation, supports performances of American dance, theater, and music ensembles at international arts markets. Additional funding is provided by the Andrew W. Mellon Foundation. This public-private partnership is the only national source of support available for American artists invited to perform abroad at arts markets. The arts market format brings together a high concentration of artists and performances in a fixed period of time and creates an especially fertile environment for the participants. It is a rich artistic experience and also has the potential to enhance the artists' visibility and profile abroad.

Last year, 85 organizations were supported for festival performances that included 934 American artists performing in 35 countries on 6 continents. These artists offered audiences abroad a dynamic and diverse representation of the non-profit cultural sector in the United States. For example, in March 2015, guitarist, singer and composer Makana of Hawaii performed at WOMAD in Australia and New Zealand. WOMAD brought substantial opportunity for Makana to expand his career to both Australia and New Zealand. In addition to new fans, he was able to connect with other festival organizers and has accepted invitations to return to Australia. WOMAD organizers did a terrific job of securing national media for him and he was able to participate in several national radio shows while at both festivals. Makana is looking forward to returning in order to expand and further these new relationships.

Southern Exposure: Performing Arts of Latin America

In partnership with the Mid Atlantic Arts Foundation, [Southern Exposure: Performing Arts of Latin America](#) provides funding for American non-profit organizations presenting exemplary contemporary and traditional dance, music, or theater from Latin America to a broad range of communities across the United States. The program provides fee support for U.S. presenters that engage Latin American artists from a roster developed by a panel of international arts experts.

The 2015 roster included five artists for tours comprising 38 engagements in 19 states. The projects are described below:

Cimarrón, from the Llanos Orientales region of Colombia, performs the festive dance music of “joropo” which consists of rippling melodies and powerful rhythms

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

that combine Andalusian, indigenous Indian, and African roots. Cimarrón experiments with the rich tradition of Llanero music while retaining its essence and the result is a fusion of instrumental and vocal virtuosity. The group is scheduled to tour to Lawrence University and John Kohler Arts Center in Wisconsin; Tulsa Roots Music and Chisholm Trail Arts Council in Oklahoma; Bucknell University and Lafayette College in Pennsylvania; Flushing Town Hall in New York; Salisbury University in Maryland; Crash Arts in Massachusetts; Banners Cultural Series and Festival International de Louisiane in Louisiana; LEAF Festival in North Carolina; Globalquerque in New Mexico; Musical Instrument Museum in Arizona; Livermore Performing Arts Center and San Francisco International Arts Festival in California; and Utah Arts Festival in Utah.

Combinado Argentino de Danza is a contemporary dance company based in Buenos Aires, Argentina. Formed by dancers and musicians, as well as a D.J., beat boxer, and percussionist, members combine diverse artistic genres including contemporary, hip-hop, and traditional Argentinean folkloric dance. They will be touring *Ruta 40*, a new production featuring live music and dance. The group is scheduled to tour to La Guardia Community College Performing Arts Center in New York; Miami Dade College Live Arts in Florida; and Methow Arts Alliance in Washington.

Cumbia All Stars is an ensemble comprised of musicians from the legendary bands of Peruvian Cumbia who have united to recreate the sound they helped popularize during the 1970s. Cumbia All Stars present an original sound of delirious melodies with bold guitar, dissonances, and funky beats. The group is scheduled to tour to Purdue Convocations and Earlham College in Indiana; Crossroads Concerts in Pennsylvania; Arden Theater in Delaware; Creative Alliance and Salisbury University in Maryland; Clifton Center in Kentucky; Miami Dade College Live Arts in Florida; Outpost Performance Space and Lensic Theater in New Mexico; and Methow Arts Alliance in Washington.

Christiane Jatahy is a Brazilian author and director who crosses the boundaries between cinema and theater. The content of her work focuses on the reality of Brazil and an exploration of its current society. Her plays have been presented across Brazil, as well as at international festivals in Austria, Belgium, Germany, Switzerland, France and Spain. She is scheduled to tour to Performance Space 122 in New York; Goat Farm Arts Center in Georgia; On the Boards in Washington; and REDCAT at the California Institute of the Arts.

La Quinta del Lobo is an interdisciplinary performance group created by electronic artists, musicians, and dancers from Bogotá, Colombia. The group interprets myths, legends, and indigenous dances and music through a contemporary lens. The use of video and the interactivity of stage action and lighting create a lush landscape for the setting of these stories. For their American tour, the company is collaborating with Sankofa Danzafró, one of the most recognized Afro-Colombian dance companies. La Quinta del Lobo will perform at Lake Placid Center for the Arts in New York;

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

Mississippi Cultural Crossroads in Mississippi; and Methow Arts Alliance in Washington.

Performing Arts Discovery

Performing Arts Discovery is a pilot program begun in FY 2015 to help U.S. Regional Arts Organizations showcase American performing arts groups in their respective regions to international arts programmers, with the intention to provide American artists the opportunity to present future work abroad.

Three grants of \$100,000 each were awarded to South Arts, Western States Arts Federation (WESTAF), and Arts Midwest for programs taking place starting in the Fall of 2015. South Arts will work collaboratively with Mid Atlantic Arts Foundation (MAAF) and New England Foundation for the Arts (NEFA) to introduce presenters from outside the U.S. to artists representing quintessentially American music – traditional/folk, Native American, jazz, blues, gospel, Zydeco, country, and bluegrass. South Arts will invite two simultaneous cohorts of presenters – one from established European festivals and one from presenters from the markets across Africa and Asia that are often underrepresented in the U.S. marketplace – to multiple southern festivals and conferences to see artist showcases, meet with artists' representation, and receive professional development about the context of this art.

WESTAF will partner with Western Arts Alliance (WAA) to promote exchanges between artists from the Western states and arts presenters throughout the Pacific Rim. WESTAF and its partners will bring international presenters to participate in the Western Arts Alliance Annual Conferences in 2015 and 2016, facilitate participation at performing arts festivals before and after the conference, take a delegation of U.S. artists and presenters on a four-city tour of China, and build relationships that will open Pacific Rim markets to touring by U.S. artists.

Arts Midwest will create, expand, and strengthen the market for U.S. performing artists abroad by working with presenters from China, Chile, and Brazil. The organizations hopes to strengthen relationships with and develop networks of international presenters, raise the profile of American regional artists through showcasing their work, and develop an organized tour of U.S. artists' performances for the international presenters.

State and Regional Partnerships

As our public agency partners, SAAs and RAOs greatly extend the agency's reach and impact, translating national leadership into local benefit. By Congressional statute, the 50 State and six special jurisdiction SAAs – together with their six RAOs – receive 40% of the NEA's grant-making funds. In recent years, more than 4,500 communities have been served each year through grants made possible by partnership agreements with SAAs and RAOs.

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

The FY 2017 request will enable our State and regional partners to receive \$47.671 million as follows:

Basic Plan Support	\$37.517 million
Underserved	\$10.154 million

In addition, the NEA provides funding to SAAs and RAOs above the 40 percent to support arts education projects. Likewise, additional funding is provided to SAAs for their participation in the NEA's *Poetry Out Loud* initiative.

NEA Partnership Agreement grants invest in the work of SAAs and RAOs and support programs and initiatives that respond to constituent needs in arts education, organizational and community development, preservation of diverse cultures, and providing access to the arts. Here are examples of SAA and RAO programs.

In 2008, and again in 2014, the **Alaska State Council on the Arts** (ASCA), which is placed within the Department of Education and Early Development, conducted a survey of arts education in Alaska's Schools. The resulting 2008 report, *On Thin Ice*, provided baseline information on how arts education was included as part of a comprehensive education in the state. In response, ASCA developed its New Visions Initiative, which focuses on improving quality and access to arts education through arts curriculum development and professional development for teachers, teaching artists, and school leadership. Now in its sixth year, with five school districts participating (Bering, Copper River, Kodiak, Sitka, North Slope Borough), more than 300 Alaska teachers have been trained in how to integrate the arts across the grades and across the curriculum, and more than 4,433 K–12 students received arts instruction where they had not before. Data from the 2014 survey and report, *Venture for Alaska's Youth*, will inform the Council's continuing work to close the arts education opportunity gap for students in Alaska, to equip them with the creative and innovative thinking required to succeed in the 21st century workforce.

In February 2014, the **California Arts Council** (CAC) and the California Department of Corrections and Rehabilitation (CDCR) unveiled an eighteen-month, \$2.5 million Arts-in-Corrections pilot program in California state prisons. The goal of the program is to evaluate the impact of arts programs on improving inmate behavior and reducing re-offending for those who are released back into society. The initiative aligns with the CDCR's emphasis on rehabilitative programs and a reduction of the state's prison population. The CAC has contracted seven arts organizations to provide more than 10,000 hours of arts programming in 14 state prisons in the first year, with more planned for the following year. The programming is diverse and includes Shakespeare, traditional jarocho music, Caribbean dance and drums, commedia dell' arte, storytelling, improvisational theater, painting, and poetry. State correctional institutions participating in the pilot include: California Institution for Men, California Institution for Women, California Rehabilitation Center, Kern Valley State Prison, California State Prison /Corcoran, Salinas Valley State Prison, San Quentin State Prison, California State Prison /Solano, Pelican Bay State Prison, California State Prison /Sacramento, San Quentin State

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

Prison, Valley State Prison, Chowchilla, Pleasant Valley State Prison, Kern State Prison, and the Richard J. Donovan Correctional Facility in San Diego.

The **Kentucky Arts Council** (KAC) emphasizes building and supporting strong and vibrant communities through the arts. Through partnerships with the *Citizens Institute on Rural Design (CIRD)*, local universities, and others, KAC has held convenings and trainings in rural communities in Appalachian eastern Kentucky such as Somerset, Hindman, Morehead, and Benham that have recognized the need for an arts-based economic engine following job loss related to the restructuring of the coal industry. KAC is aligning this creative economy work with the Governor's eastern Kentucky *SOAR Initiative (Shaping Our Appalachian Region)* to promote the inclusion of arts and culture into this economic development program. The KAC's cultural district program encourages communities to develop and sustain relationships among tourism, government and arts entities to showcase the state's creativity, reflect pride of place, strengthen creative sector entrepreneurship and advance job development. Six districts have been certified since the program began in 2011: Bardstown, Berea, Covington, Danville, Maysville, and Paducah.

Minnesotans who are 65 years and older represent approximately 13 percent of the state's total population, and are one of the state's fastest growing demographic groups. In response, the **Minnesota State Arts Board** initiated a partnership with ArtSage, a Minnesota-based non-profit organization with expertise in the arts and aging field, to assist both arts organizations and human service organizations in their work with this cohort. Through the partnership, now in its third year, more than 300 individuals, artists, and representatives of arts and human service organizations have participated in arts and aging training sessions, and 200 participated in Minnesota's first-ever 2014 statewide conference on arts and aging. In recognition of its work, the Arts Board was invited into the inaugural (2013) round of the National Center for Creative Aging's communities of practice initiative on arts and aging, which will support the Arts Board in further developing infrastructure and programming in arts, health, and aging, for its constituents.

The **Mississippi Arts Commission** (MAC) has formed a new presenters network in conjunction with its neighboring state arts agencies in Alabama and Louisiana. The Gulf States Presenters Network was designed increase block-booking opportunities for performing artists from the three contiguous states and to develop the capacity of small presenters located outside the major population centers. MAC and its state arts agency partners convene meetings for presenters in the three-state region and help strengthen presenters' connections to each other through regular networking opportunities. MAC and its sister state arts agencies have contributed equally to a grant initiative for the presenters in which each state arts agency supports presenters in their own state to import artists from the touring-artist rosters of the other two states.

New Mexico Arts (NMA) collaborates with the NM Economic Development Department's MainStreet program, the Tourism Department's Scenic Byways Program, and many others on the state's Arts and Cultural Districts program. NMA serves on the steering committee and on the resource teams that work with each district. In 2014, three

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

new districts in Artesia, Gallup, and Mora were authorized, joining those in Albuquerque, Las Vegas, Las Alamos, Raton, Silver City, and Taos. The partnership led to the Building Creative Communities Conference that took place in November 2014, which featured a collaborative approach to addressing the economic challenges the state's urban and rural communities face, with the goal of helping them become sustainable and resilient. Participants included practitioners from the diverse fields of community building, arts, culture, historic preservation, and redevelopment. NMA's other arts-based economic development and cultural tourism programs continue to thrive, including its innovative Arts Trails, which promote arts-based tourism. Detailed guides direct tourists to artist studios and galleries along the trail. NMA is updating its nationally-recognized Fiber Arts Trail (currently 200+ artists at 69 sites) and in 2015 supported the development of the "Crossroads Arts Trail" in Doña Ana County and the "Southwest New Mexico Clay Arts Trail" surrounding Silver City.

The **New England Foundation for the Arts** (NEFA) has been a leader in the field of creative economy research and for more than thirty-years has supported the creative sector and creative placemaking within its six-state region (MA, CT, RI, NH, VT, ME). NEFA's work highlights the region's rich cultural activity, quantifies its economic impact, connects constituents, and provides opportunities for others outside the region to apply research frameworks to and learn from New England's model projects. NEFA's Creative Communities Exchange convening (CCX) gathers New England's creative and cultural community leaders for networking; practical creative economy workshops on such topics as downtown revitalization, creative sector capacity building, leadership, and partnerships; and discussions of New England creative economy priorities and strategies. In early 2014, NEFA launched an online regional directory, CreativeGround, to connect and promote New England's creative economy. CreativeGround features in-depth profiles for cultural nonprofits, creative businesses, and artists of all disciplines, with nearly 30,000 free profiles and 1,000+ unique visits per week. Site visitors may learn about the creative assets in their own community, search for a particular artist or discipline, or find a venue to host an event. The six New England state arts agencies have embraced CreativeGround and are key partners in promotion and adoption.

Mid Atlantic Arts Foundation's (MAAF) On Screen/In Person provides support for the touring of new independent American films and their creators to communities across the mid-Atlantic region (DC, DE, MD, NJ, NY, PA, VA, VI, WV). The program provides communities with access to new films and filmmakers and develops new markets for the filmmakers. Each year MAAF selects organizations to serve as host sites through an open, competitive application process. Films are submitted for consideration through an annual nationwide open call for entries. Host sites participate in film selection, screen six films annually, and work with the filmmakers to develop community activities that provide context and greater appreciation for the screened work. Filmmakers also participate in a blog by posting entries throughout their tours. Similarly, MAAF Mid Atlantic Jazz Touring Network (JTN) expands the presentation of jazz throughout the mid-Atlantic region and increases touring opportunities for artists. It provides access to artists, supports the expansion of markets for artists, and formalizes the development of learning and information sharing opportunities for the 23 presenting organizations that

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

make up the Network. JTN increases the number of venues presenting jazz in the region, extends touring routes for jazz artists into underserved areas, and enables presenters to create infrastructures in their communities that will support and sustain jazz programming. Learning, particularly through collaboration, is an essential element of the program.

IV. Expected Performance

As mentioned previously, this performance plan is based on the agency's FY 2014-2018 Strategic Plan. Clear performance indicators, prior year data, current status, and next year's targets and timeline have been provided below for each strategic objective. Please note that throughout this document, data are reported through FY 2015 unless otherwise noted. One notable exception is that the most recent data available from grantees' Final Descriptive Reports (FDRs) are from FY 2014 or earlier. Note that for performance measures introduced in FY 2014, historical data may not be available.

Strategic Objective 3.1: Expand and promote evidence of the value and/or impact of the arts by fulfilling a long-term research agenda and by using traditional and social media channels to distribute findings and new information.

A. Measuring Performance

One half of the performance goals in this section focus on the breadth and depth of public engagement with NEA publications, social media content, and information about grants and funding opportunities.

B. Performance Goal

<i>Performance Indicator</i> Non-Academic Impact / Public Reach
<i>Prior Year(s) Target and Timeframe</i>
NEA-generated and NEA-funded research is published or cited in non-academic formats, such as consumer and trade news outlets in print, broadcast, and online formats, as well as social media channels. In FY 2014, the NEA expected to pilot-test a method to track these citations and to calculate impact/reach. In lieu of a pilot study, the NEA evaluated options for timely retrieval of the indicator data as part of an overarching communications strategy that was implemented in FY 2015.

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

Current Status

For FY 2015, the NEA continued to pilot metrics related to non-academic impact and public reach and decided on one metric to further investigate and track: non-academic news outlets that cite any NEA-generated and NEA-funded research that was published in FY 2015.

The NEA's Office of Public Affairs uses Google News as the main search engine for finding the news clips related to the agency. The office supplements this search method by tracking sites such as Artsjournal, Createquity, and You've Cott Mail. In addition, NEA staff and grantees also bring NEA-related media articles to the attention of Public Affairs staff. The office uses roughly 20 different search terms to help capture the relevant articles, to include but not limited to: "Jane Chu", "National Council on the Arts", "Walter Reed Arts Therapy", "Belvoir Arts Therapy", "NICoE Arts Therapy", "National Intrepid Arts Therapy", "NEA", "National Endowment for the Arts", and "President's Committee on the Arts".

<i>FY</i>	<i>Format Publishing or Citing NEA-funded Research</i>				
	<i>Newspaper</i>	<i>Magazine/Journal</i>	<i>Website</i>	<i>Article</i>	<i>Blog</i>
2014	6	3	0	1	21
2015	52	21	11	1	72

Next Year Target and Timeframe

The NEA is exploring creation of a more reliable and useful performance indicator for its FY 2018 annual performance plan. Although lack of staffing in the Office of Research & Analysis hitherto delayed progress on this front, the office very recently hired appropriate staff to oversee the effort.

Performance Indicator

Scholarly Impact / Academic Reach

Prior Year(s) Target and Timeframe

In FY 2014, the NEA signed an interagency agreement with the Department of Education, National Library of Education, partly to enable robust tracking of NEA research-related articles in academic research journals. A preliminary search of the data reveals nearly 200 NEA research-related articles that appeared in FY 2011, FY 2012, and FY 2013.

Current Status

For FY 2015, the NEA continued to pilot several metrics related to scholarly impact and academic reach and decided on two metrics to further investigate and track: 1) *Research: Art Works* grant application data regarding grantees' aspirations for publishing their research in academic papers or presenting their work at academic conferences; and 2) scholarly articles that cite any NEA research publications between 2010 and the present.

Regarding the former, application data from FY 12 through FY 15 *Research: Art Works* grant program's grantees revealed that many of them had expressed interest in publishing and presenting their work in academic outlets, such as in peer-review research journals and at research conferences.

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

FY	Number of Academic Papers, Academic Conference Presentations, and Grantees		
	Academic Paper	Academic Conference Presentation	Total Grantees
2012	10	11	14
2013	9	10	17
2014	19	20	20
2015	14	16	19

Regarding the latter, a citation analysis of NEA research publications published between 2010 and July 2015 yielded the following statistics*.

CY	Number of NEA Research Publications	
	# of Citations in Academic Articles	# of NEA Research Publications
2010	6	6
2011	32	8
2012	40	4
2013	3	4
2014	0	2
2015	1	3

*Note: Search in Scopus database conducted on 6.23.15.

Next Year Target and Timeframe

The NEA will continue to track research grant application data and citations for NEA research publications that were published from 2010 to the present in order to establish trends. In addition, the agency will pilot methods to track actual academic publications and presentations by *Research: Art Works* grant recipients. As the NEA accumulates more data, the Office of Research & Analysis will begin to explore additional ways to measure this indicator.

C. Other Indicators

The NEA's Research Agenda is based on a System Map and Measurement Model that explores the role of the arts in American society from multiple dimensions. Accomplishing the milestones set out in the Research Agenda can help the NEA speak to the many dimensions along which the arts have value and impact in society.

Contextual Indicator	
Percent of NEA Research Agenda and Distribution Milestones Met to Address Priority Research Gaps	
<p>The NEA's Office of Research & Analysis has developed a five-year research agenda that guides the agency's efforts "to promote public knowledge and understanding about the contributions of the arts." Over the course of this five-year research agenda, the agency continues to track its progress against the milestones set out in the research agenda. At the time of this report, in the fourth year of the agenda, the NEA had completed 77 percent of 31 milestones designated for the five-year period.</p>	

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

The following table illustrates the agency's response to public demand for *Research: Art Works* grants. Where actual performance data are unavailable, projected ranges have been established based on past performance.

<i>Contextual Indicator</i>			
NEA Direct Awards - Artworks: Research			
	<i>Input Indicator</i>	<i>Output Indicators</i>	
Fiscal Year	# of Applications Received for Understanding Projects	# of Awards Made for Understanding Projects	\$ Amount of Awards Made (in millions)
2013 Actual	75	17	\$.34
2014 Actual	68	20	\$.31
2015 Actual	107	19	\$.30
2016 Projected	85 - 115	15 - 20	\$.3
2017 Projected	165 - 195	30 - 35	\$.6

Strategic Objective 3.2: Increase the domestic and international impact of the arts by establishing strategic partnerships with public and private organizations.

A. Measuring Performance

To track ongoing accomplishments in achieving this strategic objective, the NEA will rely on a combination of quantitative and qualitative measures to express the breadth and depth of partnerships with other Federal agencies, as well as the impact of partnerships with various kinds of organizations to promote exposure of American artworks and audiences to audiences and artworks from other countries.

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

B. Performance Goals

<p style="text-align: center;"><i>Performance Indicator</i></p> <p style="text-align: center;">Number of Partnerships that Result in Increased Arts Programming</p>
<p><i>Prior Year(s) Target and Timeframe</i></p>
<p>In FY 2014, NEA partnered with 18 Federal agencies and/or departments that included arts in their program planning. These entities included the National Endowment for the Humanities; Institute of Museum and Library Services; Department of Commerce, Bureau of Economic Analysis; Department of Defense, Walter Reed National Military Medical Center, Fort Belvoir; Department of Education, Office of Innovation and Improvement; Department of Justice, Bureau of Prisons; Library of Congress; Department of Health, National Center for Complementary & Alternative Medicine; Department of Housing & Urban Development; Department of the Interior, National Park Service; Appalachian Regional Commission.</p>
<p><i>Current Status</i></p>
<p>In FY 2015, NEA continued 15 partnerships and entered into new partnerships with 6 Federal agencies and/or departments that included arts in their program planning. These entities included the National Endowment for the Humanities; Institute of Museum and Library Services; Department of Commerce, Bureau of Economic Analysis; Department of Commerce, Census Bureau; Department of Defense, Walter Reed National Military Medical Center, Fort Belvoir; Department of Education, Office of Innovation and Improvement; Department of Agriculture, Rural Development, Citizen's Institute on Rural Design; Department of Justice, Bureau of Prisons; Library of Congress; National Science Foundation; Department of Housing & Urban Development, Strong Cities, Sustainable Communities, and Promise Zone Initiative; Appalachian Regional Commission; Navy Special Warfare, healing arts program in the Virginia Beach community; Defense Advanced Research Project Agency, Office of Program Innovation (assisted in outreach and served as a Subject Matter Expert for DARPA on projects relating to the neuroscience of art and creativity and neuroscience of architecture); and the Smithsonian Institution.</p>
<p><i>Next Year Target and Timeframe</i></p>
<p>In FY 2016, the NEA will continue discussions about developing and implementing a tracking system for all formal and informal partnership agreements with other Federal agencies and/or departments. Possibilities for the system still could include a method for obtaining clear, unambiguous results of how and what kinds of "arts programming" were affected by the partnerships. Baseline targets for performance on this indicator have not yet been established. Following discussion of these results, the agency may opt to revise the performance indicator construct so that it provides more valuable information for NEA senior management.</p>

<p style="text-align: center;"><i>Performance Indicator</i></p> <p style="text-align: center;">Number of Partnerships that Promote American Art and Artists Internationally or Bring Art and Artists from Other Countries to U.S. Audiences</p>
<p><i>Prior Year(s) Target and Timeframe</i></p>
<p>In FY 2014, the NEA entered into six partnerships with organizations to promote American art and artists internationally or bring art and artists from other countries to U.S. audiences. These partnerships included CEC Artslink; Mid Atlantic Arts Foundation for <i>USArtists International</i> and</p>

National Endowment for the Arts - Appropriations Request for FY 2017
Promote Public Knowledge and Understanding about the Contributions of the Arts

<p><i>Southern Exposure</i>; the U.S./Japan Friendship Commission; and the U.S. Department of State for the Federal Advisory Committee on International Exhibitions. Additionally, we entered into a partnership with the U.S. Department of State's Foreign Service Institute.</p>
<p><i>Current Status</i></p>
<p>In FY 2015, the NEA continued six partnerships and entered into two new partnerships with organizations to promote American art and artists internationally or bring art and artists from other countries to U.S. audiences. These partnerships included Mid Atlantic Arts Foundation for <i>USArtists International</i> and <i>Southern Exposure</i>; three Regional Arts Organizations for <i>Performing Arts Discovery</i>; the US/Japan Friendship Commission; and the U.S. Department of State for the Federal Advisory Committee on International Exhibitions. Additionally, we entered into a partnership with the U.S. Department of State's Foreign Service Institute.</p>
<p><i>Next Year Target and Timeframe</i></p>
<p>In FY 2016 and FY 2017, the NEA plans to enter into eight partnerships with organizations to promote American art and artists internationally or bring art and artists from other countries to U.S. audiences. These partnerships will include Mid Atlantic Arts Foundation for <i>USArtists International</i> and <i>Southern Exposure</i>; three Regional Arts Organizations for <i>Performing Arts Discovery</i>; the US/Japan Friendship Commission; and the U.S. Department of State for the Federal Advisory Committee on International Exhibitions. Additionally, we will enter into a partnership with the U.S. Department of State's Foreign Service Institute.</p>

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 members of the National Council on the Arts (NCA), 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 NEA requests \$1,950,000 in FY 2017 for Program Support (see Table 2 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 NEA engages expert advisors to review applications, which enhances the credibility and fairness of the review system. \$358,000 is requested for panelist and reviewer compensation.
- B. Consultants. \$62,000 is requested to support expert consultants' participation at convenings on arts topics, presentations at NCA meetings, and review of manuscripts submitted as part of the NEA Literature Fellowships application review process.
- C. Printing and Reproduction. \$45,000 is requested for the production of publications that directly relate to the arts fields, including brochures about agency grant opportunities.
- D. Travel. \$100,000 is requested to support travel for NCA members, recipients of the National Medal of Arts, and individuals participating at convenings, symposia, and meetings.
 - Members of the NCA (composed of up to 18 voting members) currently travel to Washington, D.C. three times per year to advise the NEA Chairman on agency 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.
 - Individuals travel at the request of the NEA to participate at convenings, symposia, and meetings on various arts topics.

*National Endowment for the Arts – Appropriations Request for FY 2017
Program Support*

- E. Research and Analysis. The NEA requests \$754,000 in Program Support funds for research and analysis. 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. Funding also supports activities essential to implement the goals, objectives, and performance measurements reflected in the agency's revised Strategic Plan and Performance Plan. For more information on the NEA's research and analysis efforts, see the Promoting Knowledge tab.
- 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). The \$23,000 requested will support symposia, workshops, and panels that address accessibility issues.
- G. Other Services. \$376,000 is requested for contractual services supporting 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; and efforts to enhance public access to and knowledge about the agency's activities such as production of agency publications and online content, and 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 grant-making agencies. As one of 26 Federal grant-making agencies, the NEA is assessed an annual fee for use of Grants.gov, which is paid to the U.S. Department of Health and Human Services (HHS), the managing partner for Grants.gov. \$232,436 is requested for the FY 2017 Grants.gov assessment.

III. Objectives, Strategies, and Achievements

The activities supported by this account contribute to the achievement of all of the agency's goals. The following describes four 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 who serve as 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 2017 applications, we anticipate utilizing up to 500 individuals to review approximately 5,000 grant applications.

*National Endowment for the Arts – Appropriations Request for FY 2017
Program Support*

Through the use of the NEA GrantsOnline™ system (NEA-GO), an electronic application review system, we enhanced our application review process by enabling applicants to upload their application material 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.

After the successful implementation of NEA-GO in 2011-2012, NEA began to design and implement a remote ("virtual") panel pilot process in the fall of 2012. The pilot involved two panel meetings in the dance and music disciplines. The pilot was a success. In FY 2013, 15 panel meetings were held virtually, or 18% of total panels conducted. In FY 2014, this figure increased to 73 virtual panel meetings, or 79% of total panels conducted. The wide-scale implementation of virtual panels was a success. We learned that convening review panels virtually versus in-person yielded the same results at considerable cost-savings.¹⁶ Panelists thoroughly reviewed all applications, had quality discussions, and recommended applications of high artistic excellence and merit for funding. Panelists and NEA staff were overwhelmingly satisfied with the quality of virtual grant application review.

Virtual panels also yielded other practical benefits: panels were supported by existing low-cost technologies; meeting planning was streamlined; the agency's pool of potential panelists was expanded; and staff and panelists had more time to focus on application review. As a result, the NEA has moved to a policy of 100 percent virtual panels, implemented as of May 2014. All panels since that time and going forward are virtual.

In addition to panelists, consultants are engaged in the review of Literature Fellowship creative writing and translation applications. For funding in FY 2015, the agency received 1,634 creative writing applications and 68 translation applications covering a multitude of languages. In the case of translation fellowships, consultants serve as expert readers to consider the extent to which the language, the author, and the specific work are inadequately represented in English translation; the applicant's proficiency in the language to be translated; and the significance of the author and/or the original work. The work of our Literature Fellowship consultants is also facilitated by the use of NEA-GO; these applications also are reviewed by virtual panels.

B. Quality Research and Analysis

Recent achievements: One of the cornerstones of the agency's 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 September 2012, the NEA published [*How Art Works: The National Endowment for the Arts' Five-Year Research Agenda, with a System Map*](#)

¹⁶ Panelists are compensated \$500 per virtual panel. In FY 2013, 459 panelists were funded at \$490K, and in FY 2014, 540 panelists were funded at \$320K.

*National Endowment for the Arts – Appropriations Request for FY 2017
Program Support*

[and Measurement Model](#). In it, the NEA offers an ambitious plan to "map" the arts to better understand and measure this complex, dynamic system. *How Art Works* describes the agency's five-year research agenda, framed and informed by a groundbreaking "system map" and measurement model. The map is grounded in the theory that arts engagement contributes to quality of life in a virtuous cycle from the individual level to the societal level, and back. The map helps illustrate the dynamic, complex interactions that make up this particular system, from "inputs" such as education and arts infrastructure, to "outcomes" such as benefits of the arts to individuals and communities. The NEA developed the map through a series of dialogues with researchers, policymakers, and practitioners in the arts, economics, education, health, and other fields. 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 NEA's research and analysis efforts, see the Promoting Knowledge tab.

C. Productive Convenings

Recent achievements: By leveraging strategic partnerships and engaging expert consultants, the NEA conducts workshops, forums, and convenings to address important and emerging issues in the arts.

On November 3, 2014, the NEA, with support from ArtPlace America, hosted the "Beyond the Building: Performing Arts and Transforming Place" convening to develop a better understanding of how performance-based organizations, and the artists they engage, transform places through their artistic practices. The convening brought together representatives of performing arts organizations from across the country and NEA staff for a day-long investigation of this topic. The convening included public presentations and large group discussions as well as small group breakout sessions. The public presentations were broadcast live, and [video archives](#) of the four public sessions are available on the NEA website.

On January 22, 2015, the NEA convened publishers from commercial, university, and nonprofit sectors to discuss "Publishing in the Digital Age." This meeting explored strategies for publishers to generate value for literature; created new ideas for how publishers can deepen a reader's engagement with literature (beyond just building audiences); and explored new ideas for highlighting diversity and artistic excellence in literature. The day-long investigation of this topic included large group discussions as well as small group breakout sessions.

On May 18, 2015, the NEA co-sponsored with the National Center for Creative Aging (NCAA) the "Summit on Creativity and Aging in America: A Pre-Conference to the White House Conference on Aging." Policymakers, researchers, and practitioners looked at various ways the arts can enhance the lives of older Americans. The summit is part of a series of public forums which will produce recommendations to the White House conference on four major issues: retirement security, long-term services and support, healthy aging, and elder abuse. The NEA/NCAA summit recommendations will inform

*National Endowment for the Arts – Appropriations Request for FY 2017
Program Support*

the healthy aging category focusing on three topics: lifelong learning and engagement in the arts; health, wellness and the arts; and age-friendly community design. The event was available to the public through a live webcast.

D. 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 website, the production and distribution of materials, and the use of social media as vehicles for communication. We support outreach intended to educate applicants, grantees, and the general public. Additionally, we 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 website 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 highlights the ways that art works in neighborhoods and towns across America; view live webcasts such as the April 20, 2015 NEA Jazz Masters awards ceremony and concert, and public meetings of the National Council on the Arts. In addition, in April 2013, the NEA launched an [online grant search](#) system that allows the public to search all of the NEA's grants since 1998 using a variety of attributes to customize their results.
- Expanding the use of webinars to interact with the public. Webinars cover a wide variety of subjects, from grant workshops, to press conferences, to NEA research efforts, to presentations on topics of interest to both the agency and its constituents. Recent webinars include:
 - Grant guideline workshops, with presentations by NEA staff followed by question and answer sessions.
 - [Social Impact Design NOW: Supporting the Next Generation of Practitioners](#) held on June 17, 2015. Jessica Garz with Surdna Foundation's Thriving Cultures group led a panel of speakers who run university-based training programs, organizations with fellowship opportunities for emerging leaders, and groups that provide funding to design-based organizations in a discussion of existing structures of support for designers working with social impact and social justice goals. The webinar covered the current landscape and future opportunities for field-wide growth.
 - The NEA Arts Education Webinar: Collective Impact Trends, held on May 27, 2015. Through collective, systematic approaches, organizations around the country are working to increase student access to arts education. In this public webinar, the NEA's arts education staff

*National Endowment for the Arts – Appropriations Request for FY 2017
Program Support*

discussed the latest insights in collective impact projects undertaken with support from the NEA.

The use of webinars provides members of the public with both a mechanism to communicate directly with and ask questions of the agency, and an on-demand tool to share with others and use for reference in the future. In turn, the NEA is able to interact with more members of the public than it could in a single in-person forum, while also saving travel and meeting costs.

- Producing and distributing materials such as:
 - The [*Guide to the National Endowment for the Arts*](#) provides details on the programs and activities that the NEA supports, as well as funding deadlines for the agency's various grant programs.
 - [*Education Leaders Institute Alumni Summit Report*](#), a report that shares the significant findings of what the NEA, its partners, and eight participating alumni states learned together and how it informed the NEA's arts education strategic plan.
 - [*Beyond the Building: Performing Arts & Transforming Place*](#), a white paper that provides an in-depth overview of a convening held by NEA with support from ArtPlace America in November 2014 that focused on developing a better understanding of how performance-based organizations, and the artists they engage, use the term creative placemaking and transform places through their artistic practices.
 - [*NEA Arts*](#), the agency's quarterly magazine featuring interviews with and stories on artists, arts organizations, and arts projects from across the United States.
 - The agency's [*Annual Reports*](#) highlight NEA activities during a given fiscal year.
- Using social media: the agency has a presence on [Twitter](#), currently with nearly 70,000 followers, [Facebook](#), [YouTube](#), [Pinterest](#), and [Instagram](#), all with the goal of helping the NEA share information and stay connected to the online public. On YouTube, the public can access information such as video profiles of *NEA Jazz Masters*, and hear students who participated in *Poetry Out Loud* talk about their experience with the program.

National Endowment for the Arts – Appropriations Request for FY 2017
Program Support

Table 2
National Endowment for the Arts
Detail of Program Support Activities
(\$ in thousands)

ACTIVITIES	FY 2015 Obligations	FY 2016 Appropriation	FY 2017 Request
Panels and Reviewers	280	350	358
Consultants	61	62	62
Printing and Reproduction	41	59	45
Travel a/	113	70	100
Research and Analysis	1,529 b/	744	754
Accessibility	13	23	23
Other Services c/	1,158	278	376
Grants.gov Assessment	<u>174</u>	<u>194</u>	<u>232</u>
Total Program Support	3,369 d/	1,780	1,950

a/ Includes travel costs for members of the National Council on the Arts, recipients of the National Medal of Arts, and experts invited to participate in NEA convenings.

b/ Includes \$705K for the Survey of Public Participation in the Arts (SPPA). This project, in conjunction with the Census Bureau, is funded every five years.

c/ Includes costs for contractual services not reported in other categories.

d/ Includes \$1,990K appropriated in FY 2015, \$1,824K of carryover funds to FY 2015, and \$44K of prior year deobligations brought forward to FY 2015.

*National Endowment for the Arts – Appropriations Request for FY 2017
Program Support*

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SALARIES AND EXPENSES

I. Introduction

The agency's management goal is to enable the NEA mission through organizational excellence. Achieving this goal is a prerequisite for the NEA's success in serving its overall mission. The NEA must ensure that it is a high-performing and publicly accountable organization committed to 1) supporting arts creation; 2) engaging Americans with diverse and excellent art; and 3) promoting knowledge and understanding about the contributions of the arts. To succeed in these aims, the NEA must possess a diverse, creative, productive, and motivated workforce; ensure that its operations are efficient, effective, and transparent to the public; and be a vigilant steward of public funds and resources.

The Salaries and Expenses (S&E) budget provides operating funds essential to the achievement of the mission, goals, and objectives of the NEA, 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, rent 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 the acquisition of supplies and equipment.

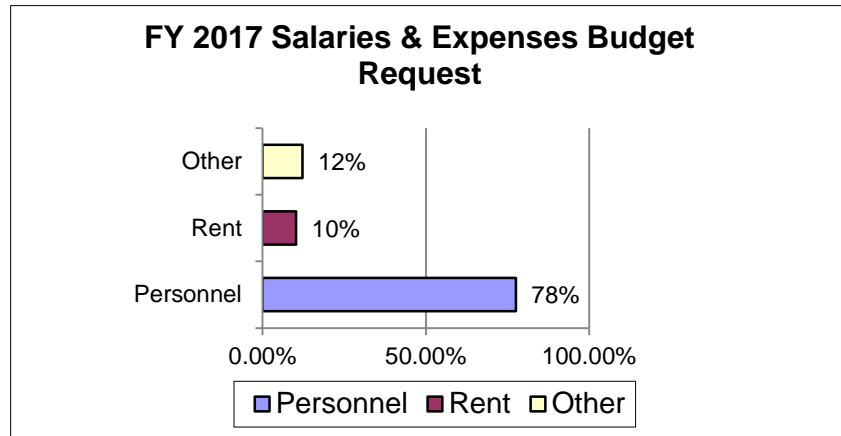
II. Funding

The NEA's FY 2017 request for S&E is \$28,722,000. The S&E budget components are (also see Table 3):

Personnel Compensation and Benefits	\$22,272,000
Staff and Invitational Travel	385,000
Rent	2,955,000
Contractual Services	2,632,000
Other Operating Services ¹⁷	478,000
Total	<u>\$28,722,000</u>

¹⁷ Includes transportation of things, communications and utilities, printing and reproduction, supplies and materials, and equipment.

National Endowment for the Arts – Appropriations Request for FY 2017
Salaries and Expenses



- A. Personnel Compensation and Benefits. Success in achieving our mission is directly linked to the quality and expertise of the agency's employees. Personnel compensation and benefits account for approximately 78 percent of the agency's S&E budget. The personnel compensation request of \$22.272 million will support approximately 162 FTE. This funding level also covers a 1.6 percent pay raise proposed by the President for FY 2017.
- B. Staff and Invitational Travel. \$385,000 is requested for local and out-of-town travel for staff (including the OIG and the NEA'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. Staff travel costs have been lowered by more than 20% from obligations of nearly \$482,000 incurred in FY 2010.
- C. Rent and Relocation. \$2.955 million is requested for rental of office space in the Constitution Center in FY 2017, based on an occupancy agreement from GSA dated April 24, 2015. With the move in May 2014 from the Old Post Office Building to the Constitution Center, the NEA reduced its Federal real property footprint by more than 32 percent from 88,452 to 60,015 rentable square feet.
- D. Contractual Services. Contractual service activities involve security, training, and various miscellaneous services such as administrative contracts for information technology and financial assistance. The NEA is seeking \$2.632 million for these purposes.
1. Security. The agency requests \$44,411 for basic service 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. The security estimate included in this request is based upon current year guidance from the Federal Protective Service (FPS) that basic security charges are assessed at 74-cents per square foot. The agency also requests \$140,000 for building-specific security charges, and \$30,830 for monitoring and maintenance of security card readers.

National Endowment for the Arts – Appropriations Request for FY 2017
Salaries and Expenses

2. Training. \$124,000 is requested for agency-wide training. This request supports training needs for human resources and information technology professional development.
 3. Miscellaneous Services. \$2.293 million is requested 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 (Delphi) and e-travel services system (E2) 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 a 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 \$8,000.
 2. Communications, Utilities and Miscellaneous Charges. \$174,000 is requested for telecommunications, utilities, and equipment rental.
 3. Printing. \$41,000 is requested for printing activities, including print notices in the Federal Register and Code of Federal Regulations.
 4. Supplies and Equipment. \$91,000 is requested for supplies, and \$164,000 for equipment.

III. Objectives, 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.

Management Objective 1.1: Provide the American people with outstanding service by attracting, maintaining, and optimizing a diverse, creative, productive, and motivated workforce.

To accomplish our strategic goals, the NEA requires a workforce that demonstrates the qualities of creativity and excellence identified with the agency's mission. The NEA is committed to recruiting a diverse and competent workforce, ensuring that employees have

National Endowment for the Arts – Appropriations Request for FY 2017
Salaries and Expenses

the resources and technologies they need to excel in their jobs, and fostering a climate of personal and professional accountability.

Specifically, the NEA will pursue the following strategies to achieve this objective:

1. Recruit a diverse, highly-skilled, and competent workforce.
2. Support the workforce with efficient and effective human resource policies, opportunities for training, and access to information technologies.
3. Encourage and reward creative and innovative problem-solving.
4. Foster a climate of personal and professional accountability.
5. Maintain a workplace free from discrimination as defined by the U.S. Equal Employment Opportunity Commission.

The NEA has taken steps to foster an environment that supports a highly productive, creative, and motivated workforce. In addition to government-wide benefits – including incentive awards program, family-friendly leave policies, and flexible/alternative work schedules – the NEA provides wellness services, such as its interagency agreements with Federal Occupational Health (FOH) to provide health center services and employee assistance programs to agency staff.

Management Objective 1.2: Be an effective and vigilant steward of public funds by sustaining transparent and efficient grant-making and administrative processes.

In addition to holding its workers accountable – and being accountable to its workers – the NEA has a duty to the American taxpayer. Its responsibilities extend to the financial integrity of its operations, but also to its communication with members of the public who seek to use the agency's services.

NEA operations improve as a result of using clear and understandable reporting, proper internal controls, meaningful performance measures, continuous assessment to achieve desired outcomes, and effective management. The NEA management will regularly review progress toward achieving objectives, and continuously improve by planning, executing, evaluating, and adjusting actions to achieve desired results. Performance data, supplemented with information provided by grantees through applications and final reports, will be reviewed quarterly and reported semi-annually as part of this effort.

Specifically, the NEA will pursue the following strategies to achieve this objective:

1. Maintain financial integrity throughout the agency.
2. Promote data-driven decision-making and information-sharing practices throughout the agency.
3. Improve grants management and grantee compliance. Provide technical assistance to applicants and grantees through outreach efforts.

National Endowment for the Arts – Appropriations Request for FY 2017
Salaries and Expenses

4. Expand the use of technology to improve productivity and efficiency.
5. Foster a climate of organizational accountability.

Here are a few examples of activities that support this objective:

Maintain Financial Integrity

- Through a cross-servicing agreement, the U.S. Department of Transportation's Enterprise Services Center provides the NEA with an Oracle-based fully-compliant financial system (Delphi). The audit of the agency's FY 2015 financial statements resulted in an unqualified audit opinion (for the thirteenth consecutive year).

Promote Data-Driven Decision-Making and Information-Sharing Practices

- In conjunction with the implementation of the Uniform Guidance (2 CFR Part 200), the agency developed a risk-management report that retrieves current information for staff to make decisions about potential awards. Pulling data from our awards management systems and other Federal systems such as the IRS website (for current 501(c)3 status) and SAM (for active exclusions and delinquent debt) among others, we can use this to help inform our decision-making. The report was designed to cross over programs and disciplines so that any NEA staff member can see the big picture.

Improve Grants Management

- The agency's Grants and Contracts Officer actively participates in the interagency Financial Assistance Committee for eGov (FACE) in efforts to strengthen the effectiveness and accountability of Federal grant programs and requirements. By providing regular updates to the "[Manage Your Award](#)" section on our website, we alert grantees to changes in agency policies, new Federal rules, and more to help them stay current with requirements for managing their awards.
- The implementation of 2 CFR Part 200 (Uniform Guidance on Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards) was enhanced in 2014 by our Grants & Contracts Office conducting three internal training sessions for all interested NEA staff. Sessions focused on understanding the changes to direct costs, indirect costs, and general policies. Also during this time training was held at conferences and workshops for our State Arts Agency and Regional Arts Organization partners, who are awarded 40% of our annual appropriations. Under Part 200 their role as "pass-through entities" has taken on greater significance and increased oversight.
- An [Ask the NEA Grants Office webinar](#), including a presentation and Q&A session, for current NEA grantees on navigating NEA grant management policies and processes. The webinar was designed for representatives of organizations who have received NEA grants, particularly those who were charged with managing and

National Endowment for the Arts – Appropriations Request for FY 2017
Salaries and Expenses

reporting on their organization's award. More than 350 attended the webinar, which is archived on YouTube and available for reference.

- Since FY 2012, organizations have been required to submit their final reports electronically. Moving away from paper-based reporting has enabled NEA grant management specialists to review and approve these reports more efficiently, and reduce copying costs. Narrative and statistical data are also now captured automatically in databases for use in performance reporting.

Improve Grantee Compliance

- The agency's OIG conducts financial management and compliance evaluations and limited scope audits of grantees. In light of increased oversight of Recovery Act grants, many grantees have implemented better controls for all their NEA grants.
- New *Terms and Conditions for Grants and Cooperative Agreements* for SAAs and RAOs regarding compliance with 2 CFR Part 200, including increased responsibilities to monitor sub-recipient organizations to ensure compliance with all Federal and agency requirements were issued. The "Partnership Ts&Cs" included helpful charts and suggestions for these constituents to better understand some of the nuances of the new guidance.
- Our Grants & Contracts Office created an [online tutorial](#) to help guide grantees through the process of completing and submitting their payment requests and progress reports. Improved submission of this information helps the grantees manage their awards more effectively, and helps the NEA monitor financial and performance information at relevant times during the grant period.

Expand Applicant/Grantee Outreach

There is great demand for funding from the NEA; as a result, the grant process is extremely competitive. The agency is committed to broad public and geographic outreach; offering grants workshops, often hosted by Members of Congress, the NEA provides public service and important information to small and mid-size nonprofit organizations throughout the country. Increasingly, the agency is offering these workshops via webinar, which has dramatically extended their reach. By providing general technical assistance to potential applicants and grantees at community, State, and national workshops and conferences, the NEA ensures that organizations serving underserved areas have knowledge of available funding opportunities. In FY 2013, some 3,000 people attended more than 30 grant workshops, either in person or online; more than double that number subsequently viewed the archived webinar-based workshops. This has contributed to the fact that since FY 2009, nearly 1,400 organizations – from all 50 States, the District of Columbia, and the Virgin Islands – have received grants from the NEA for the first time.

National Endowment for the Arts – Appropriations Request for FY 2017
Salaries and Expenses

Expand the Use of Technology to Improve Productivity and Efficiency

- NEA's grant application review process has been made more efficient through the enhanced use of technology. The NEA GrantsOnline™ System (NEA-GO) allows for applicants to submit application material electronically, and for application 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. NEA-GO also provides agency staff with new tools for the application review process, improving efficiency and productivity.
- The agency continues to move forward in partnership with NEH to develop and deploy a new grants management system known as eGMS. This new system will streamline and standardize grants management processes through adoption of a common cloud-based grants management solution. The eGMS project commenced early in FY 2012. To date, six of twelve planned modules of the new system have been completed.
- Since June 2012, funding recommendations have been presented to members of the National Council on the Arts (NCA) electronically. Previously, all materials were printed, compiled in large notebooks, and mailed. Review materials are now easily accessible by both NCA members and NEA staff via a secure website.
- In October 2012, NEA began notifying applicants of its funding decisions electronically, by email instead of mail. In addition, our Grants & Contracts Office began reminding grantees of upcoming reporting deadlines electronically. In both cases, the move to e-notifications has made communications faster and more efficient, while saving paper, copying, and postage costs.
- In FY 2014, NEA began making grant awards electronically to the NEA Literature Fellowship grantees. In addition, our Partnership Agreement grants to SAAs and RAOs were also issued electronically, encompassing more than 40% of the agency's grant funds. Reaching these grantees electronically is more effective, while saving paper, copying, and postage costs.
- The NEA's [online grant search](#) system, launched in 2013, allows members of the public to search all of the NEA's grants since 1998, including newly recommended awards, using a variety of attributes to customize their results.
- NEA's Information & Technology Management Office has adopted a cloud-first strategy, consistent with Administration guidance, and also employs shared services and other new technological innovations where possible to improve productivity and cut costs. In 2011, the agency's email system was moved to a cloud service; other cloud-based services include our Human Resources Office's electronic official personnel folders (e-OPF) and time and attendance (WebTA) systems. For financial management, the agency uses the Delphi Financial System, a shared service provided by the U.S. Department of Transportation's Enterprise Services Center.

National Endowment for the Arts – Appropriations Request for FY 2017
Salaries and Expenses

Finally, NEA has used server virtualization to reduce the number of servers in use by 50 percent, saving hardware and utility costs.

- The NEA deployed SharePoint in 2013 as a replacement for its existing intranet. This platform enhances the capability of agency staff to share calendars, documents, and information, thereby promoting more efficient workflows and more extensive inter-office collaborations.
- The NEA has significantly expanded its use of webinars to interact with the public. Webinars are free and open to the public and have covered a wide range of topics from grant workshops to presentations on specific issues of import to the agency and our constituents. In FY 2015, NEA hosted 25 webinars with live attendance of 2,844, and more than 7,500 additional views of the archived webinars.
- The NEA has automated the method by which we track, approve, obligate, and approve and schedule payments for our panelists and reviewers, replacing a paper-based process with one that relies on sharing of electronic files.

IV. Collaborating Administratively with NEH

NEA and NEH understand the importance of controlling administrative costs and of realizing additional efficiencies by sharing functions and operations wherever possible. The two agencies have made significant strides in this area over the past year. Summarized below are initiatives we have undertaken to share a wide variety of functions and operations:

- Electronic Grants Management System (eGMS). As discussed above, NEA and NEH have entered into a strategic partnership for the purpose of designing, deploying, operating, and maintaining a cloud-based grants management system. This partnership involves full and complete collaboration, cooperation, and shared responsibility necessary to implement the eGMS. The purpose of the partnership is to reduce technology costs and streamline and standardize grant management processes through adoption of a common grants management solution.
- Information technology infrastructure. The staffs of the two agencies' information technology offices worked together to create a shared IT data center at our new offices in the Constitution Center. This data center meets the needs of both agencies and uses as many shared components as possible. Both agencies share server racks, network equipment racks, a single cooling unit, a single electrical system, a single uninterruptible power system, cable raceways, a common physical work area, and a single security system. The design allows network cabling, as well as uninterruptible clean power, from the shared server room to be distributed to any communications closet on the three floors where NEA and NEH staff are located.
- Audio Visual (AV)/Media operations. The two Endowments constructed and jointly operate a media room in our new office space. This room is equipped to support high-

National Endowment for the Arts – Appropriations Request for FY 2017
Salaries and Expenses

quality audio productions that are of principle interest to NEA and a wide variety of video projects NEH will be undertaking.

- The NEA has made its Personal Identity Verification card activation equipment available to NEH.
- In addition to the shared IT and AV functions described above, the two agencies share a variety of other functional areas in our new office space. Specifically, we share some panel rooms and conference rooms, a lunch room, a designated room for nursing mothers, and a room where ill employees can seek respite. NEH also has made its library collection and services available to all NEA staff.
- NEA, NEH and the President's Committee on the Arts and the Humanities partner to support the Special Observances Committee (SOC) and related events. Programs provided have included taiko drum performances celebrating Asian Pacific Islander Heritage Month, a concert featuring members of 105 Voices of History celebrating Black History Month, and a presentation of Latin rhythms and dance traditions by Sol y Rumba celebrating Hispanic Heritage Month.

Both agencies have limited the number of positions dedicated to administrative functions and have used technology as a "force multiplier" to gain efficiencies in administrative functions.

V. Expected Performance

As mentioned previously, this performance plan is based on the agency's FY 2014-2018 Strategic Plan. Clear performance indicators, prior year data, current status, and next year's targets and timeline have been provided below for each strategic objective. Please note that throughout this document, data are reported through FY 2015 unless otherwise noted. One notable exception is that the most recent data available from grantees' Final Descriptive Reports (FDRs) are from FY 2014 or earlier. Note that for performance measures introduced in FY 2014, historical data may not be available.

Management Objective 1.1: Provide the American people with outstanding service by attracting, maintaining, and optimizing a diverse, creative, productive, and motivated workforce.

A. Measuring Performance

To maintain the highest standard of organizational excellence, the agency regularly will monitor employee feedback. A key strategy for collecting employee feedback is the OPM Federal Employee Viewpoint Survey, which, among other things, identifies specific areas needing improvement. Information collected from the survey will be used to improve recruitment and retention strategies for high-performing workers.

*National Endowment for the Arts – Appropriations Request for FY 2017
Salaries and Expenses*

B. Performance Goal

<i>Performance Indicator:</i>
Percent of Employees Reporting Positive Responses to Key Questions on the Annual OPM Federal Employee Viewpoint Survey
<i>Prior Year(s) Target and Timeframe</i>
<p>The actual results from the 2014 Federal Employee Viewpoint Survey were the following:</p> <ul style="list-style-type: none"> • 87.6% reported a positive response to the statement "My agency is successful at accomplishing its mission." • 89.6% reported a positive response to the statement "I know how my work relates to the agency's goals and priorities." • 90.5% reported a positive response to the statement "I am held accountable for achieving results." • 87.6% reported a positive response to the statement "I am constantly looking for ways to do my job better." <p>Additional survey data points about the NEA in 2014 include:</p> <ul style="list-style-type: none"> • The NEA employee satisfaction and commitment score improved by 3.9 points since last year to 69.4%. The government-wide satisfaction and commitment score is 56.9%, down almost 1 point from last year. The NEA's score ranks in the top 50 percent of small agencies, placing us at number 11 out of 30 small agencies in the 2014 Best Places to Work ranking. • There were 29 out of 84 questions where the positive response rate exceeded 75%, with 17 of those 29 exceeding further by 85%. • Many issues – from pay to teamwork to strategic management – influence how employees view their workplaces and rate their satisfaction and commitment. Effective leadership was once again the key driver of employee satisfaction across government in 2014. Employees gave leadership/supervision at the NEA an average positive response score of 77.5% in regards to the overall job managers and supervisors are doing. This is an increase compared to last year where the average response was 73.4%. <p>NEA leadership are committed to focusing on employee insights and following through with changes that improve everyday work conditions. The agency strives to continue its excellent record of employee satisfaction as reflected in the FY 2014 Federal Employee Viewpoint Survey results.</p>
<i>Current Status</i>
<p>The actual results from the 2015 Federal Employee Viewpoint Survey were the following:</p> <ul style="list-style-type: none"> • 83.8% reported a positive response to the statement "My agency is successful at accomplishing its mission." • 82.9% reported a positive response to the statement "I know how my work relates to the agency's goals and priorities." • 86.3% reported a positive response to the statement "I am held accountable for achieving results." • 94.2% reported a positive response to the statement "I am constantly looking for ways to do my job better." • The NEA employee satisfaction and commitment score declined slightly by 0.1 points since last year to 69.3%. The government-wide satisfaction and commitment score is 58.1%, up more than 1 point from last year. The NEA's score ranks in the top 50 percent of small agencies, placing us at number 11 out of 28 small agencies in the 2015 Best Places to Work ranking.

National Endowment for the Arts – Appropriations Request for FY 2017
Salaries and Expenses

<ul style="list-style-type: none"> • There were 31 out of 83 questions where the positive response rate exceeded 75%, with 12 of those 31 exceeding further by 85%. • Many issues – from pay to teamwork to strategic management – influence how employees view their workplaces and rate their satisfaction and commitment. Effective leadership was once again the key driver of employee satisfaction across government in 2015. Employees gave leadership/supervision at the NEA an average positive response score of 74.97% in regards to the overall job managers and supervisors are doing. This is a decrease compared to last year, where the average response was 77.5%. <p>NEA leadership are committed to focusing on employee insights and following through with changes that improve everyday work conditions. The agency strives to continue its excellent record of employee satisfaction as reflected in the FY 2015 Federal Employee Viewpoint Survey results.</p>
<p><i>Next Year Timeframe & Target</i></p> <p>The NEA is reviewing the results of the 2015 Federal Employee Viewpoint Survey prior to evaluating and setting a performance target. Meanwhile, the agency strives to continue its excellent record of employee satisfaction as reflected in the FY 2014 Federal Employee Viewpoint Survey results.</p>

Management Objective 1.2: Be an effective and vigilant steward of public funds by sustaining transparent and efficient grant-making and administrative processes.

A. Measuring Performance

To monitor the agency's success at continuing to be an effective and vigilant steward of public funds, the NEA will track progress on the technical advances outlined here. The agency will also monitor feedback from grant applicants to ensure the support and guidance provided to the public on the process for obtaining awards is clear and easily accessible.

B. Performance Goals

<p style="text-align: center;"><i>Performance Indicator</i></p> <p style="text-align: center;">Applicant Satisfaction with Application Guidance</p>
<p><i>Prior Year(s) Target and Timeframe</i></p>
<p>In FY 2013, the NEA completed a pilot test of the NEA applicant survey. The survey was conducted to provide management with a snapshot of how applicants viewed their most recent experience using and understanding the grant application guidelines on the NEA website. When applicable, applicants also evaluated the usefulness of guideline webinars as well as the quality of interactions with NEA staff while preparing applications.</p> <p>The pilot survey consisted of 13 questions, with 7 items specifically designed to collect feedback on the different forms of applicant guidance. An overall applicant satisfaction rate was then calculated as the average percentage of the total positive responses for each of the seven questions divided by the total completed responses for each question. Initial analysis of the results from the pilot showed an overall applicant satisfaction rate of 81.5%.</p> <p>As a result of our ongoing efforts to improve the applicant experience and decrease reporting burden, the agency undertook two major projects in FY 2013-2014: a thorough redesign of the agency's website; and complete overhaul of the ways in which we collect application information.</p>

National Endowment for the Arts – Appropriations Request for FY 2017
Salaries and Expenses

Considering the amount of change, the agency sought to maintain a satisfaction rate above 80% for FY 2014. The NEA exceeded its goal for FY 2014 with an estimated applicant satisfaction rate of 84%.
<i>Current Status</i>
Data on applicant satisfaction for FY 2015 are based on 3,696 survey responses collected over 12 months and 12 application deadlines. Estimates of applicant satisfaction are calculated as the number of positive responses across all seven questions divided by the total completed responses across all seven questions. This calculation results in an estimated applicant satisfaction rate of 82%. Notwithstanding the major overhaul the agency is undertaking to streamline its application process and improve data collection, a majority of applicant satisfaction rates from the 12 deadlines increased over last year.
<i>Next Year Timeframe & Target</i>
The NEA expects to maintain its history of excellent customer service in FY 2016. However, the agency is still continuing its major overhaul of the way it manages its application and grants data, an overhaul that may lead to unexpected changes in the applicant experience. With this in mind, the NEA seeks to maintain the individual applicant survey satisfaction rates calculated in FY 2015 for FY 2016.

<i>Performance Indicator</i> NEA's Financial Statements Audit Opinion
<i>Prior Year(s) Target and Timeframe</i>
NEA received an unqualified opinion on its FY 2014 financial statements, as it has consistently since its first independent audit in 2003.
<i>Current Status</i>
NEA received an unqualified opinion on its FY 2015 financial statements, as it has consistently since its first independent audit in 2003.
<i>Next Year Timeframe & Target</i>
The NEA expects to receive an unqualified opinion on its FY 2016 and FY 2017 financial statements.

National Endowment for the Arts – Appropriations Request for FY 2017
Salaries and Expenses

VI. 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 NEA'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 NEA'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)

	FY 2015 Obligations	FY 2016 Appropriation	FY 2017 Request
11.0 Personnel Comp. ¹⁸	518	535	549
12.1 Personnel Benefits	135	133	150
21.0 Travel	6	20	20
24.0 Printing	0	1	1
25.0 Other Services ¹⁹	106	182	186
25.1 Training	9	9	9
26.0 Supplies	1	2	2
31.0 Equipment	<u>2</u>	<u>0</u>	<u>1</u>
Total	777	882	918

¹⁸ Supports 4.63 FTE in FY 2015, 4.35 FTE in FY 2016 and 4.75 FTE in FY 2017.

¹⁹ Includes funding in support of the Council of the Inspectors General on Integrity and Efficiency.

National Endowment for the Arts – Appropriations Request for FY 2017
Salaries and Expenses

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

Established by Executive Order in 1982, and as amended most recently by Executive Order on September 30, 2015, 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 NEA's S&E budget. The NEA 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 NEA; the budget related to that agreement is shown below.

President's Committee on the Arts and the Humanities Costs
(\$ in thousands)

	FY 2015 Obligations	FY 2016 Appropriation	FY 2017 Request
11.0 Personnel Comp. ²⁰	374	439	438
12.1 Personnel Benefits	112	130	133
21.0 Travel	33	34	34
23.1 Rent	116	117	118
23.3 Comm., Utilities & Misc. Charges	9	9	9
24.0 Printing	7	6	6
25.0 Other Services	92	57	47
26.0 Supplies	6	2	2
31.0 Equipment	<u>1</u>	<u>0</u>	<u>0</u>
Total ²¹	750	794	787

²⁰ Includes 2 FTE supported by NEA from FY 2015 to FY 2017, and 1.2 FTE supported by NEH in FY 2015, 1.75 FTE in FY 2016, and 2 FTE in FY 2017; excludes support that might be provided by other Federal agencies.

²¹ 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 2017
Salaries and Expenses

Table 3
National Endowment for the Arts
Detail of Object Classification
(\$ in thousands)

	FY 2015 Obligations	FY 2016 Appropriation	FY 2017 Request
11.1 Full-Time Permanent	13,383	14,270	14,690
11.3 Other Than Full-Time Permanent	1,918	2,038	2,098
11.5 Other Personnel Compensation	187	185	185
11.8 Special Personal Services Payments	<u>102</u>	<u>46</u>	<u>0</u>
Total Personnel Compensation	15,590	16,539	16,973
12.1 Civilian Personnel Benefits	4,789	5,140	5,289
13.0 Benefits for Former Personnel	<u>0</u>	<u>10</u>	<u>10</u>
Total Personnel Benefits	4,789	5,150	5,299
Total Compensation & Benefits	20,379	21,689	22,272
21.0 Travel & Transportation of Persons	318	385	385
22.0 Transportation of Things	16	9	8
23.1 Rental Payments to GSA a/	2,890	2,922	2,955
23.3 Comm., Utilities & Misc. Charges	117	174	174
24.0 Printing and Reproduction	42	41	41
25.0 Other Services	3,158 b/	2,357	2,632
26.0 Supplies and Materials	75	93	91
31.0 Equipment	<u>422</u> b/	<u>133</u>	<u>164</u>
Total Non-Pay	7,038	6,114	6,450
99.0 Total: Salaries and Expenses c/d/	27,417 e/	27,803	28,722

a/ NEA moved from the Old Post Office Building to Constitution Center in May 2014.

b/ Includes obligations incurred related to the move from the Old Post Office Building to Constitution Center.

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

d/ Excludes Interagency and Gift funds.

e/ Includes \$27,398K appropriated in FY2015, \$4,736K of carryover funds to FY 2015, and \$113K of prior year deobligations brought forward to FY2015.



National Endowment for the Arts

**Appropriations Request
For Fiscal Year 2018**

**Submitted to the Congress
May 2017**

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TABLE OF CONTENTS

I.	Overview	1
II.	Assumptions and Estimated Costs for Agency Shutdown Beginning in FY 2018	3
III.	FY 2016 and FY 2017 Accomplishments	7
IV.	FY 2016 Annual Performance Report.....	15

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Overview

The Administration has proposed terminating funding for the National Endowment for the Arts (NEA) in FY 2018. Toward this end, the FY 2018 Budget requests \$29.019 million to begin the orderly closure of the agency. Please see the table below for a breakdown of the request in the table format used by the Appropriation Committee.

National Endowment for the Arts Fiscal Year 2018 Request – Appropriation Committee Format (\$ in thousands)

	FY 2016 Appropriation	FY 2017 Appropriation	FY 2018 Request
Direct Endowment Grants			
Project Support	63,420	63,906	0
Challenge America	<u>7,600</u>	<u>7,600</u>	<u>0</u>
Subtotal	71,020	71,506	0
State & Regional Partnerships			
Basic Plan Support	37,262	37,517	0
Underserved	<u>10,084</u>	<u>10,154</u>	<u>0</u>
Subtotal	47,346	47,671	0
TOTAL PROGRAM	118,366	119,177	0
PROGRAM SUPPORT	1,780	1,950	0
TOTAL PROGRAM & PROGRAM SUPPORT	120,146	121,127	0
SALARIES & EXPENSES	<u>27,803</u>	<u>28,722</u>	<u>29,019</u>
TOTAL REQUEST	147,949	149,849	29,019

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Assumptions and Estimated Costs for Agency Shutdown Beginning in FY 2018

The NEA will fulfill its Federal responsibilities for grants and cooperative agreements awarded prior to FY 2018. While no new grants or cooperative agreements will be made beginning in FY 2018, the NEA will require funding to support a reduced staffing level and administrative costs needed to effectively shut down operations.

NEA is requesting \$29.019 million in FY 2018 for expenses listed in the table below. A table comparing Salaries & Expenses funding from FY 2016 to FY 2018 is also provided at the end of this section.

Estimates provided assume enactment of legislation terminating funding for NEA on October 1, 2017.

FY 2018 Request (\$ in Thousands)

Cost Category	FY 2018 Request
Personnel	22,670
Real Estate	3,935
Equipment	108
Contracts	1,660
Records Management	175
Finances	444
Other	27
TOTAL	29,019

Personnel: \$22,670,000 is requested for NEA to support a current staffing level of approximately 155 positions until March 31, 2018, the time estimated by the Office of Personnel Management to carry out a reduction in force (RIF). After the RIF, a reduced staffing level of approximately 70 employees will remain to continue to manage the shutdown of the agency. These employees will be responsible for conducting necessary oversight activities for the more than 5,000 active NEA grants and up to 36 cooperative agreements whose period of performance extend beyond October 1, 2017. Activities include responding to awardee inquiries, processing payments, and reviewing final reports. Staff also will continue the orderly shutdown of the agency's systems, publications, contractual arrangements, and interagency agreements.

For discontinued employees, all appropriate compensation will be provided, including, but not limited to, severance pay, lump-sum payments for unused annual leave, performance bonuses

generated by eligible employees' close-out performance appraisals, and unemployment compensation.

Real Estate: \$3,935,000 is requested for current office space needed to accommodate full staffing for six months and reduced office space for the remainder of the fiscal year to accommodate a staffing level of approximately 70 employees. Per the terms of the occupancy agreement NEA has with the General Services Administration, funding is also requested to pay for the unamortized tenant improvements that would have been paid over the life of the lease through FY 2024.

Equipment: \$108,000 is requested to support the supplies and equipment needs of staff members on board in FY 2018.

Contracts: \$1,660,000 is requested for contracts supporting staff operations. NEA will terminate contracts where possible. However, with full staff remaining for up to six months and approximately 70 staff remaining for an additional six months, most contracts will need to stay in place, with the possibility for reduction after the RIF.

NEA will require either interagency agreements with federal agencies or contracts with non-federal vendors to continue for the following (this is not an exhaustive list):

- IA with the National Endowment for the Humanities for the grants management system
- IA with the National Finance Center for payroll processing
- IA with the Department of Homeland Security for guard services
- IA with the Department of Transportation for transit benefits
- IAs to support human resource services, such as the Employee Assistance Program
- Contracts for phone services, copiers, and information technology support services.

Records Management: \$175,000 is requested for the transfer of agency records to the National Archives and Records Administration (NARA) or other appropriate storage repositories. Funding also is requested for administrative services required to assist with records management.

Finances: \$444,000 is requested to support the interagency agreement NEA has with the U.S. Department of Transportation's Enterprise Services Center for an Oracle-based fully-compliant financial system (Delphi). Funding also is requested to support the audit of the agency's FY 2017 financial statements.

Other: \$27,000 is requested to support minimal travel requirements in FY 2018.

Office of Inspector General (OIG)

There is no separate appropriation for the OIG; the OIG's budget is funded within the NEA's total budget as listed in the table above. The FY 2018 request provides funding for 5 positions through March 31, 2018. A reduced staffing level of 3 employees will remain to continue to manage the shutdown of the agency through the end of FY 2018.

National Endowment for the Arts
Detail of Object Classification for Salaries & Expenses
(\$ in thousands)

	FY 2016 Obligations	FY 2017 Appropriation	FY 2018 Request
11.1 Full-Time Permanent	13,565	13,706	11,678
11.3 Other Than Full-Time Permanent	2,506	2,540	1,961
11.5 Other Personnel Compensation	172	238	223
11.8 Special Personal Services Payments	<u>46</u>	<u>0</u>	<u>0</u>
Total Personnel Compensation	16,289	16,484	13,862
12.1 Civilian Personnel Benefits	5,075	5,223	4,053
13.0 Benefits for Former Personnel	<u>0</u>	<u>10</u>	<u>4,755</u>
Total Personnel Benefits	5,075	5,233	8,808
Total Compensation & Benefits	21,364	21,717	22,670
21.0 Travel & Transportation of Persons	306	369	12
22.0 Transportation of Things	8	8	18
23.1 Rental Payments to GSA	2,922	2,905	3,935
23.3 Comm., Utilities & Misc. Charges	117	241	136
24.0 Printing and Reproduction	23	45	25
25.0 Other Services	3,041	3,268	2,118
26.0 Supplies and Materials	61	78	47
31.0 Equipment	373	76	58
42.0 Insurance Claims & Indemnities	<u>40</u>	<u>15</u>	<u>0</u>
Total Non-Pay	6,891	7,005	6,349
99.0 Total: Salaries and Expenses a/	28,255 b/	28,722	29,019

a/ Excludes Interagency and Gift funds.

b/ Includes \$27,803K appropriated in FY2016, \$4,829K of carryover funds to FY 2016, and \$92K of prior year deobligations brought forward to FY2016.

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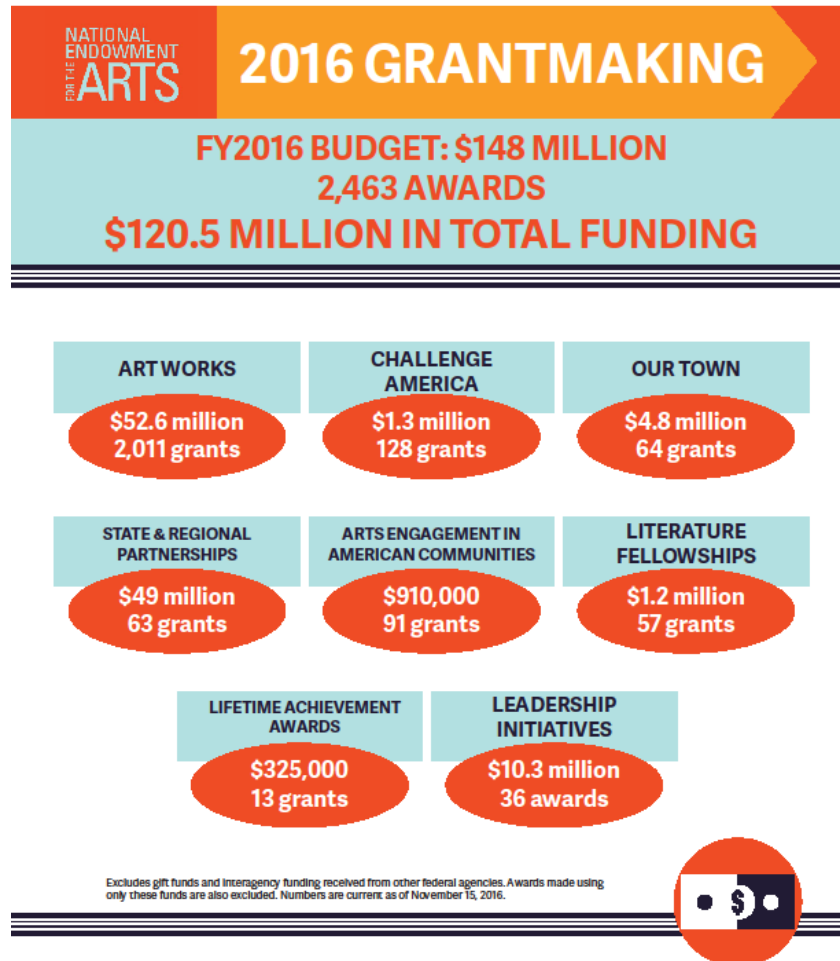
FY 2016 and FY 2017 Accomplishments

Established by Congress in 1965, the NEA is the independent Federal agency that works to give people across America the opportunity to participate in and experience the Arts. NEA funding is project-based and goes to thousands of nonprofits each year, along with partnerships and special arts initiatives, research and other support that contribute to the vitality of our neighborhoods, engage our students and schools, and preserve our American culture. The NEA is the only funder, public or private, that provides equal access to the arts in all 50 states and, indeed, every Congressional district, the District of Columbia, and U.S. territories, supporting activities such as performances, exhibitions, healing arts and arts education programs, festivals, and artist residencies.

In 2016, the NEA was named the best place to work among small agencies of the federal government according to the [2016 Best Places to Work in the Federal Government](#) survey. The NEA moved up from 11th place in 2015, representing a “most improved” score increase of 16.6 percent. In addition to this, the NEA is committed to vigilant stewardship of public funds through sound financial management. NEA received an unqualified audit opinion on its FY 2016 financial statements, as it has consistently done since its first independent audit in 2003.

NEA’s Reach

In FY 2016, the NEA made 2,463 programmatic awards, including 2,437 grants, 19 cooperative agreements, and 7 interagency agreements using its appropriated funds. The following graphic provides additional details on our grant-making in FY 2016.



In FY 2016, the NEA funded grants in nearly 16,000 communities in every Congressional district of the country. A recent examination of NEA direct grants showed that 65% go to either small (less than \$350,000 in prior year expenditures) or medium (\$350,000 to \$1.75 million in prior year expenditures) sized organizations, which support projects that benefit audiences that otherwise might not have access to arts programming.

A significant percentage of grants go to those who have fewer opportunities to participate in the arts. Of the grants awarded in FY 2016:

- 40% of NEA-supported activities took place in high-poverty neighborhoods.
- 36% of NEA grants went to organizations that reach underserved populations such as people with disabilities, people in institutions, and veterans.
- 33% of NEA grants served low-income audiences.

NEA grants provide a significant return on investment of federal dollars. Based upon historical review of final reports filed by grantees, it is estimated that each \$1 awarded by the NEA in direct grants to nonprofit organizations in FY 2016 will leverage \$9 from other non-federal sources. This results in over \$500 million in matching support, far surpassing the required non-Federal match of at least one to one.

We are estimating similar results in FY 2017 based upon an appropriation of \$150 million.

NEA Support for Military Members & Veterans

[*Creative Forces: NEA Military Healing Arts Network*](#) is a partnership of the NEA and the Department of Defense that serves the unique and special needs of military patients and veterans who have been diagnosed with traumatic brain injury and psychological health conditions, as well as their families and caregivers. *Creative Forces* places creative arts therapies at the core of patient-centered care in military and veteran medical facilities; makes community arts programming available in the states or regions where clinical sites are operating; and invests in research on the impacts and benefits of these innovative treatment methods.

The NEA funds creative arts therapists, equipment, and supplies at 11 clinical sites across the nation, and a telehealth program for patients in rural and remote areas. In clinical settings, creative arts therapists provide art and music therapy, as well as creative writing instruction.

Around the 11 clinical sites, the NEA is creating a community-based military and veteran family support network made up of state, regional, and local arts agencies, and other local partners. The community network provides increased arts opportunities for military and veteran family populations and extends support for current and former creative arts therapies patients and their families as they transition from treatment in a clinical setting to arts programming in their community.

Creative Forces is developing manuals, toolkits, and an online resource center to support best practices; providing training and technical support for community arts providers; funding innovation projects in each state that create a model project that can be adapted to other locations; and investing in research on the biological, psycho-social, behavioral, and economic impacts of these arts-based interventions.

\$2.4 million was awarded in FY 2016 and \$2.648 million in FY 2017 in support of *Creative Forces*.

Additionally, the NEA partners with the Department of Defense, the nonprofit Blue Star Families, and museums across America to conduct the [*Blue Star Museums*](#) initiative. Each summer, the NEA enlists over 2,000 museums across America to agree to provide free admission to military members and their families. In 2016, over 900,000 military members and their families visited an institution through the *Blue Star Museums* program.

NEA Support for States

The NEA extends its influence through state arts agencies (SAAs) and regional arts organizations (RAOs), ensuring that programs reach even the smallest communities in remote rural areas. By Congressional statute, 40 percent of NEA's grantmaking funds are allocated to the 50 States, six special jurisdictions, and six RAOs. State governments match the federal NEA grant dollars to create additional investments that support programs and initiatives that respond to constituent needs in arts education, organizational and community development, preservation of diverse

cultures, and providing access to the arts. In recent years, more than 4,400 communities have been served each year through grants made possible by partnership agreements with SAAs and RAOs.

NEA and Arts Education

The NEA's arts education grant program is focused on pre-K to 12th-grade students, the educators and civic leaders who support them, and the schools and communities that serve them, helping ensure Americans of all ages have opportunities to learn, create, and grow. As studies have shown, students with an education rich in the arts have higher grade point averages and standardized test scores and lower drop-out rates.

- The NEA's direct learning grants increase student knowledge and skills in the arts, helping them reach their full potential. In FY 2016, NEA awarded \$4.3 million through 165 grants to support lifelong learning, including support to pre-K through 12 grade arts education projects.
- The NEA's professional development grants strengthen the practices of arts educators, better preparing them to improve students' creative and learning capacities. In FY 2016, NEA awarded 18 professional development grants totaling \$594,000.
- The NEA's collective impact projects work to ensure that millions of students have opportunities to study the arts, thereby transforming schools, school districts, and communities. In FY 2016, the NEA awarded 11 collective impact grants totaling approximately \$929,000.

NEA and Creative Placemaking

The NEA [*Our Town*](#) grant program supports creative placemaking projects that help to transform communities into lively, beautiful, and sustainable places with the arts at the core. Creative placemaking is when artists, arts organizations, and community development practitioners deliberately integrate arts and culture into community revitalization work such as land-use, transportation, economic development, and housing. This funding supports local efforts to enhance quality of life and opportunity for existing residents, increase creative activity, and create a distinct sense of place. Awarded grants represent a mix of urban, tribal, suburban, and rural communities. In FY 2016, projects supported communities ranging in size from all corners of our nation – from Ketchikan, Alaska, to Natchez, Mississippi, and from Los Angeles, California, to Portland, Maine.

All *Our Town* grant awards are made to partnerships that consist of at least one nonprofit organization and a local government entity. Each of the recommended grants speaks to the role of arts practitioners and partners in building greater livability across a range of geographies and community types. Many communities have used these grants to support multi-partner, anchor investments in their communities' future, with the projects' artistic and creative interventions addressing a wide range of community challenges, such as improving public safety, stimulating the local economy, promoting healthier living, and strengthening transit access and public space.

One example of an *Our Town* project is the Appalachian Artisan Center of Kentucky, Inc. (AACK) in Hindman, KY which received a \$50,000 matching grant in FY 2016 to support Spark Knott County programming in tool making and artistic blacksmithing. The initiative establishes a full

time blacksmithing studio at the AACK dedicated to an ongoing schedule of metalworking workshops and apprenticeships for local youth and adults under a master artisan. The partnership between AACK and Knott County supports a sustainable local economy for this rural area, which is based in the production and marketing of high quality regional art and Appalachian craft. Spark will increase the entire community's pride in Appalachian heritage by honoring the labor of the past, and move the underserved community forward to self-sufficiency beyond reliance on the coal industry.

In FY 2016, \$4.3 million was awarded with 55 grants funding arts engagement, cultural planning and design projects and 8 grants funding projects that build knowledge about creative placemaking. In FY 2017, we are estimating award of 89 grant totaling \$6.9 million.

NEA and Partnerships

In addition to the work discussed above, the NEA has continued to grow its partnerships with other Federal agencies, state and local governments, state and regional arts agencies, and private nonprofits on projects that provide opportunities for thousands of Americans to experience quality arts programming throughout the country. These include, but are not limited to:

Appalachian Regional Commission (ARC) and the Appalachian Gateway Communities Initiative: NEA and ARC partner to support cultural heritage tourism development activities that will assist Appalachian gateway communities – those that are entry points to Appalachia's national and state parks and forests – to strengthen their cultural resources, create jobs, and diversify their economies.

Arts Midwest and Shakespeare in American Communities: [*Shakespeare in American Communities*](#) is a national theater program of the NEA in cooperation with Arts Midwest bringing performances and related educational activities to audiences across the country. Annually, up to 40 nonprofit theater companies are selected to receive \$25,000 grant awards to provide performances of a Shakespeare play and related educational activities for middle- and high-school students in underserved schools throughout the United States between August 1 and July 31. For example, as part of their Shakespeare on Tour program, Nebraska Shakespeare presented a touring production of Hamlet from September 19 through October 21, 2016. The fully-staged, 75 minute performance toured more than 30 middle schools, high schools and towns throughout Nebraska and Western Iowa, including many underserved communities where a professional production of Shakespeare's plays have not been experienced or made available. One hundred and six theater companies across the United States have taken part in *Shakespeare in American Communities* since the program's inception in 2003. To date, the program has supported 10,300 performances and more than 36,000 related educational activities at 9,100 schools in 3,900 communities in all 50 states, the District of Columbia, and the U.S. Virgin Islands.

Arts Midwest and NEA Big Read: [*NEA Big Read*](#) is a national literature program of the NEA in partnership with Arts Midwest. *NEA Big Read* broadens our understanding of our world, our communities, and ourselves through the joy of sharing a good book. Showcasing a diverse range of contemporary titles that reflect many different voices and perspectives,

NEA Big Read aims to inspire conversation and discovery. *NEA Big Read* annually supports approximately 75 dynamic community reading programs, each designed around a single *NEA Big Read* selection. Each community program that receives an *NEA Big Read* grant—which ranges between \$5,000 and \$20,000—is also provided with resources, outreach materials, and training on various aspects such as working with local partners, developing public relations strategies, and leading book discussions and Q&As. For example, Massillon Museum in Massillon, Ohio conducted programming around Charles Portis’ novel *True Grit* in March and April 2017. Programming included exhibits, discussion groups, food tastings, films, lectures, workshops, and even a campfire. Over the last decade, the NEA has funded more than 1,300 programs, providing more than \$18 million in grants to organizations in every Congressional district in the country. In turn, these organizations have leveraged nearly \$42 million in local funding to support their *NEA Big Read* programs. More than 4.8 million Americans have attended an *NEA Big Read* event, approximately 79,000 volunteers have participated at the local level, and over 37,000 community organizations have partnered to make *NEA Big Read* activities possible.

Library of Congress and the National Book Festival: The NEA sponsors the Poetry & Prose stage at the Library of Congress National Book Festival. The Poetry & Prose stage provides an opportunity for visitors to hear from some of our country’s finest writers and poets.

Poetry Foundation, State Arts Agencies, Mid Atlantic Arts Foundation and Poetry Out Loud: [*Poetry Out Loud*](#) is a national arts education program that encourages high school students to learn about great poetry through memorization and performance. Since its start in 2005, more than 3 million students and 45,000 teachers from more than 10,000 high schools have participated in *Poetry Out Loud* nationwide. The program served approximately 310,000 students from every state, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands during the 2016-2017 school year. *Poetry Out Loud* offers educational materials and a dynamic recitation competition to high schools across the country. Students select, memorize, and recite poems from an anthology of more than 900 classic and contemporary poems. In this pyramid structure competition, winners advance from classroom recitation contests to school-wide competitions, then to the state competitions and, ultimately, to the National Finals in Washington, DC. As national partners, the NEA and the Poetry Foundation support the administration of the program, create educational materials and an online poetry anthology, and fund both the state and national finals. SAAs implement the program in high schools nationwide and organize state competitions, often in collaboration with local arts organizations. The Mid Atlantic Arts Foundation administers the *Poetry Out Loud* national finals.

United States Conference of Mayors and the Mayors’ Institute on City Design (MICD): [*MICD*](#) is a leadership initiative of the NEA in partnership with the United States Conference of Mayors intended to protect and enhance the American built and natural environment, and strengthen American communities. *MICD* has helped prepare over 1,000 mayors to be the chief urban designers of their cities and connected over 700 design and development professionals to local governance. The program assists mayors in all 50 states, the District of Columbia, and Puerto Rico with their most pressing city development

challenges. For over 30 years, *MICD* has helped mayors to use design as a catalyst for vibrancy, livability, safety, sustainability, and economic success in their communities. The structure of *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 animated debate. These dynamic sessions often advance creative solutions while imparting a healthy understanding of the value of good design. Many mayors have stated that attending the Institute was a seminal moment in their time as leader, changing the way that they ran their cities for the better.

United States Department of Agriculture (USDA) and the Citizens' Institute on Rural Design (CIRD): [CIRD](#) is a leadership initiative of the NEA in partnership with USDA and Project for Public Spaces, Inc., along with the Orton Family Foundation. *CIRD* works with communities with populations of 50,000 or less, and offers annual competitive funding to as many as six small towns or rural communities to host a two-and-a-half day community design workshop. With support from a wide range of design, planning and creative placemaking professionals, the workshops bring together local leaders from non-profits, community organizations, and government to develop actionable solutions to the community's pressing design challenges. The community receives additional support through webinars, conference calls, and web-based resources. In response to a request for proposals issued in FY 2016, we received the largest number of applications from communities wanting to host a *CIRD* workshop. Established in 1991, *CIRD* has convened more than 70 workshops in all regions of the country, empowering residents to leverage local assets for the future in order to build better places to live, work, and play.

NEA and Research

Research into the value and impact of the arts is a core function of the NEA. Through accurate, relevant, and timely analyses and reports, the NEA reveals the conditions and characteristics of the U.S. arts ecosystem and the impact of the arts on our everyday lives.

The NEA is the national agency of record for arts-related research. As an example, NEA's quadrennial Survey of Public Participation in the Arts is the most comprehensive survey of U.S. arts participation with a nationally representative sample exceeding 35,000 adults.

The NEA spearheads partnerships with other federal agencies to investigate areas of common interest. Beginning in 2011, the NEA has convened an [Arts and Human Development Task Force](#), a coalition of representatives from 19 federal entities, to encourage more and better research on how the arts can help people reach their full potential at all stages of life. For example, in December 2015, this Task Force published [The Arts in Early Childhood: Social and Emotional Benefits of Arts Participation](#), a literature review and gap-analysis from findings in 18 reports in psychology and research journals.

In 2013, the NEA and the Bureau of Economic Analysis created the first-ever Arts and Cultural Production Satellite Account (ACPSA) to measure arts and cultural contributions to the gross

domestic product (GDP). The most recent estimates showcase the long-term contributions of the arts to the GDP of this nation, specifically covering the period from 1998 to 2014. Among the new findings are:

- In 2014, arts and cultural production contributed more than \$729.6 billion to the U.S. economy, or 4.2 percent to the GDP, more than construction (\$672 billion) or transportation and warehousing (\$510 billion).
- 4.8 million workers were employed in the production of arts and cultural goods, receiving \$355.2 billion in compensation.
- The U.S. exports roughly \$26 billion more in arts and cultural goods than it imports, resulting in a trade surplus.
- Starting in FY 2017, for the first time statistics have been produced spotlighting the economic impact of arts and cultural activities in each state and the District of Columbia. This data provides state leaders with a tool to assess and advance arts and culture for the benefit of their residents. For example, while employment in arts and cultural jobs is high in New York and California as would be expected, data shows that arts and culture account for a larger share of jobs in Wyoming, Utah, and Colorado than they do nationally.

National Endowment for the Arts FY 2016 Annual Performance Report

This performance report is based on the agency's FY 2014-2018 Strategic Plan (located [here](#)). Performance and contextual indicators, prior year data, and current status have been provided below for each strategic objective.

The sources of data (and corresponding acronyms) that are used most frequently in this document are as follows:

FDR – **Final Descriptive Report**. At the completion of each grant, each grantee submits a Final Descriptive Report to the agency, which include data pertaining to many of the agency's strategic objectives.

GMS – **Grants Management System**. This is the agency's internal Grants Management System, which tracks basic administrative data such as applications received, grants awarded, etc.

SPPA – **Survey of Public Participation in the Arts**. The SPPA is a comprehensive and detailed survey conducted by the U.S. Census Bureau every five years (as part of that agency's household surveys) and provides insight into the nature and extent of Americans' participation in the arts. The most recent survey took place in 2012.

AABS – **Annual Arts Basic Survey**. The AABS is also conducted by the Census Bureau as a supplement to their Current Population Survey and features selected summary questions drawn from the SPPA. Although less detailed than the larger survey, the AABS provides annual estimates of U.S. participation in the arts during years in which the SPPA is not administered.

Please note that throughout this document, data are reported through FY 2016 unless otherwise noted. One significant exception is that the most recent data available from grantees' FDRs are from FY 2015, due to a lag occurring from the time of the agency's award of a grant to the conclusion of the grant and extending to the grantee's submission of the FDR. For example, if a grant award is made in FY 2013 and the performance period is one year, the FDR from that grant will not be submitted for up to 90 days into FY 2014. Accounting for this delay, FDR data are reported here by the fiscal year in which the respective grants were awarded, not by the date of FDR receipt. With reference to the above example, the FDR data are captured in FY 2013 because that is the period of performance for the grant. For performance measures introduced in FY2014, historical data may be unavailable.

Because many of the NEA's strategic objectives are interrelated, many performance and contextual indicators throughout this document utilize FDR data from the agency's entire grant portfolio, irrespective of any given grant's primary objective. For this reason it is important to identify the overall percentage of FDRs received to date in order to establish the context for these indicators, particularly in light of the time lag noted above. The following table provides this information for the performance period reported throughout this document.

Number and Percentage of FDRs Received – 2012-2015				
	2012	2013	2014	2015
Number of FDRs Received	2,150	2,053	2,060	1,475
Percentage Received	98.3%	96.5%	92.2%	63.3%

GOAL: SUPPORT THE CREATION OF ART THAT MEETS THE HIGHEST STANDARDS OF EXCELLENCE

STRATEGIC OBJECTIVE 1.1: Expand the portfolio of American art by investing in projects dedicated to the creation of excellent art.

Performance Indicator 1.1.1

FY 2016 Performance: To assess performance on this strategic objective, the NEA is utilizing a new measure that examines the percentage of completed projects that resulted in the creation of at least one new original work of art across the agency's grants portfolio.

Performance Indicator 1.1.1 – The percentage of completed projects that resulted in the creation of at least one new, original work of art (not including student works).				
Indicator	2012	2013	2014	2015
Percentage of projects resulting in creation of new, original art	82.9%	84.3%	81.4%	79.3%

Source: FDR

While acknowledging that artistic excellence is subjective, the creation of new works of art is a measurable phenomenon that speaks to the achievement of this strategic objective and to the agency's priority of funding projects that support the creation of new, original works of art. This measure does not include student works, adaptations, re-creations, or restaging of existing works.

Projected FY 2017 Performance: For fiscal year 2017, the NEA anticipates maintaining a majority of projects (greater than 50% of the entire grant portfolio) resulting in the creation of at least one new, original work of art (not including student works).

Contextual Indicator 1.1.2

To provide additional context for Performance Indicator 1.1.1, the NEA is also using the following new contextual indicator, which provides the total number of new works of art that have been created as a result of NEA grants.

Contextual Indicator 1.1.2 – The number of original works of art created through NEA-supported projects (not including student works).				
Indicator	2012	2013	2014	2015
Number of new, original works of art created	31,148	22,399	33,233	15,169

Source: FDR

The above tables (indicators 1.1.1 and 1.1.2) demonstrate that:

- A significant majority of all NEA-funded projects – 82% since 2012 – have resulted in the creation of at least one new, original work of art, *and*
- In each year shown in the performance period above, tens of thousands of new, original works of art have been created as a direct result of the projects that the NEA funds. This investment in artistic creation has added over 100,000 new, original works to the canon of American art during this four-year span.

Contextual Indicator 1.1.3

FY 2016 Performance: The NEA’s grant application panel review process relies upon the assistance of citizen panelists from around the country, including both experts in their fields and laypersons, to score the grant applications received by the NEA. Beginning in FY 2013, the NEA began analyzing score data from these panels to provide a contextual understanding of the pool of applications that the NEA has received for grants whose primary purpose is the creation of art. This exercise also shed light on the extent to which NEA awards reflect the panelists' assessment of the prospects for an applicant's project to achieve artistic excellence.

The table below shows the summary of these. In every discipline, the average citizen panelist score for those applicants that received an award was significantly higher than the average score for those applicants that were rejected.

Contextual Indicator 1.1.3 – Average panel score for Creation projects, by discipline.									
	2013			2014			2015		
Discipline	# of Scores	Awarded	Rejected	# of Scores	Awarded	Rejected	# of Scores	Awarded	Rejected
Artist Communities	380	8.4	6.9	240	8.1	6.7	258	8.3	6.9
Dance	1,106	7.8	6	549	7.8	6.1	600	7.7	5.7
Design	100	7.4	6	103	8.1	6.7	384	8.0	6.6
Folk & Traditional Arts	80	8.1	5.6	49	8.2	5.8	24	7.5	7.3
Literature	280	8	6.4	260	8.1	6.5	1,108	7.3	5.3
Local Arts Agencies	90	8.1	6.7	10	N/A	6.6	60	8.0	5.6

	2013			2014			2015		
Media Arts	848	7.9	6.5	425	8.3	6.1	415	8.3	6.7
Museum	248	8.2	6.3	2	N/A	6.6	78	7.8	6.1
Music	602	8.3	6.6	257	8.1	6.3	210	8.4	7.1
Opera	190	7.7	4.9	110	7.8	6.8	72	7.8	5.3
Presenting	290	7.7	5.8	52	7.7	6.7	228	8.0	6.8
Theater & Musical Theater	2,112	7.9	6.2	466	7.9	6.1	1218	7.9	6.4
Visual Arts	632	7.8	5.9	365	8	6.5	630	8.1	6.2
Total	6,958	7.9	6.2	2,888	8	6.4	5,285	7.9	6.3

Source: NEA discipline office coordinators' data

Contextual Indicators 1.1.4 – 1.1.7

FY 2016 Performance: The following table illustrates the agency's response to requests for grants to be used primarily for the purpose of creating new, original works of art over the past five fiscal years. The table includes data on applications received and grants awarded, and obligated funds as well as matched funds supporting grant projects. All dollar values are expressed in millions and have been rounded to the nearest tenth of one million.

NEA Direct Awards - Creation						
Indicator Number	Measure	2012	2013	2014	2015	2016
1.1.4	Applications Received	2,112	2,063	2,300	2,553	2,833
1.1.5	Grants Awarded	407	431	496	462	503
1.1.6	Obligated Funds	\$10.9	\$12.4	\$12.6	\$12.0	\$12.7
1.1.7	Matched Funds	\$96.7	\$98.4	\$110.2	\$111.1	\$23.6
N/A	Percentage of FDRs Received	94%	92%	89%	70%	16%

Source: GMS

GOAL: FOSTER PUBLIC ENGAGEMENT WITH DIVERSE AND EXCELLENT ART

STRATEGIC OBJECTIVE 2.1: Provide all Americans with opportunities for arts engagement by funding projects that create arts experiences.

Performance Indicator 2.1.1

FY 2016 Performance: To assess performance on this strategic objective, the NEA developed a new measure that examines the percentage of completed projects with “live” arts events that resulted in cumulative, unduplicated attendance of 500 people or more.

Performance Indicator 2.1.1 – The percentage of completed projects with “live” arts events that resulted in cumulative, unduplicated attendance of 500 people or more.				
Measure	2012	2013	2014	2015
# of projects that reported 500 or more live attendees	1,538	1,499	1,522	1,046
Total FDRs received	2,150	2,053	2,060	1,475
Percentage of projects with attendance of ≥ 500 people	72%	73%	74%	71%

Source: FDR

As seen in the table above, at least 70% of all projects produced live arts events (such as concerts, exhibitions, etc.) that resulted in at least 500 unique individuals attending over the course of the project.

Projected FY 2017 Performance: The NEA anticipates maintaining a majority of projects (greater than 50% of the entire grant portfolio) resulting in attendance of at least 500 people in fiscal year 2017.

Contextual Indicator 2.1.2

FY 2016 Performance: To provide additional context for this strategic objective, the NEA is also utilizing the following new contextual indicator. This indicator provides further detail on the breakdown of those in attendance at live events (adults and children).

Contextual Indicator 2.1.2 – The number of unique (unduplicated) adults and children that engaged with the arts in-person through NEA funded projects.				
Attendance	2012	2013	2014	2015
# of Adults	26,457,804	32,690,093	25,932,238	12,404,447
# of Children	3,390,926	3,966,434	4,206,582	1,917,000
Total	29,848,730	36,656,527	30,138,820	14,321,447

Source: FDR

The above table shows averages of **24.4 million adults and 3.4 million children per year** engaged with the arts through live events produced by NEA-funded projects over this four year performance period.

Contextual Indicator 2.1.3

FY 2016 Performance: In addition to tracking the number of participants at these live events, the NEA also tracks the number and types of the events themselves, which are sorted into the categories seen in the table below.

Contextual Indicator 2.1.3 – Total number of “live” arts events broken down by event type (including the following: fairs, festivals, concerts, performances, readings, or exhibitions of visual arts, media arts, design, or film festivals).				
Measure	2012	2013	2014	2015
Fairs / Festivals	879	779	681	468
Concerts / Performances	34,501	35,636	35,685	25,374
Lectures / Workshops	38,637	45,718	44,384	36,085
Exhibitions Presented	7,155	7,080	6,374	2,976
Total "Live" Arts Events	81,172	89,213	87,124	64,903

Source: FDR

The above table shows that NEA-funded projects produced an average of **80,603 live arts events per year** during this four year performance period. These events included a diverse array of art forms presented in an assortment of formats and milieus all across the country, and in nearly every congressional district*, thereby supporting the strategic objective of providing all Americans with opportunities to engage with the arts in person.

*For more information on grant awards in relation to congressional districts, please see Cross-Cutting Objective Contextual Indicator CCO 1.1.3.

Contextual Indicator 2.1.4

FY 2016 Performance: In addition to engaging with the arts in person, numerous grantees in recent years have developed virtual arts experiences that provide individuals with an opportunity to engage with the arts through mobile apps and/or online programming, such as podcasts, web streaming, games, distance learning, online exhibitions, and more. Beginning in 2015, the NEA started to collect data from grantees regarding arts engagement levels on these virtual platforms. The following table is a reflection of this new data collection effort.

Contextual Indicator 2.1.4 – Total number of people who engaged through technology with the arts through NEA funded projects.	
Measure	2015
Number of Unique Individuals Engaging with Virtual Arts Experiences: INTERNET	34,243,831
Number of Unique Individuals Engaging with Virtual Arts Experiences: MOBILE APPS	16,924,754
Total	51,168,585

Source: FDR

This pilot indicator provides a sense of the additional reach that grantees have by utilizing technology to provide individuals with the opportunity to engage with the arts. In this first project fiscal year for which the NEA has a nearly complete data set for this indicator (2015), **more than 51 million individuals engaged with the arts through technology in NEA-funded projects** – a figure far greater than even the highest level of in-person engagement over the past four years, which was approximately 36.7 million individuals (in 2013). Please note that the NEA does not envision virtual engagement as a substitute for in-person engagement, but rather as an additional modality for individuals who would like to supplement their participation in live arts events, as well as an important advancement and opportunity for individuals facing challenges with accessibility.

Contextual Indicator 2.1.5

FY 2016 Performance: In addition to reviewing NEA grant-making data, the agency relies on other indicators to provide a sense of the context in which these projects are operating. For a national overview of Americans' cultural engagement patterns, the NEA's Survey of Public Participation in the Arts (SPPA, located [here](#)) is essential. Conducted in partnership with the U.S. Census Bureau as a supplement to the Current Population Survey, the SPPA allows the NEA and other cultural policymakers, funders, practitioners, and researchers to understand artistic, technological, and socio-economic trends affecting arts engagement.

Additionally, in partnership with the U.S. Census Bureau, the NEA has created a smaller version of the SPPA that can be conducted on an annual basis for the purpose of obtaining this measurement. The Annual Arts Basic Survey (AABS) contains a subset of questions from the SPPA, and is fielded as part of the Current Population Survey in years when the SPPA is not conducted. The following indicator reflects arts engagement trends captured in those surveys.

Contextual Indicator 2.1.5 – The percent of adults experiencing art during the NEA’s most recent general population survey period (as measured by SPPA & AABS), including those who did any of the following in the previous 12 months: attended a live performing arts or visual arts event; created or performed art; or read a work of imaginative literature.			
Measure	2014	2015	2016
1) Attended a live performing arts or visual arts event, excluding movies	N/A	43.4%	N/A
2) Created or performed art, including social dancing	50.0%	N/A	45.1%
3) Read literature	N/A	43.1%	N/A

Source: AABS: 2014 and 2016 for measure 2, 2015 for measures 1 and 3

Note: AABS survey content alternates between odd and even years as shown in the above table.

More information on the above survey measures is provided below:

1) Attending live arts events – The first set of figures in the table above represents the percentage of adults who attended a live music, theater, or dance performance; saw an art exhibit; or toured historic neighborhoods, parks, or monuments.

2) Creating or performing art – The second set of figures represents the percentage of adults who created pottery, ceramics, or jewelry; create leatherwork, metalwork, or woodwork; did weaving, crocheting, quilting, or other textile arts; played a musical instrument; performed acting; performed or practiced dance; participated in social dancing; performed or practiced singing; created films or videos; created photography; created other visual arts (e.g., painting or sculpture); or did creative writing.

3) Reading literature – The third set of figures represents the percentage of adults who read at least one poem, play, short story, or novel.

Contextual Indicators 2.1.6 – 2.1.9

The following table illustrates the agency's response to requests for grants to be used primarily for the purpose of providing Americans with opportunities to engage with the arts over the past five fiscal years. All dollar values are expressed in millions and have been rounded to the nearest tenth of one million.

NEA Direct Awards - Engagement						
Indicator Number	Measure	2012	2013	2014	2015	2016
2.1.6	Applications Received	2,089	2,092	1,925	2,199	2,229
2.1.7	Grants Awarded	1,098	1,200	1,206	1,305	1,349
2.1.8	Obligated Funds	\$29.5	\$30.3	\$30.7	\$33.6	\$33.2
2.1.9	Matched Funds	\$310.0	\$311.8	\$348.5	\$287.7	\$43.7
N/A	Percentage of FDRs Received	99%	98%	96%	70%	13%

Source: GMS

STRATEGIC OBJECTIVE 2.2: Enable Americans of all ages to acquire knowledge or skills in the arts by funding projects that address lifelong learning in the arts.

Performance Indicator 2.2.1

FY 2016 Performance: Measuring progress on this strategic objective involves reviewing the extent to which NEA-supported arts education projects lead to demonstrations of learning by students. With the exception of 2013, which included a significant outlier that skewed results in that year, arts education projects involving children / youth have consistently demonstrated evidence of learning over time.

Performance Indicator 2.2.1 – The percent of children / youth who demonstrated learning in arts education ‘Standards-Based’* projects.				
Measure	2012	2013	2014	2015
# Children engaged as learners	134,570	975,666**	238,581	86,292
# Children who demonstrated learning in Arts-ed. Standards-Based projects	103,839	209,917	213,089	76,171
Percentage	77.2%	21.5%	89.3%	88.3%

Source: FDR

*Note: The ‘Standards-Based’ designation was dropped from Arts Ed. FDRs in FY 2015, so that term is only attributable to FY 2012-2014, however the number and percentage of children engaged as learners and demonstrating learning was recorded in all FDRs and pertains to the full performance period shown above.

**Note: The significant increase in the number of children engaged as learners in 2013 was due to one grant award to The John F. Kennedy Center for the Performing Arts for the Any Given Child Initiative.

Projected FY 2017 Performance: For fiscal year 2017, the NEA will seek to maintain a consistent percentage of students demonstrating learning in arts education standards projects not lower than 80%.

Contextual Indicator 2.2.2

To provide additional context for this strategic objective, the NEA is also utilizing the following contextual indicator, which shows the percent of adults who took classes or lessons in: music or music appreciation; acting, theater, or dance; art appreciation or art history; creative writing; photography or filmmaking; or other visual arts. Of note, there has been a very slight increase over time in the percent of adults participating in at least one arts learning activity during the NEA’s most recent general population survey period.

Contextual Indicator 2.2.3 – The percent of adults participating in at least one arts learning activity (e.g., class, lesson) during NEA’s most recent general population survey period.				
Measure	2013	2014	2015	2016
Percent of adults taking an arts class in the past 12 months	8.2%	N/A	8.5%	N/A

Source: AABS

Contextual Indicators 2.2.3 – 2.2.6

The following table illustrates the agency's response to requests for grants to be used primarily for the purpose of Lifelong Learning over the past five fiscal years. All dollar values are expressed in millions and have been rounded to the nearest tenth of one million.

NEA Direct Awards – Lifelong Learning						
Indicator Number	Measure	2012	2013	2014	2015	2016
2.2.3	Applications Received	1,144	786	812	739	658
2.2.4	Grants Awarded	475	324	353	354	366
2.2.5	Obligated Funds	\$12.1	\$9.7	\$10.0	\$9.7	\$9.8
2.2.6	Matched Funds	\$62.0	\$71.5	\$73.3	\$41.8	\$3.0
N/A	Percentage of FDRs Received	100%	99%	96%	60%	6%

Source: GMS and FDR

STRATEGIC OBJECTIVE 2.3: Strengthen American communities by investing in projects that seek to improve the livability of places through the arts.

Performance Indicator 2.3.1

FY 2016 Performance: To measure its performance on this strategic objective, the NEA assesses the percent of grants awarded for projects that demonstrate a commitment to improved livability in specific impact areas. The table below shows that for fiscal years' 2012-2015, an overwhelming majority (at least 94%) of grantees with a primary goal of improving livability in communities reported using at least one of the NEA's six designated livability strategies.

Performance Indicator 2.3.1 – The percent of grants awarded for projects that demonstrate a commitment to improved livability in specific impact areas.				
Measure	2012	2013	2014	2015
At Least One Livability Strategy Selected	117	74	51	21
Livability FDRs Received	123	76	54	22
Percentage Selecting at Least One Strategy	95%	97%	94%	95%

Source: FDR. Note: In the agency's FY 2015 performance report, this indicator had been phrased as: "The percent of grants awarded for projects that demonstrate improved livability in specific impact areas." The phrase "a commitment to" has been added in this year's report in order to clarify what this indicator is intended to measure.

The following supplemental data table shows each of the NEA-designated livability strategies, as well as the frequency with which grantees implementing Livability projects utilized each strategy.

NEA-Designated Livability Strategies	2012	2013	2014	2015
Develop Plans(s) for Cultural and/or Creative Sector Growth	37.3%	32.4%	38.5%	13.6%
Use Design to Enhance/Revitalize Public Space(s)	45.8%	35.1%	38.5%	18.2%
Commission and/or Install New Art to Improve Public Space(s)	39.8%	45.9%	38.5%	22.7%
Plan and/or Conduct Arts Activities to Foster Interaction Among Community Members	60.2%	56.8%	67.3%	59.1%
Engage Artists and/or Arts Organizations	75.4%	70.3%	76.9%	31.8%
Other Strategies to Improve Livability through Arts and Design	39.0%	36.5%	34.6%	13.6%

Source: FDR

Among these six strategies, the two most commonly employed have been:

- 1) Engaging Artists and/or Arts Organizations, and
- 2) Planning and/or Conducting Arts Activities to Foster Interaction among Community Members

The lasting benefits of creative placemaking projects are likely to emerge over time and may not be fully measurable during the period of a grant. Robust evaluation of the impacts achieved by such grants will require longer-term studies. As an initial step, the NEA developed a series of statistical indicators designed to capture the kinds of outcomes that practitioners of creative placemaking deem relevant to their projects. In FY 2014, the agency published Validating Arts and Livability Indicators (VALI) Study: Results and Recommendations (located [here](#)). In FY 2015, the agency released more resources related to these indicators as part of the NEA's online Arts Data Profile series (located [here](#)). Also to assist practitioners, the NEA has launched the e-storybook, Exploring Our Town (located [here](#)), an online series of case studies and lessons learned that will illustrate key statistics and outcomes from creative placemaking projects supported by the agency. Lastly, in FY 2016 the agency awarded a contract to develop a theory of change and measurement model for the agency's creative placemaking grant program, Our Town. Recommendations from this report will inform grant guidelines and reporting requirements.

Projected FY 2017 Performance: For fiscal year 2017, among projects with a primary goal of improving livability in communities, the NEA anticipates maintaining at least 80% that employ at least one of the agency's six designated livability strategies.

Contextual Indicator 2.3.2

FY 2016 Performance: In addition to the above performance indicator (2.3.1), the agency also collects information on the location of communities in which NEA-funded grant activities take place. In the case of grants with a primary goal of improving Livability, the table below displays the number of unique communities that undertook this effort across the past five years, as evidenced by receiving a grant award with Livability as the primary objective.

Contextual Indicator 2.3.2 – Number of communities that enlist the arts in efforts to improve livability.					
Measure	2012	2013	2014	2015	2016
Number of Communities	130	88	95	122	142

Contextual Indicators 2.3.3 – 2.3.6

FY 2016 Performance: The following table illustrates the agency's response to requests for grants to be used primarily for the purpose of Livability over the past five fiscal years. All dollar values are expressed in millions and have been rounded to the nearest tenth of one million.

NEA Direct Awards – Livability						
Indicator Number	Measure	2012	2013	2014	2015	2016
2.3.3	Applications	835	440	390	668	349
2.3.4	Grants Awarded	131	89	96	125	146
2.3.5	Obligated Funds	\$6.1	\$5.7	\$5.8	\$6.3	\$6.0
2.3.6	Matched Funds	\$12.1	\$15.1	\$10.8	\$7.6	\$2.3
N/A	% of FDRs Received	89.3%	83.1%	54.2%	17.6%	5.5%

Source: GMS and FDR

CROSS-CUTTING OBJECTIVE (CCO): Ensure that NEA-funded activities reach Americans throughout the country by making awards for projects that address a diverse spectrum of artistic disciplines, geographic locations, and underserved populations.

CCO Performance Indicator 1.1

FY 2016 Performance: To assess performance on this cross-cutting agency objective, the NEA monitors the geographic distribution of grant awards in relation to the number of applications received, as well as where grant-funded activities occur on the rural-urban continuum.

CCO Performance Indicator 1.1 – Geographic Distribution of Applications Received, Grants Awarded, and Project Activity Locations					
Year	2012	2013	2014	2015	2016
Applications Received	4,848	4,151	3,965	4,856	4,879
Grants Awarded	2,061	2,002	2,119	2,208	2,330
% of Applications from Urban Areas	91.7%	92.2%	92.2%	91.7%	91.7%
% of Grants in Urban Areas	92.7%	93.8%	93.9%	92.6%	93.1%
% of Applications from Rural Areas	8.3%	7.8%	6.8%	8.3%	8.3%
% of Grants in Rural Areas	7.3%	6.2%	6.1%	7.4%	6.9%
Project Activity Locations	18,982	20,351	19,462	17,068	N/A
% of Project Activity Locations in Urban Areas	86.2%	86.3%	86.7%	86.2%	N/A
% of Project Activity Locations in Rural Areas	13.8%	13.7%	13.3%	13.8%	N/A

Source: GMS and FDR

The above table shows that each year, the percentage of grants awarded to organizations in rural vs. urban settings is roughly proportional to the percentage of applications received from those organizations, although there is a pattern of applications from urban organizations having a slightly higher success rate each year. However, NEA-funded projects produce arts events (such as festivals, plays, concerts, etc.) at locations other than just each grantee organization's address. At the conclusion of each project, grantees report this assortment of Project Activity Locations on their FDRs, and each year these data (presented in the final three rows of the above table) demonstrate that these activities occur with more frequency in rural areas than would be expected based on the ratio of grant awards. In other words, NEA grants sometimes support project activities in rural areas even when the organizations themselves are located in urban areas. In fact, in each year shown in the table above, approximately 6-7% of grants were awarded to rural organizations; however, at least 13% of all NEA-funded project activities occurred in rural areas in each of those years. The distribution of FY 2015 NEA-funded project activities mirrors the distribution of the U.S. population in that approximately 14% of U.S. residents live in rural/non-metropolitan areas.¹

¹ Source: FDR and U.S. Census Bureau, Population Division.

CCO Performance Indicator 1.2

FY 2016 Performance: Beyond the simple categorization of urban versus rural, geographic diversity is also shown by the relative population sizes of communities where NEA-funded arts events occurred. Within the designation of urban/metro areas, there are four subdivisions used by the U.S. Census to characterize metro areas of different sizes. This performance indicator tracks the percentage of NEA-funded grant activities in relation to the percentage of the population in those metro-area categories. Rows 1 and 2 display the binary distinction of metro vs. non-metro, whereas rows 3-6 display gradations within the broader metro category, i.e. rows 3-6 are a refined subset of row 2. Please note that all U.S. population figures shown below are estimates made by the U.S. Census Bureau as of July 1st in each respective year.

As seen in the table below, the distribution of NEA-funded project activities roughly mirrors the geographic distribution of the U.S. population. This proportional relationship is true in the broad sense as evidenced in rows 1 and 2 at the top of the table, which compare metro vs. non-metro areas, but it is also largely true even when accounting for the gradations in metro size and population density shown in rows 3-6.

CCO Performance Indicator 1.2 –Percentage of NEA-funded activities occurring in each segment of the rural-urban continuum compared to the percentage of the population that lives in those respective locations.								
	2012		2013		2014		2015	
Rural/Urban Continuum	NEA Activities (n=17,602)	Population (316.1M)	NEA Activities (n=19,811)	Population (320.1M)	NEA Activities (n=21,948)	Population (322.4M)	NEA Activities (n=17,068)	Population (324.9 M)
1) Non-metro, rural areas	14.0%	14.6%	13.4%	14.5%	12.4%	14.4%	13.8%	14.3%
2) Metro, urban areas	86.0%	85.4%	86.6%	85.5%	87.6%	85.6%	86.2%	85.7%
3) Metro pop < 250K	9.9%	9.1%	9.1%	9.2%	8.9%	9.1%	9.0%	9.0%
4) Metro pop >= 250K but < 1M	17.2%	20.9%	16.1%	20.9%	15.2%	20.6%	15.6%	20.7%
5) Metro pop >= 1M but < 4.6M	26.6%	28.8%	27.0%	29.2%	26.7%	29.6%	25.8%	28.3%
6) Metro pop >= 4.6M	32.4%	26.5%	34.5%	26.2%	36.8%	26.3%	35.8%	27.7%

Source: FDR and U.S. Census Bureau, Population Division

Note: In the agency's FY 2015 performance report, this indicator had been phrased as "Urban or Rural Status or Size of Urban Populations Where NEA-Funded Project Occurred" but has been rephrased as it is stated above in an effort to clarify what is being compared with this measure. Additional note pertaining to FY 2015 report: the 2013 percentages of NEA Activities reflected in rows 3-6 were incorrect and have been corrected in the table above.

Projected FY 2017 Performance: For the above indicators in fiscal year 2017, the NEA anticipates maintaining a proportional relationship between NEA-funded grant activities and the U.S. population. As noted in CCO Indicator 1.1, NEA-funded activities often occur in locations other than where grantees are located; therefore, it is difficult to know in advance exactly where on the urban-rural continuum grant activities may occur, so it is not feasible to set goals related to the specific subdivisions of metro areas shown in rows 3-6. With this caveat in mind, it is certainly an agency priority for grant activities to reach rural as well as urban locations. Accordingly, the agency will aim to ensure that NEA-funded activities occur in rural and urban locations in proportion to the percent of the U.S. population that lives in those locations, by striving to have no greater than 3% variance between rows 1 and 2 in the table above, for fiscal year 2017.

Contextual Indicator CCO 1.1.3

FY 2016 Performance: The NEA has long held an internal goal of awarding at least one grant in every congressional district. The following table illustrates the extent to which the agency has been successful in this regard.

Contextual Indicator CCO 1.1.3 – Percent of congressional districts receiving an award.					
	2012	2013	2014	2015	2016
Number of Congressional Districts Receiving an Award	435	435	428	435	434
Percent	100%	100%	98%	100%	99.8%

Source: GMS

Contextual Indicator CCO 1.1.4

FY 2016 Performance: The NEA prioritizes reaching underserved communities and populations with its grant-making. To enable the NEA to track this goal, applicants are asked to state on their applications whether they intend to reach underserved groups with their proposed project, and grantees are asked to identify on their FDRs whether at least 25% of their project’s participants and/or audience consisted of any of the following underserved groups: individuals with disabilities, individuals in institutions (including people living in hospitals nursing homes, assisted care facilities, correctional facilities, and homeless shelters), individuals living below the poverty line, individuals with limited English proficiency, military veterans/active duty personnel, and, beginning in FY2015, youth at risk. The following table demonstrates the percentage of projects that served one or more of these groups.

Contextual Indicator CCO 1.1.4 – Percentage of projects reaching underserved populations				
	2012	2013	2014	2015
Percentage of Projects	35.7%	35.4%	35.8%	17.1%

Source: FDR

Note: In the agency’s FY 2015 performance report, this indicator had been phrased as “Number of projects intending to reach underserved populations.” However, the data were being reported from FDRs, reflecting those projects that did reach underserved populations; therefore, the phrasing has been revised in this year’s report to reflect this fact. Additionally, because the number of projects reaching underserved groups is relative to the number of projects for which the NEA has received FDRs, the percentage of those projects is the more meaningful measure, and is the figure being reported.

Additional note: The agency's FDR form was revised in FY2015, and one of the revisions was to the way the underserved question was phrased. This change stipulated that at least 25 percent of people, within one or more traditionally underserved groups listed on the form, must have benefited from the project in order for the grantee to count underserved populations among its beneficiaries. Previously, in contrast, there had been no numeric threshold for reporting. For this reason, the percentage of FDRs which reported reaching underserved groups in FY15 was markedly lower than in previous years.

GOAL: PROMOTE PUBLIC KNOWLEDGE AND UNDERSTANDING ABOUT THE CONTRIBUTIONS OF THE ARTS

STRATEGIC OBJECTIVE 3.1: Expand and promote evidence of the value and/or impact of the arts by fulfilling a long-term research agenda and by using traditional and social media channels to distribute findings and new information.

Performance Indicator 3.1.1

FY 2016 Performance: The NEA's Office of Research & Analysis has developed a five-year research agenda* that guides the agency's efforts to promote public knowledge and understanding about the contributions of the arts. Over the course of this five-year research agenda, the agency has tracked its progress in accomplishing the milestones established at the outset of the agenda.

Performance Indicator 3.1.1 – Percent of NEA Research Agenda and Distribution Milestones Met to Address Priority Research Gaps

At the time of this report – midway through the fifth year of the agenda – the NEA has completed 81% (25 of 31) of the milestones designated for the five-year period.
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*For reference, the NEA's 2012-2016 research agenda can be found [here](#).

Projected FY 2017 Performance: The NEA's five-year research agenda is intended to be ambitious in scope. Hence, success is defined as achieving at least 90% of the agenda milestones before the end of the five-year timeframe. In keeping with this aim, the NEA's next research agenda will span 2017-2021 and will also have a goal of completing at least 90% of the established milestones. For reference, the agency's new research agenda can be found [here](#).

Contextual Indicator 3.1.2

FY 2016 Performance: Each year, the NEA's Office of Research and Analysis produces research publications which include the work of ORA researchers as well as contractors that the office hires to complete specific studies. This indicator tracks the public reach of these publications as measured by the annual number of NEA research publications and NEA research-related articles and/or citations that appear in academic journals and non-academic news outlets.

NEA-generated and NEA-funded research is sometimes cited in both academic and non-academic formats, with the latter including consumer and trade news outlets in print, broadcast, and online formats, as well as social media channels. The agency has been tracking academic citations since 2010, and in 2014 the agency began tracking non-academic citations as well. In an effort to measure the reach of non-academic citations, the NEA's Office of Public Affairs tracks

these occurrences primarily via Google News, as well as in specific publications such as Artsjournal, Createquity, and You’ve Cott Mail. In addition, NEA staff and grantees also bring NEA-related media articles to the attention of Public Affairs staff. The office uses roughly 20 different search terms to help capture the relevant articles, to include but not limited to: “Jane Chu”, “National Council on the Arts”, “Walter Reed Arts Therapy”, “Belvoir Arts Therapy”, “NICoE Arts Therapy”, “National Intrepid Arts Therapy”, “NEA”, “National Endowment for the Arts”, and “President’s Committee on the Arts.” The following table is a summary of the number of academic and non-academic citations for the past five years, as well as the number of NEA research publications.

Contextual Indicator 3.1.2 – Public reach as measured by the annual number of NEA research publications and the annual number of NEA research-related articles and/or citations in academic journals and non-academic news outlets.					
Measure	2012	2013	2014	2015	2016
# of NEA Research Publications*	4	4	2	3	6
# of Academic Citations/Articles**	40	3	0	55	79
# of Non-Academic Citations/Articles	N/A	N/A	31	157	173

*Note: In fiscal years 2012-2015 this measure captured grant application data reflecting grantees’ aspirations for publishing their research in academic papers or presenting their work at academic conferences. However, in order to shift the focus of this measure from aspirations to performance, beginning in fiscal year 2016 this measure captures the number of research publications produced in whole or in part by the NEA’s Office of Research and Analysis (ORA) or its contractors. The six publications noted in the table above include three Arts Data Profiles (numbers 9, 10, and 11, located [here](#)), as well as the NEA’s *Guide to Community-Engaged Research in the Arts and Health* (located [here](#)), *Arts-Based Programs and Art Therapies for At-Risk, Justice-Involved, and Traumatized Youths* (published in partnership with the U.S. Department of Justice’s Office of Juvenile Justice & Delinquency Prevention, located [here](#)), and *Creativity Connects: Trends and Conditions Affecting U.S. Artists* (located [here](#)).

**Source 2012-2014: Scopus database search. Source 2015-2016: Scopus, Academic Search Premier, EconLit with Full Text, ERIC, PsycINFO, Social Sciences Full Text (H.W. Wilson), Education Source, ProQuest Dissertations, and Jstor database searches conducted by the U.S. Department of Education’s National Library of Education in April, 2017. Note: due to a significantly greater number of databases searched in 2015-2016, those years reflect a greater number of academic citations than in previous years.

Contextual Indicators 3.1.3 - 3.1.6

FY 2016 Performance: The following table illustrates the agency's response to requests for grants to be used primarily for the purpose of Understanding over the past five fiscal years.

NEA Direct Awards – Understanding						
Indicator Number	Measure	2012	2013	2014	2015	2016
3.1.3	Applications Received	63	100	82	28	31
3.1.4	Grants Awarded	14	18	20	21	18
3.1.5	Obligated Funds	\$237,583	\$371,298	\$300,027	\$500,000	\$320,000
3.1.6	Matched Funds*	\$78,216	\$254,838	\$429,921	\$35,247	\$0
N/A	FDRs Received	13	17	16	2	-
N/A	Percentage of FDRs Received	92.9%	94.4%	80.0%	9.5%	0.0%

*Please note that matched funds were not a requirement for research grants until FY 2014.

STRATEGIC OBJECTIVE 3.2: Increase the domestic and international impact of the arts by establishing strategic partnerships with public and private organizations.

Performance Indicator 3.2.1

FY 2016 Performance: In fiscal year 2016, the NEA was engaged in 18 Federal partnerships, enabling other Federal agencies and/or departments to include the arts in their program planning. Federal partnership activities were facilitated through interagency agreements. Federal partners included, but were not limited to, the Appalachian Regional Commission; the U.S. Department of Commerce, Bureau of Economic Analysis; the Department of Justice, Bureau of Prisons; the U.S. Department of Education, Office of Innovation and Improvement; the Department of Housing and Urban Development; the Institute of Museum and Library Services; the Library of Congress; the President's Committee on the Arts and the Humanities; and the Smithsonian Institution. The following table reflects the number of Federal partnerships that the NEA has engaged in over the past four fiscal years. Note that in addition to the agency's Federal partnerships, the NEA also engaged in partnerships with other entities, including Blue Star Families, the Kresge Foundation, the National Music Publishers' Association (NMPA) S.O.N.G.S. Foundation, and the Poetry Foundation, which are not reflected in this indicator.

Performance Indicator 3.2.1 – Number of partnerships that facilitate increased arts programming.				
Year	2013	2014	2015	2016
Partnerships	15	18	15	18

Note: in the agency's FY 2015 performance report, this indicator had been phrased as: "Number of partnerships that result in increased arts programming." The phrase "result in" has been changed to "facilitate" in this year's report in order to clarify that the agency is not intending to make direct causal attributions pertaining to the outcomes of these partnerships.

Projected FY 2017 Performance: The NEA will continue to track the number of Federal partnerships that the agency utilizes to facilitate increased arts programming, with a goal of maintaining at least 15 partnerships in fiscal year 2017.

Performance Indicator 3.2.2

FY 2016 Performance: In addition to partnerships with a domestic focus, the NEA also utilizes partnerships to promote American art and artists abroad and to bring art and artists from other countries to U.S. audiences. This indicator counts all approved applications for international partnerships. In FY 2016, partnership activities included, but were not limited to, the Mid Atlantic Arts Foundation-US Artists International and Southern Exposure: Performing Arts of Latin America; the six Regional Arts Organizations for Performing Arts Discovery; Arts Midwest for China Performing Arts Exchange; the US/Japan Friendship Commission; and the U.S. Department of State for the Federal Advisory Committee on International Exhibitions.

Performance Indicator 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.				
Year	2013	2014	2015	2016
Partnerships	6	6	6	7

Projected FY 2017 Performance: The NEA will continue to track the number of partnerships that promote this form of artistic and cultural exchange in FY 2017, with a plan of utilizing at least six such partnerships.

MANAGEMENT GOAL: ENABLE THE NEA MISSION THROUGH ORGANIZATIONAL EXCELLENCE

MANAGEMENT OBJECTIVE 1.1: Provide the American people with outstanding service by attracting, maintaining, and optimizing a diverse, creative, productive, and motivated workforce.

Performance Indicator MO 1.1.1

FY 2016 Performance: To maintain the highest standard of organizational excellence, the agency regularly monitors employee feedback. A key strategy for collecting employee feedback is the OPM Federal Employee Viewpoint Survey (FEVS), which, among other things, identifies specific areas needing improvement. Using this data, the agency tracks the percent of NEA employees reporting positive responses to key questions on this survey. Information collected from the survey is used to improve recruitment and retention strategies for high-performing workers.

Performance Indicator MO 1.1.1 – Percent of NEA employees reporting positive responses to key questions on OPM’s annual Federal Employee Viewpoint Survey.				
Survey Item	2013	2014	2015	2016
Reported a positive response to the statement "My agency is successful at accomplishing its mission."	91.2%	87.6%	83.8%	95.2%
Reported a positive response to the statement "I know how my work relates to the agency's goals and priorities."	89.8%	89.6%	82.9%	96.0%
Reported a positive response to the statement "I am held accountable for achieving results."	87.7%	90.5%	86.3%	95.0%
Reported a positive response to the statement "I am constantly looking for ways to do my job better."	92.5%	87.6%	94.2%	94.3%
Employee satisfaction and commitment score	N/A	69.4%	69.3%	86.3%
Average positive response score of leadership/supervision	N/A	77.5%	75.0%	85.5%

As evidenced in the table above, a significant majority of the NEA’s employees have expressed positive responses to key questions on the FEVS over the past four years, with a noticeable uptick across categories in 2016. Based on FY 2016 survey results, the NEA was ranked as the best place to work out of 29 small Federal agencies.

Projected FY 2017 Performance: The NEA plans to continue fostering a positive workplace environment, with a goal of at least 80% positive responses to the key FEVS items noted in the table above.

MANAGEMENT OBJECTIVE 1.2: Be an effective and vigilant steward of public funds by sustaining transparent and efficient grant-making and administrative processes.

Performance Indicator MO 1.2.1

FY 2016 Performance: To monitor the agency's success in its efforts to be an effective and vigilant steward of public funds, the NEA tracks applicant satisfaction with the application guidance provided by the agency. The NEA implemented an applicant satisfaction survey in 2013 and has been conducting it each year since. The survey consists of 13 questions, the responses to which provide the agency with a snapshot of how applicants viewed their most recent experience using and understanding the grant application guidelines on the NEA website. When applicable, applicants also evaluate the usefulness of guideline webinars as well as the quality of interactions with NEA staff while preparing applications. Of the 13 total survey questions, there are 7 which are specifically designed to collect feedback on the different forms of applicant guidance. Therefore, calculating the average percentage of the total positive responses for each of the 7 questions divided by the total completed responses for each question yields an estimate of each applicant's overall satisfaction with the application process and guidelines. The following table demonstrates the overall applicant satisfaction rate by fiscal year.

Performance Indicator MO 1.2.1 – Applicant satisfaction with application guidance.				
Measure	2013	2014	2015	2016
Estimated applicant satisfaction rate	81.5%	84.0%	82.0%	82.9%

As evidenced in the table above, the vast majority of applicants (over 80%) have been satisfied with the grant application process and guidelines in each of the past four fiscal years.

Projected FY 2017 Performance: In order to streamline the application process, the NEA has revamped various aspects of the application process over the last several years and is currently continuing its overhaul of the way it manages its collection and management of application data. These modifications may lead to unanticipated changes in the applicant experience, nonetheless the agency intends to maintain the individual applicant survey satisfaction rates of 80% or better in FY 2017.

Performance Indicator MO 1.2.2

FY 2016 Performance: Another measure that indicates the NEA's commitment to vigilant stewardship of public funds is demonstrated by its sound financial management. In keeping with this, the agency received an unqualified opinion on its FY 2016 financial statements, as it has consistently done since its first independent audit in 2003.

Performance Indicator MO 1.2.2 - NEA's financial statements audit opinion				
Measure	2013	2014	2015	2016
Audit opinion	Unqualified opinion	Unqualified opinion	Unqualified opinion	Unqualified opinion

Projected FY 2017 Performance: The NEA will maintain its sound financial management and anticipates receiving an unqualified audit opinion in fiscal year 2017.



National Endowment for the Arts

**Appropriations Request
For Fiscal Year 2019**

**Submitted to the Congress
February 2018**

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TABLE OF CONTENTS

- I. Appropriations Request for Fiscal Year 2019
- II. Annual Performance Report Fiscal Year 2017
- II. Annual Performance Plan Fiscal Year 2018-2019

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The National Endowment for the Arts

Appropriations Request For Fiscal Year 2019



**National
Endowment
for the Arts**
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Overview

The Administration has proposed terminating funding for the National Endowment for the Arts (NEA) in FY 2019. Toward this end, the FY 2019 Budget requests \$28.949 million to begin the orderly closure of the agency. Please see the table below for a breakdown of the request in the table format used by the Appropriation Committee.

National Endowment for the Arts Fiscal Year 2019 Request – Appropriation Committee Format (\$ in thousands)

	FY 2017 Appropriation	FY 2018 Annualized Continuing Appropriations Act ^{1/}	FY 2019 Request
Direct Endowment Grants			
Project Support	63,906	63,472	0
Challenge America	<u>7,600</u>	<u>7,548</u>	<u>0</u>
Subtotal	71,506	71,020	0
State & Regional Partnerships			
Basic Plan Support	37,517	37,262	0
Underserved	<u>10,154</u>	<u>10,085</u>	<u>0</u>
Subtotal	47,671	47,347	0
TOTAL PROGRAM	119,177	118,367	0
PROGRAM SUPPORT	1,950	1,937	0
TOTAL PROGRAM & PROGRAM SUPPORT	121,127	120,304	0
SALARIES & EXPENSES	<u>28,722</u>	<u>28,527</u>	<u>28,949</u>
TOTAL REQUEST	149,849	148,831	28,949

1/ Reflects the annualized amount provided in the Continuing Appropriations Act, 2018 (Division D of P.L. 115-56).

Assumptions and Estimated Costs for Agency Shutdown Beginning in FY 2019

The NEA will fulfill its Federal responsibilities for grants and cooperative agreements awarded prior to FY 2019. While no new grants or cooperative agreements will be made beginning in FY 2019, the NEA will require funding to support a reduced staffing level and administrative costs needed to effectively shut down operations.

NEA is requesting \$28.949 million in FY 2019 for expenses listed in the table below. A table comparing Salaries & Expenses funding from FY 2017 to FY 2019 is also provided at the end of this section.

Estimates provided assume enactment of legislation terminating funding for NEA on October 1, 2018.

FY 2019 Request (\$ in Thousands)

Cost Category	FY 2019 Request
Personnel	22,602
Real Estate	3,691
Equipment	108
Contracts	1,539
Records Management	175
Finances	807
Other	27
TOTAL	28,949

Personnel: \$22,602,000 is requested for NEA to support a current staffing level of approximately 145 positions until March 31, 2019, the time estimated by the Office of Personnel Management to carry out a reduction in force (RIF). After the RIF, a reduced staffing level of approximately 70 employees will remain to continue to manage the shutdown of the agency. These employees will be responsible for conducting necessary oversight activities for the more than 5,000 active NEA grants and up to 36 cooperative agreements whose period of performance extend beyond September 30, 2018. Activities include responding to awardee inquiries, processing payments, and reviewing final reports. Staff also will continue the orderly shutdown of the agency's systems, publications, contractual arrangements, and interagency agreements.

For discontinued employees, all appropriate compensation will be provided, including, but not limited to, severance pay, lump-sum payments for unused annual leave, performance bonuses

generated by eligible employees' close-out performance appraisals, and unemployment compensation.

Real Estate: \$3,691,000 is requested for current office space needed to accommodate full staffing for six months and reduced office space for the remainder of the fiscal year to accommodate a staffing level of approximately 70 employees. Per the terms of the occupancy agreement NEA has with the General Services Administration, funding is also requested to pay for the unamortized tenant improvements that would have been paid over the life of the lease through FY 2024.

Equipment: \$108,000 is requested to support the supplies and equipment needs of staff members on board in FY 2019.

Contracts: \$1,539,000 is requested for contracts supporting staff operations. NEA will terminate contracts where possible. However, with full staff remaining for up to six months and approximately 70 staff remaining for an additional six months, most contracts will need to stay in place, with the possibility for reduction after the RIF.

NEA will require either interagency agreements with federal agencies or contracts with non-federal vendors to continue for the following (this is not an exhaustive list):

- IA with the Department of Health and Human Services for Grants.gov
- IA with the National Endowment for the Humanities for the grants management system
- IA with the National Finance Center for payroll processing
- IA with the Department of Homeland Security for guard services
- IA with the Department of Transportation for transit benefits
- IAs to support human resource services, such as the Employee Assistance Program
- Contracts for phone services, copiers, and information technology support services.

Records Management: \$175,000 is requested for the transfer of agency records to the National Archives and Records Administration (NARA) or other appropriate storage repositories. Funding also is requested for administrative services required to assist with records management.

Finances: \$807,000 is requested to support the interagency agreement NEA has with the U.S. Department of Transportation's Enterprise Services Center for an Oracle-based fully-compliant financial system (Delphi). Funding also is requested to support the audit of the agency's FY 2019 financial statements.

Other: \$27,000 is requested to support minimal travel requirements in FY 2019.

Office of Inspector General (OIG)

There is no separate appropriation for the OIG; the OIG's budget is funded within the NEA's total budget as listed in the table above. The FY 2019 request provides funding for 5 positions through March 31, 2019. A reduced staffing level of 3 employees will remain to continue to manage the shutdown of the agency through the end of FY 2019.

National Endowment for the Arts
Detail of Object Classification for Salaries & Expenses
(\$ in thousands)

	FY 2017 Obligations	FY 2018 Annualized Continuing Appropriations Act a/	FY 2019 Request
11.1 Full-Time Permanent	13,601	13,438	11,478
11.3 Other Than Full-Time Permanent	2,414	2,371	2,025
11.5 Other Personnel Compensation	268	264	221
11.8 Special Personal Services Payments	<u>0</u>	<u>0</u>	<u>0</u>
Total Personnel Compensation	16,283	16,073	13,724
12.1 Civilian Personnel Benefits	5,138	5,084	4,039
13.0 Benefits for Former Personnel	<u>89</u>	<u>10</u>	<u>4,839</u>
Total Personnel Benefits	5,227	5,094	8,878
Total Compensation & Benefits	21,510	21,167	22,602
21.0 Travel & Transportation of Persons	221	391	12
22.0 Transportation of Things	8	8	18
23.1 Rental Payments to GSA	2,905	2,947	3,691
23.3 Comm., Utilities & Misc. Charges	226	194	136
24.0 Printing and Reproduction	28	38	25
25.0 Other Services	3,706	3,469	2,360
26.0 Supplies and Materials	81	81	47
31.0 Equipment	92	232	58
42.0 Insurance Claims & Indemnities	<u>15</u>	<u>0</u>	<u>0</u>
Total Non-Pay	7,282	7,360	6,347
99.0 Total: Salaries and Expenses b/	28,792 c/	28,527	28,949

a/ Reflects the annualized amount provided in the Continuing Appropriations Act, 2018 (Division D of P.L. 115-56).

b/ Excludes Interagency and Gift funds.

c/ Includes \$28,722K appropriated in FY2017, \$4,479K of carryover funds to FY 2017, and \$572K of prior year deobligations brought forward to FY2017.

FY 2017 and FY 2018 Accomplishments

Established by Congress in 1965, the NEA is the independent federal agency whose funding and support gives Americans the opportunity to participate in the arts, exercise their imaginations, and develop their creative capacities. Through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector, the NEA supports arts learning, affirms and celebrates America's rich and diverse cultural heritage, and extends its work to promote equal access to the arts in every community across America. The NEA is the sole entity, public or private, whose funding reaches every Congressional district in all 50 states, the District of Columbia, and the U.S. territories.

NEA's Grantmaking

In FY 2017, the NEA made 2,517 programmatic awards, including 2,494 grants, 19 cooperative agreements, and 4 interagency agreements using its appropriated funds. The following graphic provides additional details on our grantmaking in FY 2017.



Highlights of the NEA's reach include:

- Annually recommending a grant award in all 50 states and 435 Congressional districts.
- Of the grants awarded in FY 2016, 40% of NEA-supported activities take place in high-poverty neighborhoods. We anticipate similar results for grants awarded in FY 2017.
- An average of 42.8 million adults and 8.3 million children annually engage with the arts through live events produced by NEA-funded projects. This does not include the additional millions of Americans touched by other NEA grants and subgrants.

NEA-funded arts activities are as diverse as the places that foster them. A folk festival in downtown Butte, Montana; a former gas station transformed into a glass foundry in Farmville, North Carolina; dance classes for children with special needs in Winter Park, Florida; and a playwrights workshop in New Harmony, Indiana are just a few of the projects funded in FY 2017.

NEA grants provide a significant return on investment of federal dollars. Based upon historical review of final reports filed by grantees, it is estimated that each \$1 awarded by the NEA in direct grants to nonprofit organizations will leverage \$9 from other non-federal sources. In FY 2017, this results in over \$500 million in matching support, far surpassing the required non-Federal match of at least one to one.

NEA Support for States

The NEA extends its influence through state arts agencies (SAAs) and regional arts organizations (RAOs), ensuring that programs reach even the smallest communities in remote rural areas. Through partnership agreements with these entities, the NEA translates national leadership into local and regional benefit. By Congressional statute, 40 percent of NEA's grantmaking funds are allocated to the 50 states, six special jurisdictions, and six RAOs. State governments match the federal NEA grant dollars to create additional investments that support programs and initiatives that respond to constituent needs in arts education, organizational and community development, preservation of diverse cultures, and providing access to the arts. In recent years, more than 4,400 communities have been served each year through grants made possible by partnership agreements with SAAs and RAOs.

NEA and Healing Arts

[Creative Forces: NEA Military Healing Arts Network](#) is a partnership of the NEA with the Departments of Defense and Veterans Affairs that serves the unique and special needs of military patients and veterans who have been diagnosed with traumatic brain injury and psychological health conditions, as well as their families and caregivers. The program has three components: **creative arts therapies**, which are at the core of patient-centered care in military and veteran medical facilities, as well as a telehealth program for patients in rural and remote areas; increased **community-based arts** opportunities for military and veteran family populations around clinical site locations; and investments in **capacity-building efforts**, including the development of manuals, training, and research on the impacts and benefits of the treatment methods.

The NEA funds creative arts therapists, equipment, and supplies at 11 clinical sites across the nation, and a telehealth program for patients in rural and remote areas. In clinical settings, creative arts therapists provide art and music therapy, as well as creative writing instruction. On average, creative arts therapists provide 1,000-1,200 clinical encounters, and treat approximately 200 new patients, per year. *Creative Forces* has provided 14 NEA-funded creative arts therapists, who will provide an estimated 14,000-16,800 clinical encounters, and serve approximately 2,800 new patients, per year in 2018 and 2019. Additional patients will be served via the telehealth program.

Creative Forces Clinical Sites	
Joint Base Elmendorf-Richardson (JBER), Anchorage AK	Marine Corps Base Camp Lejeune, Jacksonville, NC
Marine Corps Base Camp Pendleton, Oceanside, CA	Fort Hood, TX
Fort Carson, CO	Fort Belvoir, VA
James A. Haley Veterans' Hospital, Tampa, FL	Joint Expeditionary Base, Little Creek, VA
Fort Campbell, KY	Joint Base Lewis-McChord, Tacoma, WA
National Intrepid Center of Excellence (NICoE) at Walter Reed, Bethesda, MD	

NEA and Partnerships

NEA funding is project-based and goes to thousands of nonprofits each year, along with partnerships and special arts initiatives, research and other support that contribute to the vitality of our neighborhoods, engage our students and schools, and preserve our American culture. In addition to the work discussed above, the NEA has continued to grow its partnerships with other Federal agencies, state and local governments, state and regional arts agencies, and private nonprofits on projects that provide opportunities for thousands of Americans to experience quality arts programming throughout the country. These include, but are not limited to:

Poetry Foundation, State Arts Agencies, Mid Atlantic Arts Foundation and Poetry Out Loud: [*Poetry Out Loud*](#) is a national arts education program that encourages high school students to learn about great poetry through memorization and performance. This program helps students master public speaking skills, build self-confidence, and learn about literary history and contemporary life. The program served approximately 310,000 students from every state, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands during the 2016-2017 school year. Students select, memorize, and recite poems from an anthology of more than 900 classic and contemporary poems. In the pyramid structure competition, winners advance from classroom recitation contests to school-wide competitions, then to the state competitions and, ultimately, to the National Finals in Washington, DC. As national partners, the NEA and the Poetry Foundation support the administration of the program, create educational materials and an online poetry anthology, and fund both the state and national finals. SAAs implement the program in high schools nationwide and organize state competitions, often in collaboration with local arts organizations. The Mid Atlantic Arts Foundation administers the *Poetry Out Loud* national finals. Since its start in

2005, more than 3 million students and 45,000 teachers from more than 10,000 high schools have participated in *Poetry Out Loud* nationwide.

Arts Midwest and NEA Big Read: [*NEA Big Read*](#) is a national literature program of the NEA in partnership with Arts Midwest. *NEA Big Read* broadens our understanding of our world, our communities, and ourselves through the joy of sharing a good book. Showcasing a diverse range of contemporary titles that reflect many different voices and perspectives, *NEA Big Read* aims to inspire conversation and discovery. *NEA Big Read* annually supports approximately 75 dynamic community reading programs, each designed around a single *NEA Big Read* selection. Each community program that receives an *NEA Big Read* grant—which ranges between \$5,000 and \$20,000—is also provided with resources, outreach materials, and training on various aspects such as working with local partners, developing public relations strategies, and leading book discussions and Q&As. For example, the Libraries of Greater Kansas City conducted programming around Tim O’Brien’s novel *The Things They Carried* in September and October 2017. Programming included exhibits, discussion groups, films, lectures, and workshops. Over the last decade, the NEA has funded more than 1,400 programs, providing more than \$19 million in grants to organizations in every Congressional district in the country. In turn, these organizations have leveraged nearly \$42 million in local funding to support their *NEA Big Read* programs. More than 4.8 million Americans have attended an *NEA Big Read* event, approximately 79,000 volunteers have participated at the local level, and over 37,000 community organizations have partnered to make *NEA Big Read* activities possible.

Department of Defense, Blue Star Families and Blue Star Museums: NEA partners with the Department of Defense, the nonprofit Blue Star Families, and museums across America to conduct the [*Blue Star Museums*](#) initiative. Each year, more than 2,000 museums participate, reaching on average more than 856,000 military members and their families.

Arts Midwest and Shakespeare in American Communities: [*Shakespeare in American Communities*](#) is a national theater program of the NEA in cooperation with Arts Midwest bringing performances and related educational activities to audiences across the country. Annually, up to 40 nonprofit theater companies are selected to receive \$25,000 grant awards to provide performances of a Shakespeare play and related educational activities for middle- and high-school students in underserved schools throughout the United States between August 1 and July 31. For example, the Cincinnati Shakespeare Company will present *A Midsummer Night’s Dream* while the Alabama Shakespeare Festival presents *Much Ado About Nothing* during the 2017-2018 program cycle. Since the program’s inception in 2003, *Shakespeare in American Communities* has introduced 2.5 million middle and high school students to the power of live theater and the masterpieces of William Shakespeare through performances and educational activities; 108 theater companies across the United States have taken part; 11,000 performances and more than 40,000 related educational activities at 9,800 schools in 4,200 communities in all 50 states, the District of Columbia, and the U.S. Virgin Islands have been supported.

United States Conference of Mayors and the Mayors’ Institute on City Design (MICD): [*MICD*](#) is a leadership initiative of the NEA in partnership with the United States

Conference of Mayors intended to protect and enhance the American built and natural environment, and strengthen American communities. *MICD* has helped prepare more than 1,100 mayors to be the chief urban designers of their cities and connected more than 700 design and development professionals to local governance. The program assists mayors in all 50 states, the District of Columbia, and Puerto Rico with their most pressing city development challenges. The structure of *MICD* is straight forward: 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 animated debate. These dynamic sessions often advance creative solutions while imparting a healthy understanding of the value of good design. Many mayors have stated that attending the Institute was a seminal moment in their time as leader, changing the way that they ran their cities for the better.

United States Department of Agriculture (USDA) and the Citizens' Institute on Rural Design (CIRD): [*CIRD*](#) is a leadership initiative of the NEA in partnership with USDA and Project for Public Spaces, Inc., along with the Orton Family Foundation. *CIRD* provides rural communities with populations of 50,000 or less the opportunity to address challenges related to economic vitality and quality of life by employing design solutions. *CIRD* convenes two-day workshops with design professionals, local leaders, community organizations, and residents to create a plan for tackling issues around three topic areas – multimodal transportation, healthy living by design, and main street revitalization. The community receives additional support through webinars, conference calls, and web-based resources. Established in 1991, *CIRD* has convened more than 80 workshops in all regions of the country with results that range from strengthened local economies, enhanced rural character, the leveraging of cultural assets, and the design of recreational trails.

NEA and Disaster Recovery

The NEA is supporting the recovery of the arts and cultural communities devastated by Hurricanes Harvey, Irma, and Maria in the regions designated major disaster areas by FEMA in Texas, Florida, Puerto Rico, and the U.S. Virgin Islands. As the federal agency has done in other instances of natural disasters, the NEA is coordinating support through its state arts agency partners to direct funds to those arts and cultural entities in need of support.

NEA funds will be allocated to areas and constituents that may not have ready access to other sources of monetary assistance mobilized by local foundations, corporations, or insurance, etc. The funds may be designated for artists and nonprofit arts organizations and used to support expenses already allowed for NEA grantmaking activity such as:

- Projects and activities judged to have artistic excellence and artistic merit produced in new spaces, due to damage of existing space.
- Rental of venues or equipment.
- Purchase of replacement supplies and equipment utilized for administrative purposes or artistic purposes.
- Salaries, wages, fringe benefits for organizational staff, in the event of business disruption.

- Repair and conservation of artistic and cultural materials including costumes, performance sets, instruments, etc.
- Design fees for construction or renovation of spaces.
- Marketing/promotion expenses, publications, distribution.
- Access accommodations.

In many places the most important need right now is rebuilding infrastructure, so the NEA is also allowing funds to be used toward the purchase of building and construction supplies, although not for construction itself. Funds can also be used for fuel, to help museums with climate control for objects to combat mold infestation, or to help organizations get back to programmatic functionality with basic electricity for lights, computers, etc.

NEA and Arts Education

The NEA's arts education grant program is focused on pre-K to 12th-grade students, the educators and civic leaders who support them, and the schools and communities that serve them, helping ensure Americans of all ages have opportunities to learn, create, and grow. As studies have shown, students with an education rich in the arts have higher grade point averages and standardized test scores and lower drop-out rates.

- The NEA's direct learning grants increase student knowledge and skills in the arts through both school and community-based projects, helping them reach their full potential. In addition to providing in-depth instruction over an extended period of time, recommended projects provide "wraparound" services—homework help, counseling, professional artist mentors, and college counseling—for additional support for participating students from underserved and low-income communities.
- The NEA's professional development grants deepen understanding and strengthen practice of pre-K through 12th-grade teaching artists and teachers to teach the arts. These projects are building communities of practice, expanding to serve more educators, and providing coaching to sustain the change in teacher practice over time.
- The NEA's collective impact projects work to ensure that millions of students have opportunities to study the arts, thereby transforming schools, school districts, and communities.

NEA and Research

Research into the value and impact of the arts is a core function of the NEA. Through accurate, relevant, and timely analyses and reports, the NEA reveals the conditions and characteristics of the U.S. arts ecosystem and the impact of the arts on our everyday lives.

The NEA is the national agency of record for arts-related research. As an example, NEA's quadrennial Survey of Public Participation in the Arts (SPPA) is the most comprehensive survey of U.S. arts participation with a nationally representative sample exceeding 35,000 adults. The SPPA allows the NEA and other cultural policymakers, funders, practitioners, and researchers to understand artistic, technological, and socio-economic trends affecting arts engagement.

In November 2017, NEA published the research report [*Rural Arts, Design, and Innovation in America: Research Findings from the Rural Establishment Innovation Survey*](#) based primarily on 2014 data from the U.S. Department of Agriculture's Economic Research Service (ERS). The ERS's Rural Establishment Innovation Survey examines the type and breadth of innovation within rural businesses. *Rural Arts, Design, and Innovation in America* is important because until now, arts and economic impact theories have been built and tested only in urban environments. The report found that rural arts organizations draw more non-local audiences to their venues and report greater civic leadership and customer connectedness than their urban peers.

The NEA spearheads partnerships with other federal agencies to investigate areas of common interest. Beginning in 2011, the NEA has convened an [*Arts and Human Development Task Force*](#), a coalition of representatives from 19 federal entities, to encourage more and better research on how the arts can help people reach their full potential at all stages of life. For example, in December 2016, the NEA in coordination with the Task Force published [*The National Endowment for the Arts Guide to Community-Engaged Research in the Arts and Health*](#) in recognition of a growing movement to integrate the arts with health in community-based programs. The report is a blueprint for collaboration among academic researchers, arts organizations, and artists aiming to study the arts' effects on health and extend this research to arts programs or therapies.

In 2013, the NEA and the Bureau of Economic Analysis created the first-ever Arts and Cultural Production Satellite Account (ACPSA) to measure arts and cultural contributions to the gross domestic product (GDP). The most recent estimates showcase the long-term contributions of the arts to the GDP of this nation, specifically covering the period from 1998 to 2014. Among the findings are:

- In 2014, arts and cultural production contributed more than \$729.6 billion to the U.S. economy, or 4.2 percent to the GDP, more than construction (\$672 billion) or transportation and warehousing (\$510 billion).
- 4.8 million workers were employed in the production of arts and cultural goods, receiving \$355.2 billion in compensation.
- The U.S. exports roughly \$26 billion more in arts and cultural goods than it imports, resulting in a trade surplus.

Starting in FY 2017, for the first time, statistics have been produced spotlighting the economic impact of arts and cultural activities in each state and the District of Columbia. This data provides state leaders with a tool to assess and advance arts and culture for the benefit of their residents. For example, while employment in arts and cultural jobs is high in New York and California as would be expected, data shows that arts and culture account for a larger share of jobs in Wyoming, Utah, and Colorado than they do nationally.

2017 marked the sixth year that the NEA has offered funding for research by outside parties through the Office of Research & Analysis. Funded studies investigate research questions about the value and/or impact of the arts, or explore causal links between the arts and another domain of interest. For example; the Affordable Housing Management Company based in Fishers, Indiana received a grant to support a study examining the effects of music engagement on low-income, older adults.

NEA and Creative Placemaking

[*Our Town*](#) is the NEA's signature creative placemaking program that supports partnerships of artists, arts organizations, and municipal government that work to revitalize neighborhoods. This practice places arts at the table with land-use, transportation, economic development, education, housing, infrastructure, and public safety strategies to address a community's challenges. Creative placemaking highlights the distinctiveness of a place, encouraging residents to identify and build upon their local creative assets.

In FY 2017, projects supported communities ranging in size from all corners of our nation – from Haines, Alaska; to McCall, Idaho; to Wenatchee, Washington; to Spencer, Oklahoma; to Ajo, Arizona; to Muncie, Indiana; to Pascagoula, Mississippi; to Unicoi, Tennessee; to Fort Meyers, Florida. Awarded grants represent a mix of urban, tribal, suburban, and rural communities.

All *Our Town* grant awards are made to partnerships that consist of at least one nonprofit organization and a local government entity. Each of the recommended grants speaks to the role of arts practitioners and partners in building greater livability across a range of geographies and community types. Many communities have used these grants to support multi-partner, anchor investments in their communities' future, with the projects' artistic and creative interventions addressing a wide range of community challenges, such as improving public safety, stimulating the local economy, promoting healthier living, and strengthening transit access and public space.

In FY 2017, \$6.89 million was awarded through 75 grants funding arts engagement, design, and cultural planning, and 14 grants funding projects that build knowledge about creative placemaking. Examples of *Our Town*-supported projects are:

- A \$75,000 grant to the Arrow Rock Lyceum Theatre in Arrow Rock, Missouri to support community planning and design for the theater's expansion. The Lyceum is the only professional theater between Kansas City and St. Louis.
- A \$100,000 grant to the National Association of Counties Research Foundation to allow the foundation to train county staff and managers on how to do arts-based economic development across rural America.

In addition to funding, the NEA advances creative placemaking through publications and resource development. In December 2016, the NEA released [*How to Do Creative Placemaking*](#), a collection of essays and case studies.

The National Endowment for the Arts

Annual Performance Report Fiscal Year 2017



**National
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for the Arts**
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National Endowment for the Arts FY 2017 Annual Performance Report

This performance report is based on the agency's FY 2014-2018 Strategic Plan (located [here](#)). Performance and contextual indicators, prior year data, and current status have been provided below for each strategic objective.

The sources of data (and corresponding acronyms) that are used most frequently in this document are as follows:

FDR – **Final Descriptive Report**. At the completion of each grant, each grantee submits a Final Descriptive Report to the agency, which include data pertaining to many of the agency's strategic objectives. FDR data are reported as submitted by grantees and are not independently verified.

GMS – **Grants Management System**. This is the agency's internal Grants Management System, which tracks basic administrative data such as applications received, grants awarded, etc.

SPPA – **Survey of Public Participation in the Arts**. The SPPA is a comprehensive and detailed survey conducted by the U.S. Census Bureau every five years (as part of that agency's household surveys) and provides insight into the nature and extent of Americans' participation in the arts. The most recent survey took place in 2017, but the most recent SPPA data available for analysis is from 2012.

AABS – **Annual Arts Basic Survey**. The AABS is also conducted by the Census Bureau as a supplement to their Current Population Survey and features selected summary questions drawn from the SPPA. Although less detailed than the larger survey, the AABS provides estimates of U.S. participation in the arts during years in which the SPPA is not administered.

Throughout this document, data are reported through FY 2017 unless otherwise noted. A significant exception is FDR data. The most recent data available from grantees' FDRs are from FY 2016, due to a lag occurring from the time of the agency's award of a grant to the conclusion of the grant and extending to the grantee's submission of the FDR. For example, if a grant award is made at the beginning of FY 2013 and the performance period is one year, then the FDR from that grant will not have been submitted for up to 90 days into FY 2014. Accounting for this delay, FDR data are reported here by the fiscal year in which the respective grants were awarded, not by the date of FDR receipt. With reference to the example above, the FDR data are captured in FY 2013 because that is the performance period for the grant. For performance measures introduced in FY 2014, historical data may be unavailable.

Because many of the NEA's strategic objectives are interrelated, many performance and contextual indicators throughout this document utilize FDR data from the agency's entire grants portfolio, irrespective of any given grant's primary objective. For this reason it is important to identify the overall percentage of FDRs received to date in order to establish the context for these indicators,

particularly in light of the time lag noted above. The following table provides this information for the performance period reported throughout this document. Given that only 56% of FDRs have been received for grants awarded in FY 2016, data throughout this report for FY 2016 may be low compared to FY 2012 through FY 2015.

Number and Percentage of FDRs Received – 2012-2016					
	2012	2013	2014	2015	2016
Number of FDRs Received	2,163	2,084	2,152	2,111	1,350
Percentage Received	98.9%	98.1%	96.6%	91.2%	55.7%

GOAL: SUPPORT THE CREATION OF ART THAT MEETS THE HIGHEST STANDARDS OF EXCELLENCE

STRATEGIC OBJECTIVE 1.1: Expand the portfolio of American art by investing in projects dedicated to the creation of excellent art.

Performance Indicator 1.1.1

FY 2017 Performance: To assess performance on this strategic objective, the NEA examines the percentage of completed projects, across the agency’s grants portfolio, resulting in the creation of at least one new original work of art.

Performance Indicator 1.1.1 – The percentage of completed projects that resulted in the creation of at least one new, original work of art (not including student works).*					
Indicator	2012	2013	2014	2015	2016
Percentage of projects resulting in creation of new, original art	42.3%	42.1%	43.0%	38.0%	42.6%

Source: FDR

*Results for this performance indicator as published in the FY 2016 APR have been corrected in this report.

Notwithstanding the role of subjectivity in assessing artistic excellence—which the NEA accomplishes through rigorous peer-review by citizen-expert panels—the creation of new works of art is a measurable phenomenon that speaks to the achievement of this strategic objective and to the agency’s priority of funding projects that support the creation of new, original works of art. This measure does not include student works, adaptations, re-creations, or restagings of existing works.

Contextual Indicator 1.1.2

To supplement the perspective offered by Performance Indicator 1.1.1, the NEA uses a contextual indicator that provides the total number of new works of art that have been created as a result of NEA grants.

Contextual Indicator 1.1.2 – The number of original works of art created through NEA-supported projects (not including student works).					
Indicator	2012	2013	2014	2015	2016
Number of new, original works of art created	31,171	22,804	34,129	24,284	19,699

Source: FDR

The above tables (indicators 1.1.1 and 1.1.2) demonstrate that:

- A significant percentage of all NEA-funded projects – almost 42% since 2012 – have resulted in the creation of at least one new, original work of art, *and*
- In each year shown in the performance period above, tens of thousands of new, original works of art have been created as a direct result of the projects that the NEA funds. This investment in artistic creation has added over 132,000 new, original works to the canon of American art during this five-year span.

Contextual Indicators 1.1.3 – 1.1.6

FY 2017 Performance: The following table illustrates the agency's response, over the past five fiscal years, to requests for grants to be used primarily in support of creating new, original works of art. The table includes data on applications received and grants awarded, and obligated funds as well as matched funds supporting grant projects. All dollar values are expressed in millions and have been rounded to the nearest tenth of one million.

NEA Direct Awards – Creation						
Indicator Number	Measure	2013	2014	2015	2016	2017
1.1.3	Applications Received	2,063	2,300	2,553	2,833	2,434
1.1.4	Grants Awarded	431	495	459	501	457
1.1.5	Obligated Funds	\$12.3	\$12.6	\$11.9	\$12.6	\$11.6
1.1.6	Matched Funds	\$102.9	\$111.2	\$128.2	\$80.3	\$11.4
N/A	Number of FDRs Received	402	457	405	300	48
N/A	% of FDRs Received	93.3%	92.3%	88.2%	59.9%	10.5%

Source: GMS and FDR

GOAL: FOSTER PUBLIC ENGAGEMENT WITH DIVERSE AND EXCELLENT ART

STRATEGIC OBJECTIVE 2.1: Provide all Americans with opportunities for arts engagement by funding projects that create arts experiences.

Performance Indicator 2.1.1

FY 2017 Performance: To assess performance on this strategic objective, the NEA developed a measure that examines the percentage of completed projects with “live” arts events that resulted in cumulative, unduplicated attendance of 500 people or more.

Performance Indicator 2.1.1 – The percentage of completed projects with “live” arts events that resulted in cumulative, unduplicated attendance of 500 people or more.					
Measure	2012	2013	2014	2015	2016
Number of projects reported 500 or more “live” arts event attendees	1,543	1,512	1,563	1,556	997
Total FDRs received	2,026	1,950	2,017	1,978	1,246
Percentage of projects with attendance of ≥ 500 people	76%	78%	77%	79%	80%

Source: FDR

As seen in the table above, at least 75% of all grant projects produced live arts events (such as concerts, exhibitions, etc.) that resulted in at least 500 unique individuals attending over the course of the project period.

Contextual Indicator 2.1.2

FY 2017 Performance: To provide additional context for this strategic objective, the NEA also utilizes a contextual indicator, which provides further detail on those in attendance at live events (adults and children).

Contextual Indicator 2.1.2 – The number of reported unique (unduplicated) adults and children that engaged with the arts in-person through NEA funded projects.					
Measure	2012	2013	2014	2015	2016
# of Adults	38,011,380	53,983,786	44,817,104	41,319,818	35,910,421
# of Children	9,018,333	10,883,913	7,026,361	10,121,222	4,540,231
Total	47,029,713	64,867,699	51,843,465	51,441,040	40,450,652

Source: FDR

The above table shows that an average of **42.8 million adults and 8.3 million children per year** engaged with the arts through live events produced by NEA-funded projects over this five-year performance period. These counts are reported by recipients of NEA grant awards and are not independently verified.

Contextual Indicator 2.1.3

FY 2017 Performance: In addition to tracking the number of participants at these live events, the NEA also tracks the number and types of the events themselves, which are sorted into the categories seen in the table below.

Contextual Indicator 2.1.3 – Total number of “live” arts events broken down by event type (including the following: fairs, festivals, concerts, performances, readings, or exhibitions of visual arts, media arts, design, or film festivals).					
Measure	2012	2013	2014	2015	2016
Fairs / Festivals	881	797	720	764	435
Concerts / Performances	34,524	35,742	36,965	41,209	25,248
Lectures / Workshops	38,669	46,145	49,581	80,390	42,530
Exhibitions Presented	7,166	7,158	6,737	5,686	2,601
Total "Live" Arts Events	81,240	89,842	94,003	128,049	70,814

Source: FDR

The above table shows that NEA-funded grant projects produced an average of **92,790 live arts events per year** during this five-year performance period. These events included a diverse array of art forms presented in an assortment of formats and milieus all across the country, and in nearly every congressional district*, thereby supporting the strategic objective of providing all Americans with opportunities to engage with the arts in person.

*For more information on grant awards in relation to congressional districts, please see Cross-Cutting Objective Contextual Indicator CCO 1.1.3.

Contextual Indicator 2.1.4

FY 2017 Performance: In addition to engaging with the arts in person, numerous grantees in recent years have developed virtual arts experiences that provide individuals with an opportunity to participate through mobile apps and/or online programming, such as podcasts, web streaming, games, distance learning, online exhibitions, and more. Beginning in 2015, the NEA has collected data from grantees regarding arts engagement levels on these virtual platforms. The following table reflects output from this recent data-collection effort.

Contextual Indicator 2.1.4 – Total number of people who engaged through technology with the arts through NEA-funded projects.		
Measure	2015	2016
Number of Unique Individuals Engaging with Virtual Arts Experiences: INTERNET	63,232,887*	61,659,451
Number of Unique Individuals Engaging with Virtual Arts Experiences: MOBILE APPS	21,515,335	27,785,842
Total	84,748,222	89,445,293

Source: FDR

*Note that one grantee's report of engaging 933,376,753 individuals with virtual arts experiences via the Internet was removed from this analysis, since there was not sufficient documentation to support this number and it inflated the overall 2015 count.

This indicator provides a sense of the additional reach that grantees have by utilizing technology to provide individuals with the opportunity to engage with the arts. During FY 2016, NEA grantees reported that **more than 61 million individuals engaged with the arts through the Internet and more than 27 million through mobile applications in NEA-funded projects**. These counts are reported by recipients of NEA grant awards and are not independently verified. The NEA does not envision virtual engagement as an ideal substitute for in-person engagement, but rather as an additional modality for individuals who would like to supplement their participation in live arts events; virtual engagement also provides a critical opportunity for people facing challenges with accessibility.

Contextual Indicator 2.1.5

FY 2017 Performance: In addition to reviewing NEA grant-making data, the agency relies on other indicators to illumine the greater context in which these projects are operating. For a national overview of Americans' cultural engagement patterns, the NEA's Survey of Public Participation in the Arts (SPPA, located [here](#)) is essential. Conducted in partnership with the U.S. Census Bureau as a supplement to the Current Population Survey, the SPPA allows the NEA and other cultural policymakers, funders, practitioners, and researchers to understand artistic, technological, and socio-economic trends affecting arts engagement.

Additionally, in partnership with the U.S. Census Bureau, the NEA has created a smaller version of the SPPA that can be conducted to produce an interim measure during non-SPPA survey years. The Annual Arts Basic Survey (AABS) contains a subset of questions from the SPPA, and is fielded as part of the Current Population Survey in years when the SPPA is not conducted. The following indicator reflects arts engagement trends captured in those surveys. Note that while the SPPA was administered in FY 2017, these data are not yet available.

Contextual Indicator 2.1.5 – The percent of adults experiencing art during the NEA’s most recent general population survey period (as measured by SPPA & AABS), including those who did any of the following in the previous 12 months: attended a live performing arts or visual arts event; created or performed art; or read a work of imaginative literature.

Measure	2014	2015	2016	2017
1) Attended a live performing arts or visual arts event, excluding movies	N/A	43.4%	N/A	*
2) Created or performed art, including social dancing	50.0%	N/A	45.1%	*
3) Read literature	N/A	43.1%	N/A	*

Source: AABS: 2014 and 2016 for measure 2, 2015 for measures 1 and 3; SPPA data will be used for 2017.

*2017 SPPA data are not yet available.

Note: AABS survey content currently alternates between odd and even years as shown in the above table.

More information on the above survey measures is provided below:

1) Attending live arts events – The first set of figures in the table above represents the percentage of adults who attended a live music, theater, or dance performance; saw an art exhibit; or toured historic neighborhoods, parks, or monuments.

2) Creating or performing art – The second set of figures represents the percentage of adults who created pottery, ceramics, or jewelry; create leatherwork, metalwork, or woodwork; did weaving, crocheting, quilting, or other textile arts; played a musical instrument; performed acting; performed or practiced dance; participated in social dancing; performed or practiced singing; created films or videos; created photography; created other visual arts (e.g., painting or sculpture); or did creative writing.

3) Reading literature – The third set of figures represents the percentage of adults who read at least one poem, play, short story, or novel.

Contextual Indicators 2.1.6 – 2.1.9

The following table illustrates the agency's response, over the past five fiscal years, to requests for grants to be used primarily for the purpose of providing Americans with opportunities to engage with the arts. All dollar values are expressed in millions and have been rounded to the nearest tenth of one million.

NEA Direct Awards – Engagement						
Indicator Number	Measure	2013	2014	2015	2016	2017
2.1.6	Applications Received	2,092	1,925	2,199	2,229	3,875
2.1.7	Grants Awarded	1,200	1,204	1,298	1,345	1,544
2.1.8	Obligated Funds	\$30.3	\$30.7	\$33.5	\$33.1	\$37.4
2.1.9	Matched Funds	\$312.5	\$354.8	\$351.7	\$239.0	\$31.6
N/A	Number of FDRs Received	1,192	1,192	1,247	836	147
N/A	% of FDRs Received	99.3%	99.0%	96.1%	62.2%	9.5%

Source: GMS, FDR

STRATEGIC OBJECTIVE 2.2: Enable Americans of all ages to acquire knowledge or skills in the arts by funding projects that address lifelong learning in the arts.

Performance Indicator 2.2.1

FY 2017 Performance: Measuring progress on this strategic objective involves reviewing the extent to which NEA-supported arts education projects lead to demonstrations of learning by students. With the exception of 2013, which included a significant outlier that skewed results in that year, arts education projects involving children / youth in recent years have consistently shown evidence of student learning.

Performance Indicator 2.2.1 – The percent of children / youth who demonstrated learning in arts education ‘Standards-Based’* projects.					
Measure	2012	2013	2014	2015	2016
# Children engaged as learners	287,232	1,092,373**	267,610	114,731	82,799
# Children who demonstrated learning in Arts Education Standards-Based projects	181,050	219,806	230,997	105,904	69,836
Percentage	63.03%	20.12%	86.32%	92.3%	84.3%

Source: FDR

*Note: The ‘Standards-Based’ designation was dropped from Arts Education FDRs in FY 2015, so that the term is attributable only to FY 2012-2014; however, the number and percentage of children engaged as learners and demonstrating learning (whether “standards”- or “non-standards”-based) was recorded in all FDRs and pertains to the full performance period shown above.

**Note: The significant increase in the number of children engaged as learners in 2013 was due to a single grant award to The John F. Kennedy Center for the Performing Arts for its Any Given Child Initiative.

Contextual Indicator 2.2.2

To provide additional perspective related to this strategic objective, the NEA is also utilizing the following contextual indicator, which shows the percent of adults (within a 12-month period) who took classes or lessons in: music or music appreciation; acting, theater, or dance; art appreciation or art history; creative writing; photography or filmmaking; or other visual arts. Data from the SPPA and AABS are used to populate this indicator. The SPPA was administered in FY 2017; however, these data are not yet available.

Contextual Indicator 2.2.3 – The percent of adults participating in at least one arts learning activity (e.g., class, lesson) during NEA’s most recent general population survey period.					
Measure	2013	2014	2015	2016	2017
Percent of adults taking an arts class in the past 12 months	8.2%	N/A	8.5%	N/A	*

Source: AABS, SPPA

*2017 SPPA data are not yet available.

Contextual Indicators 2.2.3 – 2.2.6

The following table illustrates the agency's response to requests, over the past five fiscal years, for grants to be used primarily for the purpose of lifelong learning. All dollar values are expressed in millions and have been rounded to the nearest tenth of one million.

NEA Direct Awards - Lifelong Learning						
Indicator Number	Measure	2013	2014	2015	2016	2017
2.2.3	Applications Received	786	812	739	658	572
2.2.4	Grants Awarded	324	353	350	363	332
2.2.5	Obligated Funds	\$9.7	\$10.0	\$9.6	\$9.7	\$9.3
2.2.6	Matched Funds	\$71.1	\$73.6	\$69.5	\$28.9	\$1.8
N/A	Number of FDRs Received	324	349	345	171	21
N/A	% of FDRs Received	100.0%	98.9%	98.6%	47.1%	6.3%

STRATEGIC OBJECTIVE 2.3: Strengthen American communities by investing in projects that seek to improve the livability of places through the arts.

Performance Indicator 2.3.1

FY 2017 Performance: To measure its performance on this strategic objective, the NEA assesses the percent of grants awarded for projects that demonstrate a commitment to improved livability in specific impact areas. The table below shows that for fiscal years 2012-2016, an overwhelming majority (96%) of grantees with a primary goal of improving livability in communities reported using at least one livability strategy.

Performance Indicator 2.3.1 – The percent of grants awarded for projects that demonstrate a commitment to improved livability in specific impact areas.					
Measure	2012	2013	2014	2015	2016
At Least One Livability Strategy Selected	125	82	72	57	39
Livability FDRs Received	131	85	75	60	40
Percentage Selecting at Least One Strategy	95%	96%	96%	95%	98%

The following supplemental data table shows each of the NEA-designated livability strategies, as well as the frequency with which grantees implementing livability projects utilized each strategy.

NEA-Designated Livability Strategies	2012	2013	2014	2015	2016
Develop Plans(s) for Cultural and/or Creative Sector Growth	36.5%	31.7%	39.7%	15.5%	12.8%
Use Design to Enhance/Revitalize Public Space(s)	46.0%	35.4%	42.5%	27.6%	20.5%
Commission and/or Install New Art to Improve Public Space(s)	40.5%	50.0%	39.7%	36.2%	25.6%
Plan and/or Conduct Arts Activities to Foster Interaction Among Community Members	58.7%	58.5%	65.8%	65.5%	76.9%
Engage Artists and/or Arts Organizations	74.6%	69.5%	78.1%	60.3%	61.5%
Other Strategies to Improve Livability through Arts and Design	37.3%	36.6%	37.0%	29.3%	17.9%

Source: FDR

Among these six strategies, the two most commonly employed in FY 2016 grants are:

- 1) Planning and/or Conducting Arts Activities to Foster Interaction among Community Members, and
- 2) Engaging Artists and/or Arts Organizations

The lasting benefits of creative placemaking projects are likely to emerge over time and may not be fully measurable during the period of a grant. Robust evaluation of the impacts achieved by such grants will require longer-term studies. As an initial step, the NEA developed a series of statistical indicators designed to capture the kinds of outcomes that practitioners of creative placemaking deem relevant to their projects. In FY 2014, the agency published *Validating Arts and Livability Indicators (VALI) Study: Results and Recommendations* (located [here](#)). In FY 2015, the agency released more resources related to these indicators as part of the NEA's online *Arts Data Profile* series (located [here](#)). Also to assist practitioners, the NEA has launched the e-storybook, *Exploring Our Town* (located [here](#)), an online series of case studies and lessons learned that will illustrate key statistics and outcomes from creative placemaking projects supported by the agency. Lastly, in FY 2017, the agency developed a theory of change and measurement model for the agency's creative placemaking grant program, *Our Town*, which will inform future grant guidelines and reporting requirements.

Contextual Indicator 2.3.2

FY 2017 Performance: In addition to the above performance indicator (2.3.1), the agency also collects information on the location of communities in which NEA-funded grant activities take place. In the case of grants with a primary goal of improving livability, the table below displays the number of unique communities represented by organizations that received a grant award with livability as the primary objective. If more than one grant award was awarded to organizations in a given community, the community itself was counted only once for this indicator.

Contextual Indicator 2.3.2 – Number of communities that enlist the arts in efforts to improve livability.					
Measure	2013	2014	2015	2016	2017
Number of Communities	78	77	99	104	84

Contextual Indicators 2.3.3 – 2.3.6

FY 2017 Performance: The following table illustrates the agency's response, over the past five fiscal years, to requests for grants to be used primarily for the purpose of livability. All dollar values are expressed in millions and have been rounded to the nearest tenth of one million.

NEA Direct Awards – Livability						
Indicator Number	Measure	2013	2014	2015	2016	2017
2.3.3	Applications	440	390	668	349	383
2.3.4	Grants Awarded	88	96	124	146	92
2.3.5	Obligated Funds	\$5.7	\$5.7	\$6.3	\$6.0	\$7.0
2.3.6	Matched Funds	\$16.1	\$14.5	\$10.9	\$8.1	\$0
N/A	% of FDRs Received	85	75	60	40	0

Source: GMS and FDR

CROSS-CUTTING OBJECTIVE (CCO): Ensure that NEA-funded activities reach Americans throughout the country by making awards for projects that address a diverse spectrum of artistic disciplines, geographic locations, and underserved populations.

CCO Performance Indicator 1.1

FY 2017 Performance: To assess performance on this cross-cutting agency objective, the NEA monitors the geographic distribution of grant awards in relation to the number of applications received, as well as where grant-funded activities occur on the rural-urban continuum.

CCO Performance Indicator 1.1 – Geographic Distribution of Applications Received, Grants Awarded, and Project Activity Locations					
Year	2013	2014	2015	2016	2017
Applications Received	4,151	3,965	4,856	4,879	5,415
Grants Awarded	2,002	2,119	2,208	2,330	2,347
% of Applications from Urban Areas	92.2%	92.2%	91.7%	91.7%	92.7%
% of Grants in Urban Areas	93.8%	93.9%	92.6%	93.1%	93.1%
% of Applications from Rural Areas	7.8%	6.8%	8.3%	8.3%	7.3%
% of Grants in Rural Areas	6.2%	6.1%	7.4%	6.9%	6.9%
Project Activity Locations	20,351	19,462	17,068	19,507	N/A
% of Project Activity Locations in Urban Areas	86.3%	86.7%	86.2%	87.1%	N/A
% of Project Activity Locations in Rural Areas	13.7%	13.3%	13.8%	12.9%	N/A

Source: GMS and FDR

The above table shows that each year, the percentage of grants awarded to organizations in rural vs. urban settings is roughly proportional to the percentage of applications received from those organizations, although there is a pattern of applications from urban organizations having a slightly higher success rate each year. However, NEA-funded projects produce arts events (such as festivals, plays, concerts, etc.) at locations other than just each grantee organization's address. At the conclusion of each project, grantees report this assortment of Project Activity Locations on their FDRs, and each year these data (presented in the final three rows of the above table) demonstrate that these activities occur with more frequency in rural areas than would be expected based on the ratio of grant awards. In other words, NEA grants often support project activities in rural areas even when the organizations themselves are located in urban areas. In fact, in each year shown in the table above, approximately 6%-7% of grants were awarded to rural organizations; however, an average of 13% of all NEA-funded project activities occurred in rural areas in each of those years. The distribution of FY 2016 NEA-funded project activities is similar to the distribution of the U.S. population, in that approximately 14% of U.S. residents live in rural/non-metropolitan areas.¹

¹ Source: FDR and U.S. Census Bureau, Population Division.

CCO Performance Indicator 1.2

FY 2017 Performance: Beyond the simple categorization of urban versus rural, geographic diversity is also shown by the relative population sizes of communities where NEA-funded arts events occurred. Within the designation of urban/metro areas, there are four subdivisions used by the U.S. Census to characterize metro areas of different sizes. This performance indicator tracks the percentage of NEA-funded grant activities in relation to the percentage of the population in those metro-area categories. Rows 1 and 2 display the binary distinction of metro vs. non-metro, whereas rows 3-6 display gradations within the broader metro category, i.e., with rows 3-6 as a refined subset of row 2. Please note that all U.S. population figures shown below are estimates made by the U.S. Census Bureau as of July 1 in each respective year.

As seen in the table below, the distribution of NEA-funded project activities roughly mirrors the geographic distribution of the U.S. population. This proportional relationship is true in the broad sense as evidenced in rows 1 and 2 at the top of the table, which compare metro vs. non-metro areas, but it is also largely true even when accounting for the gradations in metro size and population density shown in rows 3-6.

CCO Performance Indicator 1.2 –Percentage of NEA-funded activities occurring in each segment of the rural-urban continuum compared to the percentage of the population that lives in those respective locations.										
	2012		2013		2014		2015		2016	
Rural/Urban Continuum	NEA Activities (n=17,602)	% Population in Location (316.1M)	NEA Activities (n=19,811)	% Population in Location (320.1M)	NEA Activities (n=21,948)	% Population in Location (322.4M)	NEA Activities (n=17,068)	% Population in Location (324.9 M)	NEA Activities (n=19,507)	% Population in Location (326.5 M)
1) Non-metro, rural areas	14.0%	14.6%	13.4%	14.5%	12.4%	14.4%	13.8%	14.3%	12.9%	14.1%
2) Metro, urban areas	86.0%	85.4%	86.6%	85.5%	87.6%	85.6%	86.2%	85.7%	87.1%	85.9%
3) Metro pop < 250K	9.9%	9.1%	9.1%	9.2%	8.9%	9.1%	9.0%	9.0%	8.5%	9.0%
4) Metro pop >= 250K but < 1M	17.2%	20.9%	16.1%	20.9%	15.2%	20.6%	15.6%	20.7%	16.8%	20.8%
5) Metro pop >= 1M but < 4.6M	26.6%	28.8%	27.0%	29.2%	26.7%	29.6%	25.8%	28.3%	21.4%	27.0%
6) Metro pop >= 4.6M	32.4%	26.5%	34.5%	26.2%	36.8%	26.3%	35.8%	27.7%	40.4%	29.1%

Source: FDR and U.S. Census Bureau, Population Division

Contextual Indicator CCO 1.1.3

FY 2017 Performance: The NEA has long held an internal goal of awarding at least one grant in every congressional district. The following table illustrates the extent to which the agency has been successful in this regard. This chart includes all grant awards and does not exclude grants that may have been withdrawn at a later date.

Contextual Indicator CCO 1.1.3 – Percent of congressional districts receiving an award.					
	2013	2014	2015	2016	2017
Number of Congressional Districts Receiving an Award	435	435	435	434	435
Percent	100.0%	100.0%	100.0%	99.8%	100.0%

Source: GMS and prior year Annual Performance Reports

Contextual Indicator CCO 1.1.4

FY 2017 Performance: The NEA prioritizes reaching underserved communities and populations with its grant-making. To enable the NEA to track this goal, applicants are asked to state on their applications whether they intend to reach underserved groups with their proposed project, and grantees are asked to identify on their FDRs whether at least 25% of their project's participants and/or audience consisted of any of the following underserved groups: individuals with disabilities, individuals in institutions (including people living in hospitals nursing homes, assisted care facilities, correctional facilities, and homeless shelters), individuals living below the poverty line, individuals with limited English proficiency, military veterans/active duty personnel, and, beginning in FY 2015, youth at risk. The following table demonstrates the percentage of projects that served one or more of these groups.

Contextual Indicator CCO 1.1.4 – Percentage of projects reaching underserved populations					
	2012	2013	2014	2015	2016
Percentage of Projects	33.0%	32.8%	33.2%	28.4%	16.7%

Source: FDR

Additional note: The agency's FDR form was revised in FY 2015, and one of the revisions was to the way the "underserved"-related question was phrased. This change stipulated that at least 25 percent of people, within one or more traditionally underserved groups listed on the form, must have benefited from the project in order for the grantee to count underserved populations among its beneficiaries. Previously, in contrast, there had been no numeric threshold for reporting. For this reason, the percentage of FDRs which reported reaching underserved groups in FY 2015 and FY 2016 was markedly lower than in previous years.

GOAL: PROMOTE PUBLIC KNOWLEDGE AND UNDERSTANDING ABOUT THE CONTRIBUTIONS OF THE ARTS

STRATEGIC OBJECTIVE 3.1: Expand and promote evidence of the value and/or impact of the arts by fulfilling a long-term research agenda and by using traditional and social media channels to distribute findings and new information.

Performance Indicator 3.1.1

FY 2017 Performance: In FY 2017, the NEA’s Office of Research & Analysis published a new five-year research agenda* that guides the agency’s efforts to promote public knowledge and understanding about the contributions of the arts. With the launch of this new agenda, the performance indicator has been modified to track the launch and completion of research projects designated for the five-year period.

Performance Indicator 3.1.1 – Percent of NEA Research Agenda projects launched and/or completed
At the time of this report – at the completion of this first year of the 2017-2021 research agenda – the NEA has completed 18% (4 of 22) and launched an additional 18% (4 of 22) of the projects designated for the five-year period.

*For reference, the NEA’s 2017-2021 research agenda and a 2017 progress report on the research agenda can be found [here](#).

Contextual Indicator 3.1.2

FY 2017 Performance: Each year, the NEA’s Office of Research and Analysis produces research publications featuring the work of ORA researchers as well as contractors that the office hires to complete specific studies. This indicator tracks the public reach of these publications as measured by the annual number of NEA research publications and NEA research-related articles and/or citations that appear in academic journals and non-academic news outlets.

NEA-generated and NEA-funded research is sometimes cited in both academic and non-academic formats, with the latter including consumer and trade news outlets in print, broadcast, and online formats, as well as social media channels. The agency has been tracking academic citations since 2010, and in 2014 the agency began tracking non-academic citations as well. In an effort to measure the reach of non-academic citations, the NEA’s Office of Public Affairs tracks these occurrences primarily via Google News, as well as in specific publications such as Artsjournal and Createquity. In addition, NEA staff and grantees frequently bring NEA-related media articles to the attention of Public Affairs staff. The office uses roughly 20 different search terms to help capture the relevant articles, to include but not limited to: “Jane Chu”, “National Council on the Arts”, “Walter Reed Arts Therapy”, “Belvoir Arts Therapy”, “NICoE Arts Therapy”, “National Intrepid Arts Therapy”, “NEA”, “National Endowment for the Arts”, and “President’s Committee on the Arts.” The following table is a summary of the number of academic and non-academic citations for the past five years, as well as the number of NEA research publications.

Contextual Indicator 3.1.2 – Public reach as measured by the annual number of NEA research publications and the annual number of NEA research-related articles and/or citations in academic journals and non-academic news outlets.					
Measure	2013	2014	2015	2016	2017
# of NEA Research Publications*	4	2	3	5	5
# of Academic Citations/Articles**	3	0	55	79	50
# of Non-Academic Citations/Articles	N/A	31	157	173	123

*Note: In fiscal years 2013-2015 this measure captured grant application data reflecting grantees' aspirations for publishing their research in academic papers or presenting their work at academic conferences. However, in order to shift the focus of this measure from aspirations to performance, beginning in fiscal year 2016 this measure captures the number of research publications produced in whole or in part by the NEA's Office of Research and Analysis (ORA) or its contractors. The five publications noted for 2017 are three Arts Data Profiles: [Arts Participation and Health Outcomes in Older Adults \(2014\)](#); [State-Level Estimates of Arts and Cultural Employment \(2001-2014\)](#); and [The U.S. Arts and Cultural Production Satellite Account \(1998-2014\)](#). Other research publications include [Staying Engaged: Health Patterns of Older Americans Who Participate in the Arts \(2017\)](#) and [The National Endowment for the Arts Guide to Community-Engaged Research in the Arts and Health \(2016\)](#).

**Source 2012-2014: Scopus database search. Source 2015-2016: Scopus, Academic Search Premier, EconLit with Full Text, ERIC, PsycINFO, Social Sciences Full Text (H.W. Wilson), Education Source, ProQuest Dissertations, and Jstor database searches conducted in November 2017. Note: Due to a significantly greater number of databases searched in 2015-2016, those years reflect a greater number of academic citations than in previous years. The 2016 data point also captures all citations for FY 2016 and includes citations up to April 2017; this occurred as a result of a later than normal submission of the FY 2016 annual performance report. As a result, this number is higher than might be expected for a one-year period. Similarly, the 2017 data point only includes citations for the time period of May through September 2017.

Contextual Indicators 3.1.3 - 3.1.6

FY 2017 Performance: The following table illustrates the agency's response, over the past five fiscal years, to requests for grants to be used primarily for the purpose of understanding the value and/or impact of the arts.

NEA Direct Awards – Understanding the Value and/or Impact of the Arts						
Indicator Number	Measure	2013	2014	2015	2016	2017
3.1.3	Applications Received	100	82	28	31	43
3.1.4	Grants Awarded	18	19	21	17	20
3.1.5	Obligated Funds	\$371,298	\$285,027	\$499,035	\$300,000	\$1,109,500
3.1.6	Matched Funds*	\$254,838	\$475,840	\$229,477	\$30,772	\$0
N/A	FDRs Received	17	19	10	2	0
N/A	Percentage of FDRs Received	94.4%	100.0%	47.6%	11.8%	0.0%

*Please note that matched funds were not a requirement for Research grants until FY 2014.

STRATEGIC OBJECTIVE 3.2: Increase the domestic and international impact of the arts by establishing strategic partnerships with public and private organizations.

Performance Indicator 3.2.1

FY 2017 Performance: In fiscal year 2017, the NEA was engaged in 15 Federal partnerships, enabling other Federal agencies and/or departments to include the arts in their program planning. Federal partnership activities were facilitated through interagency agreements. Partners included, but were not limited to, the Department of Defense; Department of Veterans Affairs; the U.S. Department of Commerce, Bureau of Economic Analysis; Department of Agriculture, Economic Research Service; Department of Education; Department of State; Institute of Museum and Library Services; National Institutes of Health; the Department of Justice, Bureau of Prisons; Census Bureau; Library of Congress; the National Endowment for the Humanities; Delta Regional Authority; President’s Committee for the Arts and the Humanities; and the Smithsonian Institution. The following table reflects the number of Federal partnerships that the NEA has engaged in over the past five fiscal years. Note that in addition to the agency’s Federal partnerships, the NEA also engaged in partnerships with other entities, including Blue Star Families, Kennedy Center, Woodrow Wilson Center, and the Poetry Foundation, which are not reflected in this indicator.

Performance Indicator 3.2.1 – Number of Federal partnerships that facilitate increased arts programming.					
Year	2013	2014	2015	2016	2017
Partnerships	15	18	15	18	15

Note: In the agency’s FY 2015 performance report, this indicator had been phrased as: “Number of partnerships that result in increased arts programming.” The phrase “result in” has been changed to “facilitate” in last year’s report in order to clarify that the agency is not intending to make direct causal attributions pertaining to the outcomes of these partnerships.

Performance Indicator 3.2.2

FY 2017 Performance: In addition to partnerships with a domestic focus, the NEA also utilizes partnerships to promote American art and artists abroad and to bring art and artists from other countries to U.S. audiences. This indicator counts all approved applications for international partnerships. In FY 2017, partnership activities included, but were not limited to, the Mid Atlantic Arts Foundation-US Artists International and Southern Exposure: Performing Arts of Latin America; the six Regional Arts Organizations for Performing Arts Discovery; Arts Midwest for China Performing Arts Exchange; the US/Japan Friendship Commission-Japan U.S. Creative Artists Program; and the U.S. Department of State – Venice Biennale in Visual Arts and Architecture.

Performance Indicator 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.					
Year	2013	2014	2015	2016	2017
Partnerships	6	6	6	7	6

MANAGEMENT GOAL: ENABLE THE NEA MISSION THROUGH ORGANIZATIONAL EXCELLENCE

MANAGEMENT OBJECTIVE 1.1: Provide the American people with outstanding service by attracting, maintaining, and optimizing a diverse, creative, productive, and motivated workforce.

Performance Indicator MO 1.1.1

FY 2017 Performance: To maintain the highest standard of organizational excellence, the agency regularly monitors employee feedback. A key strategy for collecting employee feedback is the OPM Federal Employee Viewpoint Survey (FEVS), which, among other things, identifies specific areas needing improvement. Using this data, the agency tracks the percent of NEA employees reporting positive responses to key questions on this survey. Information collected from the survey is used to improve recruitment and retention strategies for high-performing workers.

Performance Indicator MO 1.1.1 – Percent of NEA employees reporting positive responses to key questions on OPM’s annual Federal Employee Viewpoint Survey.					
Survey Item	2013	2014	2015	2016	2017
Reported a positive response to the statement "My agency is successful at accomplishing its mission."	91.20%	87.60%	83.80%	95.20%	97.94%
Reported a positive response to the statement "I know how my work relates to the agency's goals and priorities."	89.80%	89.60%	82.90%	96.00%	98.10%
Reported a positive response to the statement "I am held accountable for achieving results."	87.70%	90.50%	86.30%	95.00%	94.53%
Reported a positive response to the statement "I am constantly looking for ways to do my job better."	92.50%	87.60%	94.20%	94.30%	92.63%
Employee satisfaction and commitment score	N/A	69.40%	69.30%	86.30%	76.45%
Average positive response score of leadership/supervision	N/A	77.50%	75.00%	85.50%	82.65%

As evidenced in the table above, a significant majority of the NEA’s employees have expressed positive responses to key questions on the FEVS over the past five years, with a noticeable uptick across categories in 2016 that was mostly sustained in 2017. Based on FY 2016 survey results, the NEA was ranked as the best place to work out of 29 small Federal agencies; 2017 agency rankings were not available at the time this report was prepared.

MANAGEMENT OBJECTIVE 1.2: Be an effective and vigilant steward of public funds by sustaining transparent and efficient grant-making and administrative processes.

Performance Indicator MO 1.2.1

FY 2017 Performance: To monitor the agency's success in its efforts to be an effective and vigilant steward of public funds, the NEA tracks applicant satisfaction with the application guidance provided by the agency. The NEA implemented an applicant satisfaction survey in 2013 and has been conducting it each year since. The survey consists of 13 questions, the responses to which provide the agency with a snapshot of how applicants viewed their most recent experience using and understanding the grant application guidelines on the NEA website. When applicable, applicants also evaluate the usefulness of guideline webinars as well as the quality of interactions with NEA staff while preparing applications. Of the 13 total survey questions, there are 7 which are specifically designed to collect feedback on the different forms of applicant guidance. Therefore, calculating the average percentage of the total positive responses for each of the 7 questions divided by the total completed responses for each question yields an estimate of each applicant's overall satisfaction with the application process and guidelines. The following table demonstrates the overall applicant satisfaction rate by fiscal year.

Performance Indicator MO 1.2.1 – Applicant satisfaction with application guidance.					
Measure	2013	2014	2015	2016	2017
Estimated applicant satisfaction rate	81.5%	84.0%	82.0%	82.9%	84.0%

As evidenced in the table above, the vast majority of applicants (over 80%) have been satisfied with the grant application process and guidelines in each of the past five fiscal years.

Performance Indicator MO 1.2.2

FY 2017 Performance: Another measure that indicates the NEA's commitment to vigilant stewardship of public funds is demonstrated by its sound financial management. In keeping with this, the agency received an unqualified opinion on its FY 2017 financial statements, as it has consistently done since its first independent audit in 2003.

Performance Indicator MO 1.2.2 - NEA's financial statements audit opinion					
Measure	2013	2014	2015	2016	2017
Audit opinion	Unqualified opinion	Unqualified opinion	Unqualified opinion	Unqualified opinion	Unqualified opinion

The National Endowment for the Arts

Annual Performance Plan Fiscal Year 2018-2019



**National
Endowment
for the Arts**
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Contents

Introduction	1
Performance Framework	5
Strategic Goal 1. Support Art that Meets the Highest Standards of Excellence	6
Strategic Objective 1.1	6
Strategic Objective 1.2	6
Strategic Objective 1.3	7
Strategic Goal 2. Cultivate Public Engagement with, and Access to, Various Forms of Excellent Art across the Nation	9
Strategic Objective 2.1	9
Strategic Objective 2.2	10
Strategic Objective 2.3	12
Strategic Objective 2.4	13
Strategic Goal 3. Promote Public Knowledge and Understanding about the Contributions of the Arts	15
Strategic Objective 3.1	15
Strategic Objective 3.2	16
Strategic Objective 3.3	17
Strategic Goal 4. Enable the NEA Mission through Organizational Excellence	19
Strategic Objective 4.1	19
Strategic Objective 4.2	19
Strategic Objective 4.3	20
Strategic Objective 4.4	20
Cross-Cutting Objective (CCO)	21
Management Priority	22
Research and Evaluation	23
Data Validation and Verification	26

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Introduction

“The arts . . . belong to all the people of the United States.”¹

As the premier arts agency of the U.S. government, the National Endowment for the Arts has established itself as a vital and sustaining force in American culture, committed to serving all Americans by bringing the arts into their lives, schools, and communities.

Over the past 50 years, the NEA has become the largest funder of the arts and arts education nationwide and, as a catalyst of public and private support for the arts, an essential institution. Established by Congress in 1965, the NEA annually awards an average of approximately 2,300 grants and cooperative agreements exceeding \$117 million, funding the arts in all 50 states and six U.S. jurisdictions, including rural and urban areas, and reaching civilian and military populations. The agency also exercises leadership through targeted support of key initiatives, research and evaluation, and domestic and international partnerships. An organizational chart detailing the structure of the agency is presented following this section.

NEA grantees include nonprofit organizations; units of state and local government; federally recognized tribal communities or tribes; and, where permitted, individuals. The NEA awards dollar-for-dollar matching grants to support exemplary projects in the following areas:

Accessibility	Museums
Artist Communities	Music
Arts Education	Musical Theater
Dance	Opera
Design & Creative Placemaking	Presenting & Multidisciplinary Works
Folk and Traditional Arts	Research
International	State & Regional Arts Organizations
Literature	Theater
Local Arts Agencies	Visual Arts
Media Arts	

All grant applications to the NEA are reviewed on the basis of artistic excellence and artistic merit. Applications generally receive three levels of review. First, they are evaluated by advisory panels composed of a diverse group of disciplinary experts and other individuals, including at least one knowledgeable layperson. Panels make recommendations that are forwarded to the National Council on the Arts.

The National Council on the Arts, the NEA's standing advisory body, is comprised of nationally and internationally renowned artists, distinguished scholars, and arts patrons appointed by the

¹ National Foundation on the Arts and the Humanities Act of 1965, as amended.

President and confirmed by the Senate. The Council also includes non-voting Congressional members that are appointed by Senate and House leadership from both sides of the aisle. The Council reviews and votes to approve or reject the applications. Its recommendations for funding are sent to the NEA chairman, who reviews those applications and makes the final decision on all grant awards.

By law, 40 percent of the NEA's grantmaking dollars are awarded to the nation's 56 state and jurisdictional arts agencies (SAAs) and the six regional arts organizations (RAOs). These funds are administered through Partnership Agreements with the SAAs and RAOs—an investment that catalyzes arts projects in thousands of communities across the country. Partnership Agreements allow the NEA to build and sustain local capacity for planning, programming, evaluation, and communications.

Through these agreements, moreover, the NEA supports creation and implementation of statewide and region-wide plans for strengthening arts education and fostering the arts in underserved communities. Each plan reflects the priorities of the state's or region's citizens, whose views are solicited by each SAA/RAO through public hearings.

Together with the dollars that the NEA's grants routinely leverage, the agreements vastly extend the agency's reach and impact, aligning national leadership with local benefits. These partners are critical to the NEA's ability to fulfill its mission.

Mission: To strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.

The NEA mission is based on an abiding conviction that the arts play an integral role in national life and public discourse. The first half of the statement refers to the NEA's deep-rooted investment in the artistic and creative assets of diverse places and people throughout the country. The agency is committed to helping organizations that seek to leverage these assets more effectively as part of a comprehensive strategy to integrate the arts into the fabric of community life.

The second half identifies the need to reach every individual with multiple channels for engaging with artistic excellence, thus improving the likelihood that Americans from all backgrounds will benefit directly from the NEA's activities.

The inspirational values of artistic excellence and creativity that define the agency's role within the federal government and the nation are articulated by the National Foundation on the Arts and Humanities Act of 1965, as amended. These “Declarations of Findings and Purposes” include:

- “An advanced civilization must not limit its efforts to science and technology alone, but must give full value and support to the other 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.”

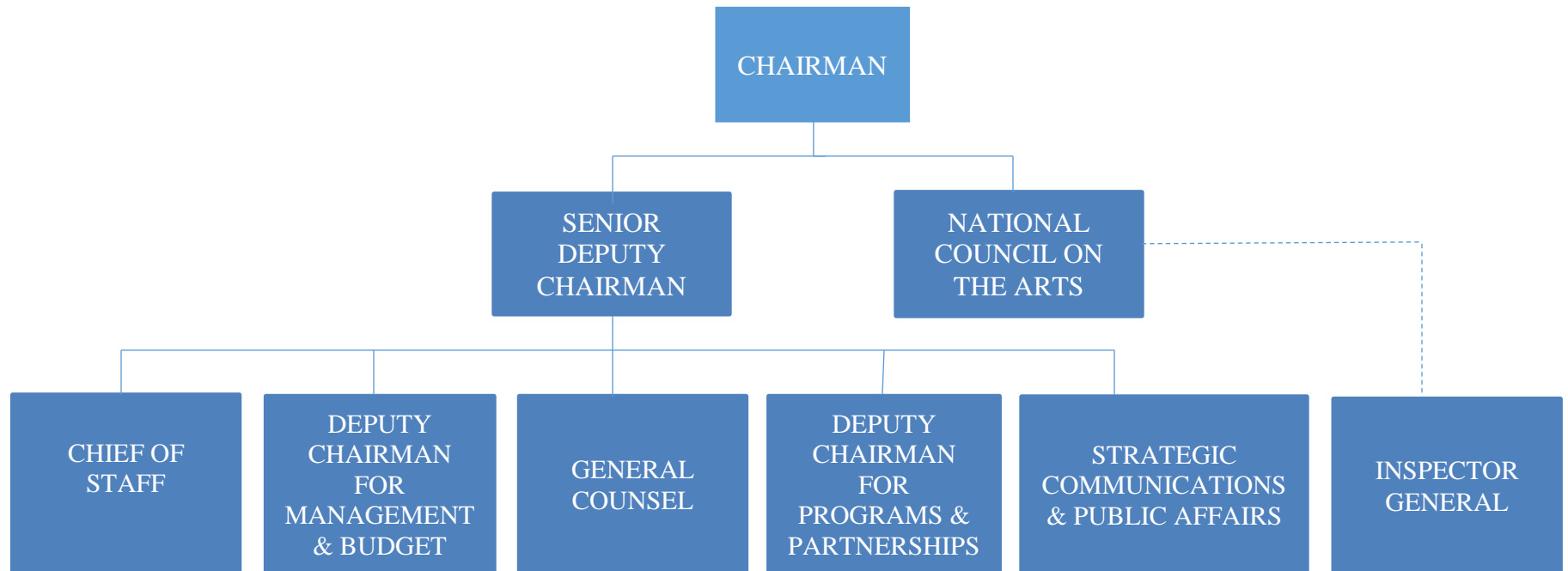
- "While no government can call a great artist or scholar into existence, it is necessary and appropriate for the federal government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent."
- “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 NEA's vision statement rests on those enduring claims. The arts allow Americans to dream of fresh possibilities and to expand their horizons as thinkers and citizens in a world of complex ideas and technologies, as well as to contribute to the cultural legacy of the nation. Access to imagination and artistic creativity is an inherent good; it also can awaken the potential for a better quality of life. Engagement with the arts will allow Americans to fully realize their creative and imaginative potential as individuals and as communities.

Vision Statement: A nation in which every American benefits from arts engagement, and every community recognizes and celebrates its aspirations and achievements through the arts.

The agency's goals, and the objectives and strategies to achieve them, including cross-agency collaborations, are detailed in The National Endowment for the Arts Strategic Plan, Fiscal Years 2018-2022, which was issued in February 2018. This annual performance plan is based on the Strategic Plan and describes the performance goals and indicators necessary to assess the agency's progress in accomplishing its strategic objectives. The plan also describes planned actions and milestones to address the agency's management priority, research and evaluation activities that supported the development of the annual performance plan and strategic plan, and information on data validation and verification.

Fig. 1. National Endowment for the Arts Organizational Structure



Performance Framework

The Fiscal Year (FY) 2018-19 Annual Performance Plan (APP) supports the NEA Strategic Plan: FY 2018-2022, which is posted on the NEA website. The Strategic Plan outlines the agency's strategic goals and objectives and the means and strategies to accomplish them. The APP sets out performance goals and indicators in support of the strategic objectives.

The 2019 Budget eliminates the agency after orderly termination of operations and funding. To meet GPRA requirements, the APP is based on the Agency operations continuing at a level that reflects steady state resources. Because of the many new performance measurement areas, clear and emphatic baseline data – including performance data – does not exist. Therefore, we have not identified specific targets within this APP. Targets will be provided once this baseline data is available.

The NEA APP has three major components: (1) strategic goals and objectives; (2) performance goals; and (3) performance and other indicators.

The **strategic goals and objectives**, which are outlined in the Strategic Plan, are the starting point for the FY 2018-19 APP. This nexus between the Strategic Plan and the APP helps to ensure that the performance goals are integrated with the Agency's mission. Goal leaders are identified for each strategic objective.

The **performance goals** in the APP link directly to each strategic objective in the NEA Strategic Plan. The NEA selected these performance goals because they are intermediate outcomes or outputs necessary to achieve the strategic objectives.

The **performance and other indicators** are those measures that the NEA intends to assess during FY 2018-2019. In many cases, these indicators track incremental progress toward achieving the performance goals. Since many performance indicators are new, targets have not yet been established pending collection of baseline data and/or development of data collection instruments during FY 2018. Documentation on data validation and verification is presented later in this plan document.

During the term of the FY 2018-2022 Strategic Plan, the NEA may adjust performance measures, including revising or introducing new indicators. We are, for example, examining the feasibility of introducing additional geographical indicators. Implementation of the proposed Annual Performance Plan is contingent upon maintaining appropriate funding levels and staffing for this work.

Strategic Goal 1. Support Art that Meets the Highest Standards of Excellence

Strategic Objective 1.1

Honor and Support Artistic Activities and Traditions across the Nation

Goal Leader: Deputy Chairman for Programs and Partnerships

The NEA has continually lauded and preserved significant cultural contributions and traditions as part of the country's artistic legacy. For example, in 1982 the agency recognized the need to preserve the distinctly American art form of jazz as well as folk and traditional art forms in order that they may be practiced and enjoyed by new generations of Americans. This recognition spurred creation of two lifetime awards honoring artists in these fields: NEA Jazz Masters Fellowships and NEA National Heritage Fellowships.

The comprehensive scope and variety of artistic offerings supported by the NEA presents myriad opportunities to engage Americans with new and old artistic traditions. By funding these opportunities, but also through national leadership initiatives and strategic partnerships, the NEA promotes civic dialogue around vital and constantly reinvigorated artistic practices, shaped by values and standards of excellence that are passed from generation to generation.

Performance Goal 1.1.1. Each year the NEA supports archival, documentation, and preservation projects and mentorship and apprenticeships that sustain artistic traditions.	
Indicators	Indicator Type
1. The % of direct grants awarded by the NEA with the intent of sustaining artistic traditions	Performance
2. The % of NEA direct grants awarded by artistic discipline with the intent of sustaining artistic traditions	Other
3. Obligated funds for direct grants awarded by the NEA with the intent of sustaining artistic traditions	Other
4. The # of individuals who participated in NEA-supported activities that sustained artistic traditions	Other

Strategic Objective 1.2

Expand the portfolio of American art

Goal Leader: Deputy Chairman for Programs and Partnerships

American art affirms the creative genius of the nation's spirit, assesses the full range of individual and societal experiences composing the nation's identity and that of its peoples, meditates on its struggles and conflicts, and envisions new prospects for the future. The NEA is committed to enriching the nation's artistic output. It does so by funding projects that

commission original artistic pieces, and by providing direct support to creative writers of distinction.

Performance Goal 1.2.1. Annually, the NEA supports projects with the intent of creating or commissioning original works of art. Original works of art do not include student works, adaptations, re-creations, or restaging of existing works.	
Indicators	Indicator Type
1. The % of direct grants awarded by the NEA with the intent of creating or commissioning original works of art	Performance
2. The % of NEA direct grants awarded by artistic discipline with the intent of creating or commissioning original works of art	Other
3. Obligated funds for direct grants awarded by the NEA with the intent of creating or commissioning original works of art	Other
4. The # of professional original works of art created as a result of NEA direct grant awards	Other

Strategic Objective 1.3

Strengthen the cultural infrastructure of the nation

Goal Leader: Deputy Chairman for Programs and Partnerships

The NEA’s founding legislation states: “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.” These “material conditions” include the financial and human resources needed for designing, planning, and executing projects showcasing artistic excellence. Although it is unreasonable to suppose that any single federal agency can fully support this vast cultural enterprise, the NEA is positioned to shape key components of it—through direct grantmaking and State/Regional Partnerships, but also through research, publications, and convenings.

Performance Goal 1.3.1. Each year the NEA supports professional development opportunities and other services with the intent of strengthening the U.S. cultural infrastructure.	
Indicators	Indicator Type
1. The % of direct grants awarded by the NEA with the intent of strengthening the U.S. cultural infrastructure	Performance
2. The % of NEA direct grants awarded by artistic discipline with the intent of strengthening the U.S. cultural infrastructure	Other
3. Obligated funds for direct grants awarded by the NEA with the intent of strengthening the U.S. cultural infrastructure	Other
4. The # of individuals who participated in NEA-supported activities that strengthened the U.S. cultural infrastructure	Other
Performance Goal 1.3.2. Each year, the NEA holds convenings and/or produces reports on needs and opportunities affecting the U.S. cultural infrastructure.	
Indicators	Indicator Type
1. The # of reports and/or convenings produced annually by the NEA on needs and opportunities affecting the U.S. cultural infrastructure	Performance

Strategic Goal 2. Cultivate Public Engagement with, and Access to, Various Forms of Excellent Art across the Nation

Strategic Objective 2.1

Provide opportunities for the American people to engage with the arts

Goal Leader: Deputy Chairman for Programs and Partnerships

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—including TV, radio, handheld or mobile devices, and the internet—whether sampling a video clip, curating a playlist, or downloading a blog entry about graphic art. Furthermore, American audiences and artists are constantly discovering the potential for immersive storytelling technologies such as virtual and augmented reality.

The NEA's grantmaking programs are responsive to the changing landscape of arts participation. The agency rewards innovative strategies and models for engaging the public directly with arts experiences and for making them accessible to all.

Similarly, just as the NEA is charged with helping to preserve America's great artistic traditions in all their variety, it also has a responsibility to bring those works and artistic practices into diverse populations and thereby stimulate new discoveries for all people. This emphasis on art "delivery" systems is in keeping with a new generation of arts audiences who, faced with many competing options for spending discretionary time, nevertheless appear to prefer personal participation in the arts over passive spectatorship.

Performance Goal 2.1.1. Each year the NEA supports opportunities for the American people to engage with the arts.	
Indicators	Indicator Type
1. The % of direct grants awarded by the NEA with the intent of providing opportunities for the American people to engage with the arts	Performance
2. The % of NEA direct grants awarded by artistic discipline with the intent of providing opportunities for the American people to engage with the arts	Other
3. Obligated funds for direct grants awarded by the NEA with the intent of providing opportunities for the American people to engage with the arts	Other
Performance Goal 2.1.2. Grants awarded annually by the NEA produce in-person arts events resulting in significant public engagement.	
Indicators	Indicator Type
1. The % of NEA direct grant awards that produced in-person arts events resulting in a cumulative attendance of 500 people or more	Performance
2. The % of NEA direct grants awarded by artistic discipline that produced in-person arts events resulting in cumulative attendance of 500 people or more	Other
3. The # of individuals engaged in-person through arts events supported by NEA direct grant awards	Other
4. The % of adults that attended a live performing arts or visual arts event, excluding movies, during the NEA's most recent general population survey period (as measured by SPPA & AABS)	Other
Performance Goal 2.1.3. Each year, grant projects supported by the NEA facilitate virtual arts experiences resulting in significant public engagement.	
Indicators	Indicator Type
1. The % of NEA direct grant awards that supported virtual arts experiences that engaged at least 5,000 people	Performance
2. The % of NEA direct grants awarded by artistic discipline that supported virtual arts experiences that engaged at least 5,000 people	Other
3. The # of individuals engaged in virtual arts experiences supported by NEA grant awards	Other

Strategic Objective 2.2

Provide opportunities for the American people to acquire knowledge and skills in the arts at all stages of life

Goal Leader: Deputy Chairman for Programs and Partnerships

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 and more complex and meaningful arts experience. For artists and 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. The Every Student Succeeds Act (ESSA), enacted in 2015, recognizes the arts as core to a well-rounded education. ESSA discusses the provision of well-rounded educational experiences to all students, including female students, minority students, English learners, children with disabilities, and low-income students who often go underrepresented in critical and enriching subjects. These well-rounded experiences include increasing student access to the arts and improving student engagement and achievement in arts activities and programs.

The benefits of an arts education throughout life have been reported by numerous research studies and publications. For example, socioeconomically disadvantaged children and teenagers who participate in arts-intensive learning have shown greater academic, social, and civic engagement compared with peers who did not participate in such opportunities. Similarly, research and evaluation have demonstrated the potential benefits of arts education when integrated with STEM disciplines in formal learning environments.

Performance Goal 2.2.1. Annually, the NEA provides opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.	
Indicators	Indicator Type
1. The % of direct grants awarded by the NEA with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life	Performance
2. The % of NEA direct grants awarded by artistic discipline with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life	Other
3. Obligated funds for direct grants awarded by the NEA with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life	Other
4. The % of the nation's rural and high-poverty tracts that hosted activities supported by the NEA that enabled the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life	Other
5. The # and age category of individuals who participated in NEA-supported activities that provided opportunities to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life	Other
6. The % of adults participating in at least one arts learning activity (e.g., class, lesson) during the NEA's most recent general population survey period (SPPA/AABS)	Other
Performance Goal 2.2.2. Annually, arts education activities supported by NEA direct grants enable K-12 students to acquire knowledge and skills in the arts across a spectrum of geographic locations.	
Indicators	Indicator Type
1. The % of NEA direct grants with Learning as a primary outcome that report K-12 students' acquisition of knowledge and/or skills in the arts.	Performance
2. The # of K-12 students who have acquired knowledge and/or skills in the arts as a result of participation in activities supported by the NEA.	Other

Strategic Objective 2.3

Provide opportunities for the arts to be integrated into the fabric of community life

Goal Leader: Deputy Chairman for Programs and Partnerships

Artists, arts workers, and arts industries play a critical role in helping communities flourish as lively, beautiful, and resilient places. Through the arts, communities can imagine new possibilities—a new future or a new approach to problem-solving. The arts also provide a means for bringing together communities, people, places, and economic opportunity via physical spaces or new relationships.

In service of this objective, the NEA supports grants to organizations across a diverse spectrum of artistic disciplines and geographic areas. For instance, the NEA has supported festivals of traditional American music and dance that amplify a region's cultural heritage. It has also supported arts activities that engage local residents in art-making in public spaces. Other NEA-funded projects serving this objective have expanded local creative industries.

The most prominent NEA activity that provides opportunities for the arts to be integrated with community life is creative placemaking. The benefits of creative placemaking are visible in both rural and urban communities when artists, arts organizations, and community development practitioners deliberately integrate arts and culture into community revitalization work—placing the arts at the table with land use, transportation, economic development, education, housing, infrastructure, and public safety strategies. Our Town grants, awarded by the National Endowment for the Arts, help to advance and sustain the increased utilization of art, culture, and design activities in community development through diverse, cross-sector partners.

Performance Goal 2.3.1. Each year, the NEA supports across a broad geographic spectrum opportunities for the arts to be integrated into the fabric of community life.	
Indicators	Indicator Type
1. The % of direct grants awarded by the NEA with the intent of providing opportunities for the arts to be integrated into the fabric of community life	Performance
2. The % of NEA direct grants awarded by artistic discipline with the intent of providing opportunities for the arts to be integrated into the fabric of community life	Other
3. Obligated funds for direct grants awarded by the NEA with the intent of providing opportunities for the arts to be integrated into the fabric of community life	Other
4. The # of individuals who participated in NEA-supported activities that integrated the arts into the fabric of community life	Other
Performance Goal 2.3.2. Each year, NEA grant awards support projects that result in economic, social, or physical changes in communities and/or results in a sustained change in how the arts are integrated with local economic and community development.	
Indicators	Indicator Type
1. The % of NEA direct grants with Strengthening Communities as a primary outcome that provide evidence of economic, social, or physical changes in communities and/or a sustained change in how the arts are integrated with local economic and community development.	Performance

Strategic Objective 2.4

Support access to creative arts therapies and evidence-based programs in arts and health

Goal Leader: Deputy Chairman for Programs and Partnerships

Creative arts therapies refer collectively to music therapy, visual art therapy, dance/movement therapy, drama therapy, and several other arts-based forms of therapy. Arts-in-medicine and arts-in-healing programs contribute further to the arts' delivery in clinical settings. Application of the arts to promote health and well-being has also arisen in non-clinical contexts, including arts programs in correctional institutions, in after-school programs for at-risk youth, and in community programs for older adults or military veterans.

The NEA supports projects that deliver creative arts therapies in clinical and non-clinical settings alike. Similarly, the agency supports arts programming that is integrated in healthcare settings or in health interventions. For example, NEA grants have supported poetry and storytelling in community settings for older adults with dementia, as well as artist residencies in healthcare settings.

In addition, the NEA chairs the Interagency Task Force on the Arts and Human Development, which encourages more and better research across federal government on how the arts can help people reach their full potential at all stages of life. This foundational work has contributed in part to recent initiatives such as Sound Health, an ongoing collaboration between the Kennedy

Center and the National Institutes of Health, in association with the National Endowment for the Arts, which seeks to explore the intersections of music, the brain, and wellness.

An NEA leadership initiative that supports access to creative arts therapies and evidence-based programs in the arts and health is Creative Forces: NEA Military Healing Arts Network. More than 500,000 U.S. service members and veterans are living with Traumatic Brain Injury (TBI) or Post Traumatic Stress Disorder (PTSD), including 10-20 percent of all service members deployed in Iraq and Afghanistan. TBI and PTSD are known to contribute to depression, and to the estimated 20 suicides committed by veterans each day. Creative Forces was established to serve the unique and special needs of military patients and veterans who have been diagnosed with traumatic brain injury and psychological health conditions, and to serve the needs of their families and caregivers.

Performance Goal 2.4.1. Annually, the NEA supports access to creative arts therapies and evidence-based programs in the arts and health.	
Indicators	Indicator Type
1. The % of direct grants awarded by the NEA with the intent of providing access to creative arts therapies and evidence-based programs in the arts and health	Performance
2. The % of NEA direct grants awarded by artistic discipline with the intent of providing access to creative arts therapies and evidence-based programs in the arts and health	Other
3. Obligated funds for direct grants awarded by the NEA with the intent of providing access to creative arts therapies and evidence-based programs in the arts and health	Other
4. The # of individuals who participated in NEA-supported activities that provided access to creative arts therapies and evidence-based programs in the arts and health	Other
Performance Goal 2.4.2. The Creative Forces clinical creative arts therapies program serves new patients and facilitates multiple encounters per therapist each year.	
Indicators	Indicator Type
1. The count of service members served by Creative Forces clinical creative arts therapists	Performance
2. The count of therapeutic encounters facilitated by Creative Forces clinical creative arts therapists	Performance

Strategic Goal 3. Promote Public Knowledge and Understanding about the Contributions of the Arts

Strategic Objective 3.1

Inform and engage with the American people about arts activities and artists in communities across the country and their importance to the vitality of the nation

Goal Leaders: Assistant Director, Publications; Assistant Director, Press

Apart from supporting arts activities throughout the country, the NEA fosters greater appreciation and understanding of the arts among the American people. Knowing about the arts, and especially about activities in one's community, offers people a chance to connect with each other through a shared arts experience, or to find a different way of perceiving and interpreting their surroundings. By promoting knowledge and understanding about arts activities and artists in U.S. communities, the NEA helps people better appreciate the arts' value and makes them more inclined to engage with the arts, thereby expanding creativity and innovation within the nation as a whole.

The NEA is also a leading national source for data and analyses about the U.S. arts sector. It provides credible, evidence-based information about the value and impact of the arts. By making these data and analyses publicly available, the agency plays a crucial role in assisting arts-related organizations and government policymakers in understanding the place of arts and culture in their programs and communities. This service can result in authoritative evidence of the arts' contributions to social, economic, and civic conditions.

To further promote the arts' importance, the NEA provides opportunities for U.S. artists and artworks to reach global audiences through international residencies and through participation in foreign arts events. Similarly, U.S. audiences, artists, and communities benefit from opportunities to appreciate and understand international artists and artworks. Such efforts, across national boundaries, can significantly extend the reach, understanding, and impact of the arts—broadening the American people's perspectives, encouraging empathy, and familiarizing the unfamiliar.

Performance Goal 3.1.1. Annually, the NEA promotes the arts and engages with communities in every state, territory, and the District of Columbia through traditional media, social media, and the agency’s website and publications.	
Indicators	Indicator Type
1. The % of states and U.S. jurisdictions, including the District of Columbia, in which NEA-related articles appeared in news outlets and interact with the NEA through the website and social media	Performance
2. The # of NEA-related articles appearing in news outlets throughout the country	Other
3. The # of visitors to the NEA website from locations within the U.S.	Other
4. The # of followers on the various NEA social media channels	Other

Strategic Objective 3.2

Expand and promote evidence of the value and impact of the arts for the benefit of the American people

Goal Leader: Director, Office of Research & Analysis

Research and evaluation are essential to the NEA’s ability to monitor and improve its overall performance, but this capacity also benefits the public more directly. Arts workers and arts industries depend on timely information and analyses to track patterns of employment, fiscal health, and public demand for their goods and services. Outside the arts sector, individuals and communities require statistically reliable data on the relationship of arts and culture to other aspects of everyday life. The general public 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. The NEA thus helps the American people to achieve—in the words of its founding legislation—“a better understanding of the past, a better analysis of the present, and a better view of the future.”

Performance Goal 3.2.1. The NEA’s Office of Research & Analysis annually completes 15% of research projects on the agency’s five-year research agenda.	
Indicators	Indicator Type
1. The % of NEA Research Agenda projects completed ²	Performance
2. The % of NEA Research Agenda projects launched	Other
Performance Goal 3.2.2. Annually, NEA research-related articles and/or citations appear in academic journals specializing in disciplines other than the arts and in non-academic news outlets.	
Indicators	Indicator Type
1. The # of NEA research related articles and/or citations in academic journals specializing in disciplines other than the arts	Performance
2. The # of NEA research related articles and/or citations in non-academic news outlets	Performance

Strategic Objective 3.3

Provide opportunities for the international exchange of artists, artworks, and arts activities

Goal Leader: Director, Artist Communities, Presenting & Multidisciplinary Works Director, International Activities Coordinator

U.S. artists and artworks already attract global recognition, so the National Endowment for the Arts provides opportunities for them to be showcased for other audiences through participation in global arts events. Similarly, U.S. audiences, artists, and communities can benefit from opportunities to appreciate and understand international artists and artworks.

The NEA, as the lead federal agency in supporting the arts, is constantly examining opportunities with other federal agencies, nonprofit arts organizations, state arts agencies and regional arts organizations, and international collaborators to partner on activities to raise awareness of the arts for domestic and foreign audiences. The agency is also a key point of contact for international cultural visitors and those interested in the infrastructure for arts support in the United States, hosting an average of 50 international delegations annually.

² Projects will be considered completed if a study product/publication is published on the NEA website.

Performance Goal 3.3.1. The NEA builds and maintains partnerships that promote American art and artists internationally each year.	
Indicators	Indicator Type
1. The # of American artists who visit another country with support from the NEA's strategic partnerships with other funders	Performance
2. The # of countries visited by American artists with support from the NEA's strategic partnerships with other funders	Performance
Performance Goal 3.3.2. Each year, the NEA builds and maintains partnerships that bring art and artists from other countries to U.S. audiences.	
Indicators	Indicator Type
1. The number of international artists in residencies across the nation with support from the NEA's strategic partnerships with other funders	Performance
Performance Goal 3.3.3. During the five-year term of this strategic plan, NEA-supported international exchanges have a demonstrable benefit on the careers of participating American artists.	
Indicators	Indicator Type
1. The % of American artists that report benefits of their participation in NEA-supported international exchanges.	Performance

Strategic Goal 4. Enable the NEA Mission through Organizational Excellence

Strategic Objective 4.1

Be an effective and vigilant steward of public funds

Goal Leader: Deputy Chairman for Management & Budget

Entrusted with public funds to pursue the NEA's mission, the agency's employees strive to build and sustain public confidence that the agency's business processes and procedures reflect the highest standards of effective and vigilant stewardship.

Performance Goal 4.1.1. Each year, the NEA ensures that public funds are used and accounted for appropriately.	
Indicators	Indicator Type
1. Annual receipt of an unqualified audit opinion	Performance

Strategic Objective 4.2

Be transparent and accountable to the public

Goal Leader: Deputy Chairman for Management & Budget

As with all government agencies, the NEA must be accountable to the public, providing readily available information and data about its operations and decision-making. The agency maintains and continually improves upon policies, processes, and systems that ensure optimal transparency and accountability. Chief among these is our grant application review process, at the heart of which is review panels comprised of citizen panels—both experts in the various arts fields, as well as laypersons with knowledge in the relevant fields, whose names are made publicly available after each panel concludes. In addition, our state and regional partnership agreement review panels are conducted in the open—accessible in real time via internet and/or teleconferencing.

Performance Goal 4.2.1. The NEA ensures transparency to the public by providing accurate reporting of grant data on a quarterly basis.	
Indicators	Indicator Type
1. The % of data submitted to USASpending.gov that is accurate, complete, and in accordance with government-wide data standards as reported in Auditor's Report on the NEA's compliance with the DATA Act of 2014	Performance

Strategic Objective 4.3

Attract and maintain a diverse, creative, knowledgeable, productive, and motivated workforce

Goal Leader: Director, Human Resources

The NEA's workforce is at the heart of its ability to provide the American people with the highest level of service. The NEA identifies critical workforce needs; it recruits strategically and in compliance with government hiring principles; it provides its workforce with incentives such as training and advancement opportunities, as appropriate; and it develops and maintains policies and processes to ensure excellent performance and accountability.

Performance Goal 4.3.1. Annually, the NEA exceeds the requirements of the 80-day hiring model, through which talented and skilled applicants are identified and on-boarded in a minimal amount of time.	
Indicators	Indicator Type
1. The average time for the identification and on-boarding of new NEA hires will not exceed 80 days	Performance
Performance Goal 4.3.2. Annually, NEA employees report a high degree of satisfaction working at the NEA.	
Indicators	Indicator Type
1. The % of NEA employees reporting positive responses to key questions on OPM's annual Federal Employee Viewpoint Survey.	Performance

Strategic Objective 4.4

Recruit and engage citizens as panelists who will make recommendations for NEA awards that meet the highest standards of excellence.

Goal Leader: Director, Guidelines and Panel Operations

Performance Goal 4.4.1. Annually, the NEA recruits and engages citizens as panelists from each state and the District of Columbia.	
Indicators	Indicator Type
1. The % of states, including the District of Columbia, represented by individuals serving on NEA panels	Performance

Cross-Cutting Objective (CCO)

Through strategic partnerships and award-making, ensure that NEA-funded activities reach a wide breadth of geographic locations and underserved populations across the country

Goal Leader: Deputy Chairman for Programs and Partnerships

In its founding legislation, the NEA was charged with the responsibility of widening the availability of art, particularly to historically underserved populations—those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. Since its creation, the NEA has dedicated considerable resources, developed several leadership initiatives, and strengthened its partnerships with state arts agencies (SAAs) and regional arts organizations (RAOs) to realize the vision of a nation in which the arts enrich the lives of all Americans.

Of particular concern with regard to underserved groups is the connection between income and arts participation. National survey data show large disparities in arts participation rates by income and education level. Despite this challenge, an analysis of NEA grants awarded in FY 2016 shows that more than 41 percent of arts activities sponsored by NEA grants are held in Census tracts where 20 percent or more of the population live below the poverty line. In addition, a portion of each state arts agency partnership grant is designated for reaching underserved communities within the state, and a portion of each regional arts organization grant is designated for touring arts activities to underserved populations within the region.

Performance Goal CCO 1.1. Annually, NEA-funded activities take place in a diverse spectrum of geographic locations.	
Indicators	Indicator Type
1. The geographic distribution of applications received, grants awarded, and project activity locations	Performance
2. The % of NEA-funded activities occurring in each segment of the rural-urban continuum compared to the percentage of the population that lives in those respective locations	Performance
Performance Goal CCO 1.2. Each year, NEA direct grants are awarded in every congressional district.	
Indicators	Indicator Type
1. The % of congressional districts receiving an NEA direct grant	Performance
Performance Goal CCO 1.3. NEA direct grants engages underserved populations with the arts every year.	
Indicators	Indicator Type
1. The % of NEA direct grant awards that engage underserved populations	Performance

Management Priority

Goal Leader: Deputy Chairman for Management & Budget

The NEA identified one major management priority for FY 2018-19 in addition to priorities shown in our strategic framework:

1. Institutionalization of the processes surrounding the recently implemented eGMS (Electronic Grants Management System).

Planned actions, performance indicators, milestones, and timelines for this management priority follow:

Management Priority 1. Institutionalization of the processes surrounding the recently implemented eGMS (Electronic Grants Management System).	
Planned Action	NEA will be working with our Shared Service provider to develop a way to obtain federal financial assistance awardees reporting data via web-based submission into the eGMS.
Performance Indicators/ Milestones and Timeline	<ul style="list-style-type: none"> Joint working group gather needs requirements for final reports and other reports needing to use web-based submission in Q3 FY2018. Developers propose options and wireframes for agreed-upon reports in Q3 FY2018. Testing July 2018; refine and complete final testing in Q4 FY2018. Implement web-based solution for federal financial assistance final reports no later than Q1 FY2019. Once completed, determine additional web-form based needs upon and carry out activities in Q1-2 FY2019 in the same manner as the final reports effort described above.

Research and Evaluation

The NEA continuously uses research and evaluation across the four strategic goals to inform strategies and identify opportunities to improve agency performance and increase effectiveness of its activities. The NEA uses internal and external resources and a variety of processes to conduct research and evaluation and apply findings to its programs and practices. The following highlights research and evaluation efforts undertaken by the NEA that informed the performance plan. Current or future research and evaluation activities are described in the agency's Strategic Plan.

Goal 1

The NEA supports its goal to strengthen the cultural infrastructure of the nation through targeted research and evaluation studies. Research studies have examined the nature of specific arts fields, including their challenges and opportunities, while evaluation studies have examined the NEA's role in effecting change in the nation's cultural infrastructure. Specific studies that were done during the term of the last strategic plan include:

- Released in FY 2017 in partnership with the International Documentary Association (IDA), the [State of the Field: A Report from the Documentary Sustainability Summit](#) report explored issues facing the documentary film community, with a goal of articulating tangible, actionable strategies and initiatives to positively impact the field and contribute to a sustainable and healthy ecosystem for documentary professionals.
- In FY 2017, a [qualitative analysis](#) was conducted of the NEA's Folk Arts Partnerships grants, identifying how these projects fortify and celebrate cultural heritage while connecting underserved communities to the resources of state arts agencies. Data were drawn from the applications and final reports from FY13-15 of all Folk Arts Partnerships. A follow-up study scheduled for FY 2018 extends this analysis to other NEA Folk & Traditional Arts grant programs.
- The FY 2016 report, [Creativity Connects: Trends and Conditions Affecting U.S. Artists](#), updated the findings of the Urban Institute's 2003 study Investing in Creativity, which identified support systems necessary for artists, including material supports, validation, markets, networks, training, and information.

Goal 2

Through this goal, the NEA intends to positively affect people – to enrich and improve their lives and the communities in which they live. Research studies are intended to inform the agency's efforts in support of this goal, while evaluation studies support program improvement or assess the effectiveness of current grant-making activities. Specific research and evaluation studies that have been done include:

- In FY 2017, the agency concluded its work developing a theory of change and measurement model to support the Our Town grant program. This work built upon a FY

2014 report, [The Validating Arts & Livability Indicators \(VALI\) Study: Results and Recommendations](#), which validated the NEA's proposed Arts & Livability Indicators. Findings from this study informed a revision of the FY 2019 grant guidelines and will be used to update reporting requirements.

- In FY 2015, the NEA published [When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance](#), a report which examined demographic and socio-economic characteristics of adults who attended visual and performing arts activities in 2012. Unlike prior NEA research, it also offered in-depth perspectives on attitudes, motivations, and barriers concerning arts attendance based on a NEA module to the 2012 General Social Survey (GSS).
- The FY 2013 report, [How a Nation Engages with Art: Highlights from the 2012 Survey of Public Participation in the Arts \(SPPA\)](#), presented results from an analysis of the 2012 Survey of Public Participation in the Arts, a national survey conducted in partnership with the U.S. Census Bureau. It contains statistics with demographic insights about U.S. adults' participation across five modes of art activity: attending; reading books and literature; consuming through electronic media; making and sharing; and learning.

Goal 3

The NEA supports its goal to promote public knowledge and understanding about the contributions of the arts primarily through its research program. External research on the impacts of the arts on individuals and communities is supported by the NEA through its Research: Arts Works grant program, which offered grants for research examining the value and impact of the arts. The NEA's Research Labs program, which was launched in FY 2017, funds transdisciplinary research teams, grounded in the social and behavioral sciences, to engage with the [NEA's five-year research agenda](#). Research studies in support of the NEA research agenda are also undertaken directly by NEA staff and contractors. Completed research studies that have focused on the impacts of the arts include:

- The FY 2016 report, [The Arts in Early Childhood: Social and Emotional Benefits of Arts Participation](#), reviewed recent research about the arts' relationship to social-emotional benefits in early childhood. Music-based activities, drama/theater, and visual arts and crafts were among the types of arts participation studied.
- The FY 2015 paper, [Results from a Music, Imagery, and Movement Treatment Intervention in a Long-Term Care Facility](#), resulted from a Research: Art Works grant awarded to a group of researchers at George Mason University. Study findings suggested that creative arts participation enhances positive social engagement.
- In FY 2015, the NEA published [How Creativity Works in the Brain](#), which summarized themes and trends emerging from psychological and neurobiological studies of creativity. It explored models for trans-disciplinary research collaborations and it foregrounded artistic creation as a process worthy of more rigorous study. Based on a two-day

workshop held in Santa Fe, New Mexico in July 2014, the report also discussed the urgency of such research for broader societal gains.

Goal 4

The NEA rigorously reviews its management functions. With respect to financial management, the NEA's Office of Inspector General (OIG) oversees an annual audit, which encompasses an independent and thorough review to ensure the agency's financial statements accurately and completely represent the agency's financial position. The OIG also oversees the annual review of the agency's compliance with the Federal Information Security Modernization Act (FISMA). The financial statement audit and FISMA review typically result in recommendations for improvement that inform the agency's strategic plan and efforts for improved programs and processes.

Human capital management reviews are essential for hiring, managing, training and retaining talented and high performing employees. To that end, the NEA regularly evaluates and acts on its human capital programs via Office of Personnel Management (OPM) audits and assessments and Equal Employment Opportunity Commission (EEOC) reviews. In addition, results from OPM's Federal Employee Viewpoint Survey, provide important data on employee engagement, sense of inclusion, dedication to the NEA mission, and commitment to personal accountability. Surveys of panelists participating in reviews of funding applications provide information used to improve the peer review process.

Specific audits and evaluations that were done include:

- The FY 2016 audit of the agency's financial statements resulted in recommendations that assisted the agency in being more timely and effective in using its financial resources. The audit also resulted in the NEA initiating a more robust and comprehensive Enterprise Risk Management (ERM) program during 2017 to assess risks systematically across major program and functional areas. The enhanced ERM program assesses the full spectrum of the agency's risks and will assist agency leaders in making better operational and program decisions.
- The FY 2017 FISMA review resulted in a number of recommendations to improve agency information security required by the Department of Homeland Security (DHS) and the Office of Management and Budget (OMB). The report included specific actions needed to ensure the agency's information systems comply with DHS and OMB information security standards.
- The FY 2017 Federal Employee Viewpoint Survey found that over 98% of NEA employees understood how their work related to the agency's goals and priorities, while nearly 95% reported that they were held accountable for achieving results. In 2017, the agency was ranked [third out of 28 small Federal agencies](#) in the annual Best Places to Work in the Federal Government® rankings produced by the nonprofit, nonpartisan Partnership for Public Service and Deloitte.

Data Validation and Verification

The NEA ensures the accuracy and reliability of the performance data in its Annual Performance Report in accordance with the five data quality specifications in the GPRA Modernization Act of 2010 for:

- **Means used to verify and validate measured values:** All performance data reported in the Annual Performance Report are subject to internal data verification and validation by the agency's Office of Research & Analysis (ORA). A key component of data validation is agency staff consultation. Agency staff are consulted during indicator development to assess whether data collected and measures are a true reflection of the performance being measured and have a clear relationship to the mission and strategic objectives of the agency. Data verification procedures are in place to assess data accuracy, completeness, consistency, and availability. The NEA creates an internal guidance document for performance measure reporting, including in a detailed matrix its indicators, data sources, analytical methods (including formulas), and verification procedures specific to individual indicators. Prior to indicator analysis and reporting, ORA staff review datasets for completeness; missing data are identified and reported in the Annual Performance Report. Methods for handling anomalous data are established and used. In some cases, data are re-checked against source information (e.g., grantee final reports). Confirmatory analyses are undertaken to confirm findings.
- **Sources for the data:** Data sources for performance reporting include both external data collections and internal administrative data. These data are tracked and maintained in separate systems, including spreadsheets. Following review by the providing office, data are collected, reviewed, integrated, and maintained by the NEA's Office of Research & Analysis and reported in the agency's Annual Performance Report that is available on the agency's website on its Open Government page.

The following sources of data used most frequently for reporting on NEA indicators are described below. Limitations to the accuracy of data from these sources are also described.

- **FDR – Final Descriptive Report.** At the completion of each grant, each grantee submits a Final Descriptive Report to the agency, which include data pertaining to many of the agency's strategic objectives. FDR data are reported as submitted by grantees and are not independently verified. For performance reporting, data from the most recently completed fiscal year are used; the most recent data available from grantees' FDRs are from two years earlier, due to a lag occurring from the time of the agency's award of a grant to the conclusion of the grant and extending to the grantee's submission of the FDR.
- **eGMS – Electronic Grants Management System.** This is the agency's internal grants management system, which tracks basic administrative data such as

applications received, grants awarded, etc. eGMS also includes grant application data submitted by applicants; not all application data are independently verified.

- SPPA – Survey of Public Participation in the Arts. The SPPA is a comprehensive and detailed representative survey conducted by the U.S. Census Bureau every five years (as part of that agency’s household surveys) and provides insight into the nature and extent of Americans’ participation in the arts. The most recent survey took place in 2017, but the most recent SPPA data available for analysis is from 2012.
- AABS – Annual Arts Basic Survey. The AABS is also conducted by the Census Bureau as a supplement to their Current Population Survey and features selected summary questions drawn from the SPPA. Although less detailed than the larger survey, the AABS provides estimates of U.S. participation in the arts during years in which the SPPA is not administered.
- **Level of accuracy required for the intended use of the data:** Performance data reported in the Annual Performance Report are used for management purposes, as a representative indicator of progress in relation to an established target or goal. The accuracy of the data is that which is considered necessary to provide a reasonable representation of the progress made relative to a target or goal for discussion purposes, enabling the NEA senior management to determine if progress is adequate.
- **Limitations to the data at the required level of accuracy:** NEA performance data are subject to potential errors from: the use of estimations and extrapolations, especially where direct measurement is impractical and/or considered too costly; incomplete data; and/or failure to effectively employ the guidance described in the NEA’s internal performance measure documentation. The most significant limitation related to grant report data is the self-reported nature of data. As noted above, grant data are reported as submitted by grantees and are not independently verified. In addition, since grantee report data must be extracted from PDF forms and converted into a dataset, data inaccuracies due to programming errors is possible. See Management Priority on page 58 for more information on efforts to improve the quality of grants data reporting.
- **How the agency has compensated for such limitations if needed to reach the required level of accuracy:** The measurement procedures for each performance measure used in the Annual Performance Report will be described/documented in accompanying documentation. Submitted data are reviewed within the context of the scope and nature of the activity, plans, reports, and past experience to help confirm accuracy. Following review and verification by the submitting office, the data are reviewed within its corresponding trends and programmatic context by the ORA to determine if further review is necessary to adjust or correct the reported data before publication. Senior management and leadership consider this level of accuracy to be acceptable in their use of the data. Past experience in using the data, and historical trend and programmatic

context assessments, indicate that the limitations are considered minor and compensating measures are not considered necessary.

NATIONAL ENDOWMENT for the **ARTS**

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Appropriations Request For Fiscal Year 2020

**Submitted to the Congress
March 2019**

**National Endowment for the Arts
Appropriations Request for Fiscal Year 2020
Submitted to the Congress
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TABLE OF CONTENTS

- I. Appropriations Request for Fiscal Year 2020
- II. Fiscal Year 2018 Annual Performance Report and
Fiscal Years 2019 and 2020 Annual Performance Plan

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The National Endowment for the Arts

Appropriations Request For Fiscal Year 2020



Overview

The FY 2020 Budget proposes to terminate the National Endowment for the Arts (NEA). Toward this end, the FY 2020 Budget provides \$29.333 million to begin the orderly closure of the agency. Please see the table below for a breakdown of the request in the table format used by the Appropriation Committee.

National Endowment for the Arts Fiscal Year 2020 Request – Appropriation Committee Format (\$ in thousands)

	FY 2018 Appropriation	FY 2019 Appropriation	FY 2020 Request
Direct Endowment Grants			
Project Support	64,819	66,110	0
Challenge America	<u>7,600</u>	<u>7,600</u>	<u>0</u>
Subtotal	72,419	73,710	0
State & Regional Partnerships			
Basic Plan Support	37,996	38,673	0
Underserved	<u>10,284</u>	<u>10,467</u>	<u>0</u>
Subtotal	48,280	49,140	0
TOTAL PROGRAM	120,699	122,850	0
PROGRAM SUPPORT	1,950	1,950	0
TOTAL PROGRAM & PROGRAM SUPPORT	122,649	124,800	0
SALARIES & EXPENSES	<u>30,200</u>	<u>30,200</u>	<u>29,333</u>
TOTAL REQUEST	152,849	155,000	29,333

Assumptions and Estimated Costs for Agency Shutdown Beginning in FY 2020

The NEA will fulfill its Federal responsibilities for grants and cooperative agreements awarded prior to FY 2020. While no new grants or cooperative agreements will be made beginning in FY 2020, the NEA will require funding to support a reduced staffing level and administrative costs needed to effectively shut down operations.

NEA is requesting \$29.333 million in FY 2020 for expenses listed in the table below. Estimates provided assume enactment of legislation that initiates termination of NEA operations on October 1, 2019.

FY 2020 Request (\$ in Thousands)

Cost Category	FY 2020 Request
Personnel	22,889
Real Estate	3,484
Equipment	108
Contracts	1,796
Records Management	275
Finances	754
Other	27
TOTAL	29,333

Personnel: \$22,889,000 is requested for NEA to support a current staffing level of approximately 152 positions until March 31, 2020, the time estimated by the Office of Personnel Management to carry out a reduction in force (RIF). After the RIF, a reduced staffing level of approximately 68 employees will remain to continue to manage the shutdown of the agency. These employees will be responsible for conducting necessary oversight activities for the more than 5,000 active NEA grants and up to 36 cooperative agreements whose period of performance extend beyond September 30, 2019. Activities include responding to awardee inquiries, processing payments, and reviewing final reports. Staff also will continue the orderly shutdown of the agency's systems, publications, contractual arrangements, and interagency agreements.

For discontinued employees, all appropriate compensation will be provided, including, but not limited to, severance pay, lump-sum payments for unused annual leave, performance bonuses generated by eligible employees' close-out performance appraisals, and unemployment compensation.

Real Estate: \$3,484,000 is requested for current office space needed to accommodate full staffing for six months and reduced office space for the remainder of the fiscal year to accommodate a staffing level of approximately 68 employees. Per the terms of the occupancy agreement NEA has with the General Services Administration, funding is also requested to pay for the unamortized tenant improvements that would have been paid over the life of the lease through FY 2024.

Equipment: \$108,000 is requested to support the supplies and equipment needs of staff members on board in FY 2020.

Contracts: \$1,796,000 is requested for contracts supporting staff operations. NEA will terminate contracts where possible. However, with full staff remaining for up to six months and approximately 68 staff remaining for an additional six months, most contracts will need to stay in place, with the possibility for reduction after the RIF.

NEA will require either interagency agreements with federal agencies or contracts with non-federal vendors to continue for the following (this is not an exhaustive list):

- IA with the Department of Health and Human Services for Grants.gov
- IA with the National Endowment for the Humanities for the grants management system
- IA with the National Finance Center for payroll processing
- IA with the Department of Homeland Security for guard services
- IA with the Department of Transportation for transit benefits
- IAs to support human resource services, such as the Employee Assistance Program
- Contracts for phone services, copiers, and information technology support services

Records Management: \$275,000 is requested for the transfer of agency records to the National Archives and Records Administration (NARA) or other appropriate storage repositories. Funding also is requested for administrative services required to assist with records management.

Finances: \$754,000 is requested to support the interagency agreement NEA has with the U.S. Department of Transportation's Enterprise Services Center for an Oracle-based fully-compliant financial system (Delphi). Funding also is requested to support the audit of the agency's FY 2020 financial statements.

Other: \$27,000 is requested to support minimal travel requirements in FY 2020.

Office of Inspector General (OIG)

There is no separate appropriation for the OIG; the OIG's budget is funded within the NEA's total budget as listed in the table above. The FY 2020 request provides funding for 5 positions through March 31, 2020. A reduced staffing level of 3 employees will remain to continue to manage the shutdown of the agency through the end of FY 2020.

FY 2018 and FY 2019 Accomplishments

The NEA is the independent federal agency whose funding and support gives Americans the opportunity to participate in the arts, exercise their imaginations, and develop their creative capacities. In FY 2018, the NEA awarded \$121.222 million to strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation. We anticipate awarding \$122.850 million in FY 2019. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector.

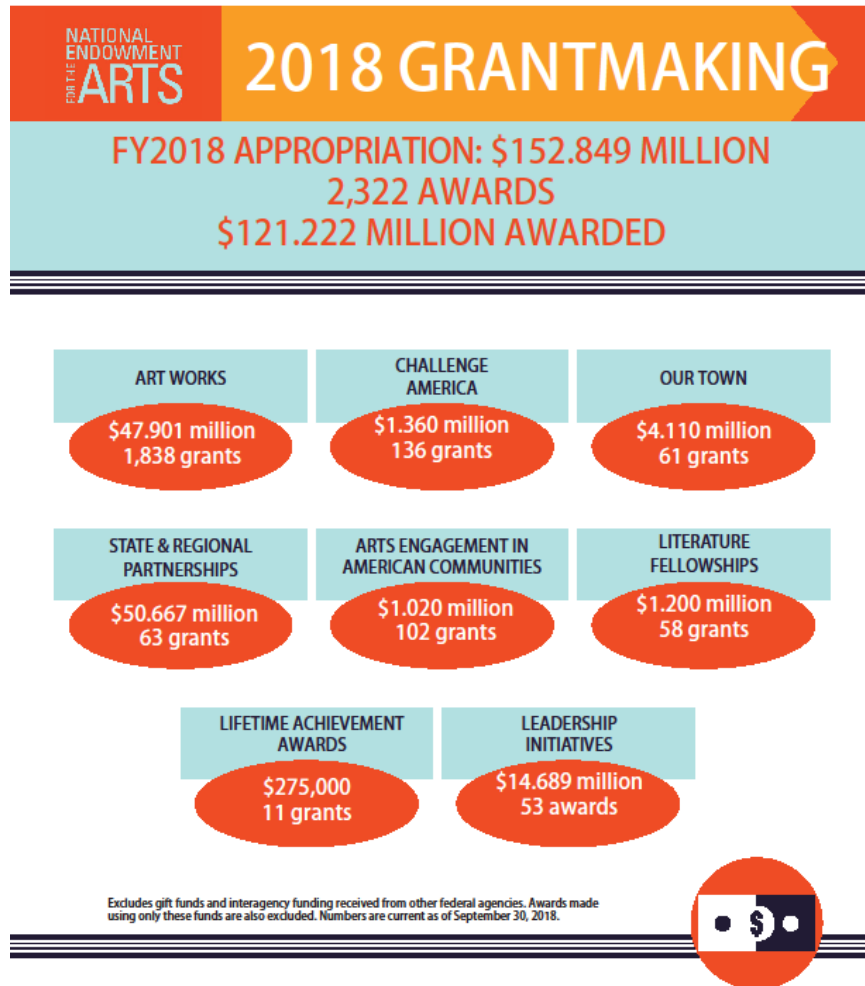
The NEA's mission has been to make sure all Americans have access to the arts no matter where they live. All 435 Congressional Districts benefit from NEA grants. In FY 2018, NEA funding:

- Supported our military service members through *Creative Forces: NEA Military Healing Arts Network*, a partnership of the NEA, the Departments of Defense and Veterans Affairs, and state and local arts agencies.
- Acted as a catalyst to leverage resources for key investments in communities across the nation through more than 2,300 grants awarded to nonprofit organizations, units of state and local governments, and federally recognized tribal communities and tribes.
- Provided more than \$50 million in federal support for projects that benefit local communities in partnership with the state and jurisdictional arts agencies and regional arts organizations.
- Advanced arts education across the country by funding grants and initiatives, publishing research, and maintaining partnerships that lay the foundation for lifelong learning.

Since its inception, the NEA has awarded approximately 150,000 grants, including early support for the Vietnam Veterans Memorial design competition, the Sundance Film Festival, Spoleto Festival USA, PBS's Great Performances series, and the American Film Institute. For more than five decades, the NEA has encouraged creativity through support of performances, exhibitions, festivals, artist residencies, and other arts projects throughout the country.

NEA's Grantmaking & Reaching Rural and Underserved Areas

In FY 2018, the NEA made 2,322 programmatic awards, including 2,306 grants, 13 cooperative agreements, and 3 interagency agreements using its appropriated funds. The following graphic provides additional details on our grant-making in FY 2018.



The NEA awards grants to organizations for exemplary projects supporting the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and the strengthening of communities through the arts. Typical projects include the commissioning and development of new work, the presentation of performances or exhibitions locally or on tour, arts education projects for pre-kindergarten through 12th-grade students, the documentation and preservation of significant artworks or cultural traditions, the publication and dissemination of work important to the field, innovative uses of new models or technology to create work or engage audiences, and the professional training of artists.

The NEA's role is to make sure all Americans have access to the arts no matter where they live. Among the proudest accomplishments of the NEA is the growth of arts activity in areas of the nation that were previously underserved or not served at all, especially in rural and inner-city communities. In many communities, NEA grants support free performances, as well as reduced ticket prices for those who cannot afford to buy a ticket. A significant percentage of grants benefit those who have fewer opportunities to participate in the arts.

Highlights of the NEA's reach include:

- Annually recommending a grant award in all 50 states and 435 Congressional districts.
- 65% of NEA grants go to small and medium sized organizations, which tend to support projects that benefit audiences that otherwise might not have access to arts programming.
- 40% of NEA-supported activities take place in high-poverty neighborhoods.
- 36% of NEA grants go to organizations that reach underserved populations such as people with disabilities, people in institutions, and veterans.
- More than half of NEA-funded art events take place in locations where the median household income is less than \$50,000.
- An average of 42.8 million adults and 8.3 million children annually engage with the arts through live events produced by NEA-funded projects. This does not include the additional millions of Americans touched by other NEA grants and subgrants.

NEA-funded arts activities are as diverse as the places that foster them. A film festival in Batesville, Arkansas focusing on authentic portrayals of the people, places, and practices unique to rural America; a traveling exhibition and visual arts education program in Montana with special focus on rural locations, including those on the reservations of 12 federal and state-recognized Native American tribes; and music classes for foster children and foster families in Phoenix, Arizona are just a few of the projects funded in FY 2018.

NEA grants provide a significant return on investment of federal dollars. Based upon historical review of final reports filed by grantees, it is estimated that each \$1 awarded by the NEA in direct grants to nonprofit organizations will leverage \$9 from other non-federal sources. This results in over \$500 million in matching support, far surpassing the required non-Federal match of at least one to one.

NEA and Healing Arts

[*Creative Forces: NEA Military Healing Arts Network*](#) is a national initiative led by the NEA in partnership with the Departments of Defense, Veterans Affairs, and state and local arts agencies that serves the unique and special needs of military service members and veterans who have been diagnosed with traumatic brain injury and psychological health conditions, as well as their families and caregivers. The program has three components: **creative arts therapies**, which are at the core of patient-centered care in military and veteran medical facilities, as well as a telehealth program for patients in rural and remote areas; increased **community-based arts** opportunities for military and veteran family populations around clinical site locations; and investments in **capacity-building efforts**, including the development of manuals, training, and research on the impacts and benefits of the treatment methods.

The NEA funds creative arts therapists, equipment, and supplies at 11 clinical sites across the nation, and a telehealth program for patients in rural and remote areas. In clinical settings, creative arts therapists provide art and music therapy, as well as creative writing instruction. On average, creative arts therapists provide 1,000-1,200 clinical encounters, and treat approximately 200 new patients, per year. *Creative Forces* has provided 14 NEA-funded creative arts therapists, who will provide an estimated 14,000-16,800 clinical encounters, and serve approximately 2,800

new patients, per year in 2018 and 2019. Additional patients will be served via the telehealth program.

Creative Forces Clinical Sites	
Joint Base Elmendorf-Richardson (JBER), Anchorage, AK	Marine Corps Base Camp Lejeune, Jacksonville, NC
Marine Corps Base Camp Pendleton, Oceanside, CA	Fort Hood, TX
Fort Carson, CO	Fort Belvoir, VA
James A. Haley Veterans' Hospital, Tampa, FL	Joint Expeditionary Base, Little Creek, VA
Fort Campbell, KY	Joint Base Lewis-McChord, Tacoma, WA
National Intrepid Center of Excellence (NICoE) at Walter Reed, Bethesda, MD	

From 2017 to 2018, the NEA coordinated with American for the Arts, state arts agencies and local partners to host [Creative Forces Summits](#) bringing together the military and arts communities in the areas near the *Creative Forces* clinical sites. The *Summits* generated a wide range of ideas for ways to bridge the clinic and community resources in each location. Each site/community will have the opportunity to bring its best ideas to fruition through demonstration projects. These community-based networks provide increased arts opportunities for military and veteran families; those transitioning from treatment in a clinical setting to accessing arts programming in the community, and those who may not be patients but can benefit from participation in community-based arts activities. Community networks include state and local arts agencies, community arts programs, veteran networks, military family support networks and individual artists.

A new study funded by the NEA reveals that art work created by military service members as part of their medical treatment for psychological health conditions conveys valuable information for doctors. This benefit is especially important for patients who struggle to express their thoughts and feelings. In another research development, the NEA posted a framework document that maps new research priorities for Creative Forces. Both the new study and the research framework aim to extend knowledge about how, when, and why creative arts therapies improve health for patients coping with the effects of their wartime experiences.

The study, [*Observational study of associations between visual imagery and measures of depression, anxiety and post-traumatic stress among active-duty military service members with traumatic brain injury at the Walter Reed National Military Medical Center*](#), examined masks created by 370 service members in creative arts therapy sessions that were part of their integrative care. Researchers identified and correlated themes observed in those masks with psychological diagnoses.

To enable more research such as this, the NEA developed the [*Creative Forces Clinical Research: A Strategic Framework and Five Year Agenda*](#). The research completed as a result of this framework will strengthen the *Creative Forces* network as well as the military medical and creative arts therapy fields, enhancing the quality of care for military patients.

NEA Support for States

The NEA extends its influence through state arts agencies (SAAs) and regional arts organizations (RAOs), ensuring that programs reach even the smallest communities in remote rural areas. By Congressional statute, 40 percent of the NEA's grantmaking funds are allocated to the 50 states, six special jurisdictions, and six RAOs. State governments match the federal NEA grant dollars to create additional investments that support programs and initiatives that respond to constituent needs in arts education, organizational and community development, preservation of diverse cultures, and providing access to the arts. In recent years, more than 4,400 communities have been served each year through grants made possible by partnership agreements with SAAs and RAOs.

Collaboration with the SAAs and RAOs extends beyond just grantmaking. The NEA's *Poetry Out Loud* initiative relies on our SAA partners to conduct outreach to schools and educators. Likewise, for *Creative Forces*, SAAs are helping to build a support network of state, regional, and local partners that provide community-based arts activities for military and veteran families in states where military medical sites are operating.

NEA and the Economy

In 2013, the NEA and the Bureau of Economic Analysis created the first-ever Arts and Cultural Production Satellite Account (ACPSA) to measure arts and cultural contributions to the gross domestic product (GDP). The [most recent estimates](#) showcase the long-term contributions of the arts to the GDP of this nation, specifically covering the period from 1998 to 2015. Among the new findings released on March 6, 2018 are:

- The arts and cultural production contributed more than \$763.6 billion to the U.S. economy in 2015, representing 4.2 percent of the GDP.
- The arts added four times more to the U.S. economy than the agriculture sector and \$200 billion more than transportation or warehousing.
- 4.9 million workers were employed in the production of arts and cultural goods, receiving more than \$370 billion in compensation.
- The arts saw a \$20 billion trade surplus, leading with movies and TV programs and jewelry.
- The arts trended positively between 2012 and 2015 with an average growth rate of 2.6 percent, slightly higher than 2.4 percent for the nation's overall economy. Between 2014 and 2015, the growth rate was 4.9 percent in inflation-adjusted dollars.
- The U.S. exports roughly \$20 billion more in arts and cultural goods than it imports, resulting in a trade surplus.

Taking a look at just the nonprofit sector, in June 2017 Americans for the Arts issued [Arts & Economic Prosperity 5 \(AEP5\)](#), which is their fifth economic impact study of the nation's nonprofit arts and cultural organizations and their audiences. Nationally, the nonprofit arts industry generated \$166.3 billion of economic activity in 2015 – \$63.8 billion in spending by arts and cultural organizations, and an additional \$102.5 billion in events-related expenditures by their

audiences. This activity supported 4.6 million jobs and generated \$27.5 billion in revenue to local, state, and federal governments.

What this research demonstrates is that the arts nationally, through support and guidance from the NEA, provide both cultural and economic benefits.

NEA and Partnerships

In addition to the work discussed above, the NEA has continued to grow its partnerships with other Federal agencies, state and local governments, state and regional arts agencies, and private nonprofits on projects that provide opportunities for Americans to experience quality arts programming throughout the country. These include, but are not limited to:

National Initiative	Partners	Impact
<u>Citizens' Institute on Rural Design (CIRD):</u> Offers funding and technical assistance to small towns and rural communities to host community workshops to address challenges related to economic vitality and quality of life by employing design solutions.	USDA Project for Public Spaces, Inc. Orton Family Foundation	Established in 1991, <i>CIRD</i> has convened more than 80 workshops in all regions of the country with results that range from strengthened local economies, enhanced rural character, the leveraging of cultural assets, and the design of recreational trails.
<u>Blue Star Museums:</u> Annually more than 2,000 museums participate providing free admission to the nation's active-duty military personnel and their families, including National Guard and Reserve, from Memorial Day weekend through Labor Day.	Department of Defense Blue Star Families	Annually reaches on average more than 856,000 military members and their families.

National Initiative	Partners	Impact
<p><u>Shakespeare in American Communities</u>: A national theater program bringing performances and related educational activities to audiences across the country.</p>	Arts Midwest	<p>Since 2003, introduced 2.9 million middle and high school students to the power of live theater and the masterpieces of William Shakespeare through performances and educational activities. 111 theater companies across the United States have taken part. 11,800 performances and more than 45,000 related educational activities at more than 10,000 schools and juvenile justice facilities in 4,400 communities in all 50 states, the District of Columbia, and the U.S. Virgin Islands.</p>
<p><u>NEA Big Read</u>: A national literature program broadening our understanding of our world, our communities, and ourselves through the joy of sharing a good book.</p>	Arts Midwest	<p>Annually supports approximately 75 dynamic community reading programs, each designed around a single <i>NEA Big Read</i> selection. Since its inception in 2006, funded more than 1,400 programs, providing more than \$19 million in grants to organizations nationwide. In turn, these organizations have leveraged nearly \$44 million in local funding to support their <i>NEA Big Read</i> programs. More than 4.9 million Americans have attended an <i>NEA Big Read</i> event, approximately 82,000 volunteers have participated at the local level, and over 39,000 community organizations have partnered to make <i>NEA Big Read</i> activities possible.</p>
<p><u>Poetry Out Loud</u>: A national arts education program that encourages high school students to learn about great poetry through memorization and performance. This program helps students master public speaking skills, build self-confidence, and learn about literary history and contemporary life.</p>	Poetry Foundation State Arts Agencies Mid Atlantic Arts Foundation	<p>Annually serves more than 300,000 students from every state, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands during the school year. Since its start in 2005, more than 3.6 million students and 55,000 teachers from more than 14,000 high schools have participated in <i>Poetry Out Loud</i> nationwide.</p>

National Initiative	Partners	Impact
<u>Mayors' Institute on City Design (MICD)</u> : Brings mayors and design experts together to solve case studies of critical urban design challenges brought by participating mayors.	United States Conference of Mayors	Since 1986, helped prepare more than 1,100 mayors to be the chief urban designers of their cities and connected more than 700 design and development professionals to local governance.
<u>Musical Theater Songwriting Challenge</u> : A national competition for high school students who have a passion for writing songs that could be part of a musical theater production.	The American Theatre Wing National Music Publishers Association and their S.O.N.G.S. Foundation BMI Entertainment Industry Foundation Samuel French, Inc. Playbill, Inc. Disney Theatrical Productions	Launched as a pilot program in 2016 and expanded nationally in 2017, pairs six national finalists with professional musical theater artists to develop the students' original song into a Broadway-stage-ready composition. All finalists have their song published. Nearly 200 applications were submitted by high school students in 36 states during the 2017/2018 program cycle.

NEA and Disaster Recovery

The NEA is supporting the recovery of the arts and cultural communities devastated by Hurricanes Harvey, Irma, and Maria in the regions designated major disaster areas by FEMA in Texas, Florida, Puerto Rico, and the U.S. Virgin Islands. As the federal agency has done in other instances of natural disasters, the NEA is coordinating support through its state arts agency partners to direct funds to those arts and cultural entities in need of support.

NEA funds will be allocated to areas and constituents that may not have ready access to other sources of monetary assistance mobilized by local foundations, corporations, or insurance, etc. The funds may be designated for artists and nonprofit arts organizations and used to support expenses already allowed for NEA grantmaking activity such as:

- Projects and activities judged to have artistic excellence and artistic merit produced in new spaces, due to damage of existing space.
- Rental of venues or equipment.
- Purchase of replacement supplies and equipment utilized for administrative purposes or artistic purposes.
- Salaries, wages, fringe benefits for organizational staff, in the event of business disruption.
- Repair and conservation of artistic and cultural materials including costumes, performance sets, instruments, etc.
- Design fees for construction or renovation of spaces.

- Marketing/promotion expenses, publications, distribution.
- Access accommodations.

In many places the most important need right now is rebuilding infrastructure, so the NEA is also allowing funds to be used toward the purchase of building and construction supplies, although not for construction itself. Funds can also be used for fuel, to help museums with climate control for objects to combat mold infestation, or to help organizations get back to programmatic functionality with basic electricity for lights, computers, etc.

NEA and Arts Education

The NEA's arts education grant program is focused on pre-K to 12th-grade students, the educators and civic leaders who support them, and the schools and communities that serve them, helping ensure that Americans of all ages have opportunities to learn, create, and grow. As studies have shown, students with an education rich in the arts have higher grade point averages and standardized test scores, and lower drop-out rates.

- The NEA's direct learning grants increase student knowledge and skills in the arts, helping them reach their full potential. Trends across recommended direct learning projects include providing opportunities for urban and rural youth to increase arts skills and knowledge over multiple years of programming; removing barriers to arts participation for youth in low socioeconomic neighborhoods; building partnerships with parents/guardians and the local community; and supporting high school graduation and college readiness efforts.
- The NEA's professional development projects build the capacity of urban and rural classroom teachers and teaching artists to effectively teach and measure student learning in the arts. Professional Development includes summer institutes, on-site workshops over the course of the school year and ongoing meetings of small groups of educators to share effective practices, and webinars.
- The NEA's collective impact projects work to ensure that millions of students have opportunities to study the arts, thereby transforming schools, school districts, and communities.

The NEA, in partnership with the U.S. Department of Education, supports the [Arts Education Partnership](#) (AEP). Established in 1995, the AEP, a center within the Education Commission of the States (ECS), believes informed policymakers create better education policy. AEP serves as a partner to state policymakers by providing arts education research, reports, personalized support, and opportunities to convene within states and across states to interact and learn from one another. The AEP works with state leaders to advance the [2020 Action Agenda for Advancing the Arts in Education](#), and promotes AEP's mission to ensure that every child has access to a complete and competitive education that includes the arts.

NEA and Research

Research into the value and impact of the arts is a core function of the NEA. Through accurate, relevant, and timely analyses and reports, the NEA reveals the conditions and characteristics of the U.S. arts ecosystem and the impact of the arts on our everyday lives. The NEA is the national agency of record for arts-related research, examples include:

- In September 2017, the NEA published [Staying Engaged: Health Patterns of Older Americans Who Participate in the Arts](#). This report describes arts participation patterns of older adults (aged 55 and over) tracked by the 2014 Health and Retirement Study. The nationally representative sample is also analyzed for its attitudes toward the arts. Central to the report, however, is an examination of the health characteristics (cognitive ability, physical function, and hypertension rates) among adults who created art, who attended arts events, or who did both or did neither.
- In November 2017, the NEA published [Rural Arts, Design, and Innovation in America: Research Findings from the Rural Establishment Innovation Survey](#). The report is based primarily on 2014 data from the U.S. Department of Agriculture's Economic Research Service (ERS). The ERS's Rural Establishment Innovation Survey examines the type and breadth of innovation within rural businesses. According to the report, rural arts organizations draw more non-local audiences to their venues and report greater civic leadership and customer connectedness than their urban peers. The report is important because until now, arts and economic impact theories have been built and tested only in urban environments. NEA Director of Research & Analysis Sunil Iyengar said, "We've long understood that the arts and design can beautify a place and attract new residents and businesses. This report is unique in showing these attributes as closely linked to innovative business practices in rural communities nationwide."

Through our *Research: Art Works* grant category, the NEA supports research that investigates the value and/or impact of the arts, either as individual components of the U.S. arts ecology or as they interact with each other and/or with other domains of American life. This program seeks to heighten the relevance and significance of arts-related research to policy and practice.

The NEA spearheads partnerships with other federal agencies to investigate areas of common interest. Since 2011, the NEA has convened an [Arts and Human Development Task Force](#), a coalition of representatives from 20 federal entities, to encourage more and better research on how the arts can help people reach their full potential at all stages of life. For example, responding to a need identified by the Task Force, the NEA published in December 2016 the [National Endowment for the Arts Guide to Community-Engaged Research in the Arts and Health](#), authored by the cognitive neuroscientist Julene Johnson, PhD, UCSF, and the arts consultant Jeff Chapline, New Art Horizons. The guide is a blueprint for collaboration among academic researchers, arts organizations, and artists aiming to study the arts' effects on health and to extend this research to arts programs or therapies. On April 5, 2017, the authors discussed the guide in a [webinar](#), intending to spur arts organizations working at the crossroads of arts, health, and well-being to harvest the results of their work for evidence that can be used to communicate value and impact.

NEA and Creative Placemaking

The NEA [*Our Town*](#) grant program supports creative placemaking projects that help to transform communities into lively, beautiful, and sustainable places with the arts at the core. Creative placemaking is when artists, arts organizations, and community development practitioners deliberately integrate arts and culture into community revitalization work such as land-use, transportation, economic development, and housing. This funding supports local efforts to enhance quality of life and opportunity for existing residents, increase creative activity, and create a distinct sense of place. Awarded grants represent a mix of urban, tribal, suburban, and rural communities. In FY 2018, 54 grants were awarded funding arts engagement, cultural planning, and design projects, and 7 grants funded projects that build knowledge about creative placemaking.

Our Town grants support a range of arts engagement, design, and cultural planning projects that encompass nearly every artistic discipline at the NEA. Rural, urban, suburban, and tribal communities are turning to the arts and cultural sector to bring new attention to key community assets and issues, connect people with place, and inject new energy and creative problem solving with a focus on the future. Notable themes of the FY 2018 grant portfolio include projects that focus on engaging at-risk youth in developing arts inventions to improve public safety, and projects where communities are looking to improve the public health of residents through creative placemaking activities.

All *Our Town* grant awards are made to partnerships that consist of at least one nonprofit organization and a local government entity. Each of the recommended grants speaks to the role of arts practitioners and partners in improving the quality of life across a range of geographies and community types. Many communities have used these grants to support multi-partner, anchor investments in their communities' future, with the projects' artistic and creative interventions addressing a wide range of community challenges, such as improving public safety, stimulating the local economy, promoting healthier living, and strengthening transit access and public space.

Support for Historically Black Colleges and Universities

The NEA is an active member of the White House Initiative for Historically Black Colleges and Universities (HBCUs) and focuses its work on “strengthening HBCUs’ ability to participate in Federal programs and exploring new ways of improving the relationship between the Federal Government and HBCUs” (section 2 of the President’s Executive Order on the White House Initiative to Promote Excellence and Innovation at Historically Black Colleges and Universities). The NEA provided information on grant opportunities through its participation in a social sciences webinar hosted by the White House Initiative, as well as through an NEA sponsored webinar for HBCUs on historic preservation, planning, architecture and design, and creative placemaking. At the 2018 National HBCU Week Conference held in Washington, DC, we facilitated a panel on our report, *The Integration of the Humanities and Arts with Sciences, Engineering, and Medicine in Higher Education*, as well as presented a workshop on funding opportunities through the NEA. In addition, staff worked to build relationships with HBCUs and shared information about funding opportunities through one-on-one outreach with representatives of multiple HBCUs in Louisiana, Maryland, North Carolina, Pennsylvania, Virgin Islands, Virginia, and West Virginia.

The NEA initiated the establishment of an Arts and Humanities Cluster of the White House Initiative, and provided leadership for cluster activities carried out in partnership with the National Endowment for Humanities. The Cluster held a joint grants workshop on the campus of Howard University for its faculty and staff, and is planning a joint day and a half federal funding symposium in Washington DC in 2019, with a focus on building capacity for competitive applications and increasing awareness of career pathways in arts, humanities, and culture.

Criminal Justice Reform

The NEA supports the President’s vision to reduce crime, enhance public safety, and provide those who have engaged in criminal activity with greater opportunities to lead productive lives. A growing body of research indicates that arts programs in justice facilities can help reduce recidivism rates, increase self-esteem, and improve social interactions and emotional health. The NEA’s national initiative *Shakespeare in American Communities* engages youths within the juvenile justice system with the works of Shakespeare through theater education programs. Theater companies and organizations across the nation partner with the juvenile justice system to reach youths, this may include juvenile facilities or detention centers, educational schools/programs specifically for juvenile offenders or incarcerated youths, court-appointed programs, short- or long-term treatment centers, or transitions centers. The NEA also partners with the Department of Justice, Federal Bureau of Prisons to provide an artist-in-residence program at individual correctional institutions within the federal prison system. Writing instructors conduct classes in creative writing to include fiction, creative non-fiction, poetry, memoir, and/or other types of writing, as needed. These classes can provide positive outcomes for rehabilitation, including reduced recidivism, increased prison safety and security, and improved emotional well-being for inmates.

NEA and Convenings

By leveraging strategic partnerships and engaging expert consultants, the NEA is in the position to conduct workshops, forums, and convenings to address important and emerging issues in the arts. For example, in October 2018, the NEA hosted the national convening *Close Listening: A National Case for the Value & Impact of Folk & Traditional Arts*. Participants included folk and traditional arts organizations, practitioners, and programs from 44 states, two territories, and the District of Columbia. The convening included discussions on the innovations, challenges, and priorities of the field as articulated by organizations large and small, as well as individual traditional artists.

Good Accounting Obligation in Government Act

In accordance with the Good Accounting Obligation in Government Act (P.L. 115-414), we are reporting the following:

- No public recommendations of the Government Accountability Office to report.
- In regards to public recommendations for corrective action from the NEA’s Office of Inspector General, we have no recommendations in a status of “open” or “closed, unimplemented” for a period exceeding one year preceding the submission of this budget justification.

We review and consider the appropriate action to take for recommendations from the Government Accountability Office and the agency's Office of Inspector General. It is our intent to implement corrective action to recommendations as quickly as possible within financial and human resources constraints. We are currently working on corrective actions in response to public recommendations from the NEA's Office of Inspector General reported during the audit of the agency.

The National Endowment for the Arts

Fiscal Year 2018 Annual Performance Report and Fiscal Years 2019 and 2020 Annual Performance Plan



Table of Contents

Introduction.....	Error! Bookmark not defined.
Agency and Mission Information	2
Data Sources, Validation & Verification	6
Annual Performance Report and Plan.....	9
Strategic Goal 1.....	9
Strategic Objective 1.1	11
Strategic Objective 1.2.....	13
Strategic Objective 1.3.....	16
Strategic Goal 2.....	19
Strategic Objective 2.1	20
Strategic Objective 2.2.....	27
Strategic Objective 2.3.....	32
Strategic Objective 2.4.....	35
Strategic Goal 3.....	38
Strategic Objective 3.1	39
Strategic Objective 3.2.....	41
Strategic Objective 3.3.....	43
Strategic Goal 4.....	46
Strategic Objective 4.1	46
Strategic Objective 4.2.....	46
Strategic Objective 4.3.....	47
Strategic Objective 4.4.....	49
Cross-Cutting Objective (CCO).....	51
Management Priority	54
Research and Evaluation.....	55

INTRODUCTION

The Fiscal Year (FY) 2018 Annual Performance Report (APR) and the FY 2019-2020 Annual Performance Plan (APP) supports the National Endowment for the Arts Strategic Plan: 2018-2022. The Strategic Plan outlines the agency's strategic goals and objectives and the means and strategies to accomplish them. The APR and APP set out performance goals and indicators in support of the strategic objectives.

This FY 2020 APP is presented in the context of the Administration's budget request for FY 2020, which seeks to eliminate the Arts Endowment. The budget seeks only enough funds to support an orderly termination of the Arts Endowment's operations and grant obligations. This budget request notwithstanding, the Arts Endowment is expected to meet the statutory requirements of the Government Performance and Results Modernization Act, which calls for the preparation and publication of updated strategic and performance plans "not later than the first Monday in February of any year in which the term of the President commences..."

For planning purposes only, the performance plan presented (as well as the plan's associated strategic plan) assumes that the Arts Endowment's operations will continue at a level commensurate with recent Congressional appropriations.

AGENCY AND MISSION INFORMATION

“The arts . . . belong to all the people of the United States.”¹

As the premier arts agency of the U.S. government, the National Endowment for the Arts has established itself as a vital and sustaining force in American culture, committed to serving all Americans by bringing the arts into their lives, schools, and communities.

Over the past 50 years, the Arts Endowment has become the largest funder of the arts and arts education nationwide and, as a catalyst of public and private support for the arts, an essential institution. Established by Congress in 1965, the agency annually awards an average of approximately 2,300 grants and cooperative agreements exceeding \$117 million, funding the arts in all 50 states and six U.S. jurisdictions, including rural and urban areas, and reaching civilian and military populations. The Arts Endowment also exercises leadership through targeted support of key initiatives, research and evaluation, and domestic and international partnerships. An organizational chart detailing the structure of the agency is presented following this section.

Arts Endowment grantees include nonprofit organizations; units of state and local government; federally recognized tribal communities or tribes; and, where permitted, individuals. The agency awards dollar-for-dollar matching grants to support exemplary projects in the following areas:

Accessibility	Museums
Artist Communities	Music
Arts Education	Musical Theater
Dance	Opera
Design & Creative Placemaking	Presenting & Multidisciplinary Works
Folk and Traditional Arts	Research
International	State & Regional Arts Organizations
Literature	Theater
Local Arts Agencies	Visual Arts
Media Arts	

All grant applications to the Arts Endowment are reviewed on the basis of artistic excellence and artistic merit. Applications generally receive three levels of review. First, they are evaluated by advisory panels composed of a diverse group of disciplinary experts and other individuals,

¹ National Foundation on the Arts and the Humanities Act of 1965, as amended

including at least one knowledgeable layperson. Panels make recommendations that are forwarded to the National Council on the Arts.

The National Council on the Arts, the agency's standing advisory body, is comprised of nationally and internationally renowned artists, distinguished scholars, and arts patrons appointed by the President and confirmed by the Senate. The Council also includes non-voting Congressional members that are appointed by Senate and House leadership from both sides of the aisle. The Council reviews and votes to approve or reject the applications. Its recommendations for funding are sent to the Arts Endowment chairman, who reviews those applications and makes the final decision on all grant awards.

By law, 40 percent of the Arts Endowment's grant-making dollars are awarded to the nation's 56 state and jurisdictional arts agencies (SAAs) and the six regional arts organizations (RAOs). These funds are administered through Partnership Agreements with the SAAs and RAOs—an investment that catalyzes arts projects in thousands of communities across the country. Partnership Agreements allow the Arts Endowment to build and sustain local capacity for planning, programming, evaluation, and communications.

Through these agreements, moreover, the Arts Endowment supports creation and implementation of statewide and region-wide plans for strengthening arts education and fostering the arts in underserved communities. Each plan reflects the priorities of the state's or region's citizens, whose views are solicited by each SAA/RAO through public hearings.

Together with the dollars that the Arts Endowment's grants routinely leverage, the agreements vastly extend the agency's reach and impact, aligning national leadership with local benefits. These partners are critical to the agency's ability to fulfill its mission.

Mission: To strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.

The mission of the National Endowment for the Arts is based on an abiding conviction that the arts play an integral role in national life and public discourse. The first half of the statement refers to the agency's deep-rooted investment in the artistic and creative assets of diverse places and people throughout the country. The Arts Endowment is committed to helping organizations that seek to leverage these assets more effectively as part of a comprehensive strategy to integrate the arts into the fabric of community life.

The second half identifies the need to reach every individual with multiple channels for engaging with artistic excellence, thus improving the likelihood that Americans from all backgrounds will benefit directly from the Arts Endowment's activities.

The inspirational values of artistic excellence and creativity that define the agency's role within the federal government and the nation are articulated by the National Foundation on the Arts and Humanities Act of 1965, as amended. These “Declarations of Findings and Purposes” include:

- “An advanced civilization must not limit its efforts to science and technology alone, but must give full value and support to the other 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.”
- "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."
- “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.”

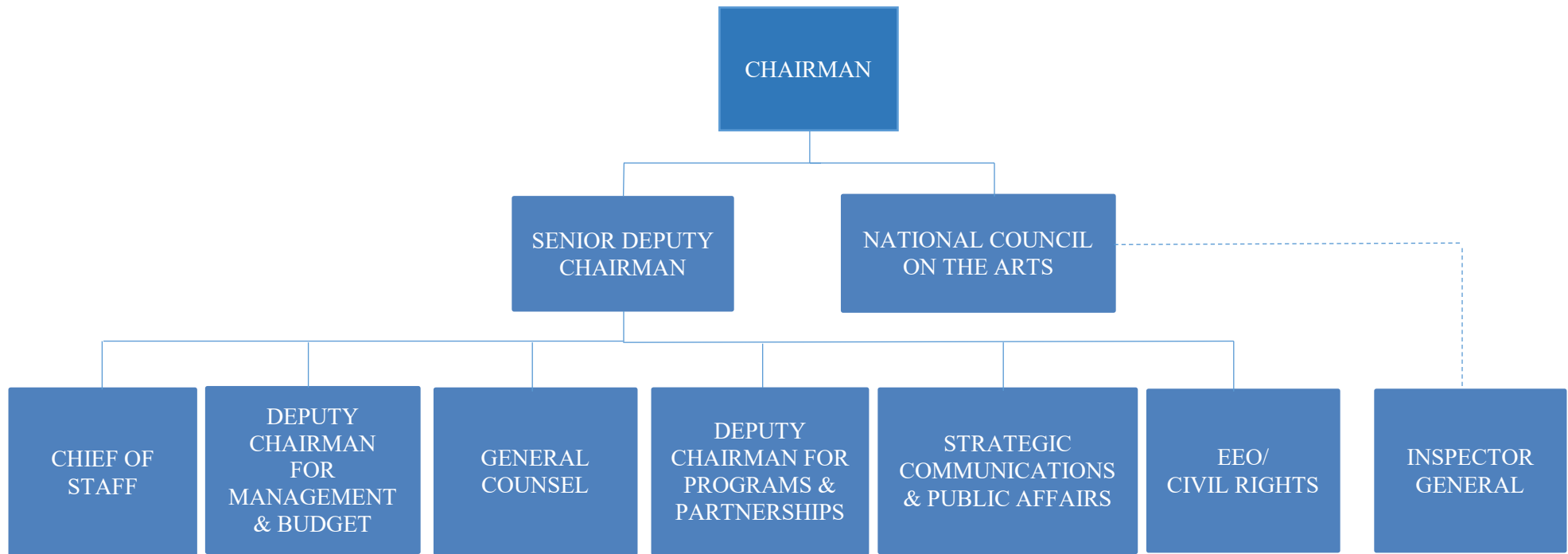
The Arts Endowment's vision statement rests on those enduring claims. The arts allow Americans to dream of fresh possibilities and to expand their horizons as thinkers and citizens in a world of complex ideas and technologies, as well as to contribute to the cultural legacy of the nation. Access to imagination and artistic creativity is an inherent good; it also can awaken the potential for a better quality of life. Engagement with the arts will allow Americans to fully realize their creative and imaginative potential as individuals and as communities.

Vision Statement: A nation in which every American benefits from arts engagement, and every community recognizes and celebrates its aspirations and achievements through the arts.

The agency’s goals, and the objectives and strategies to achieve them, including cross-agency collaborations, are detailed in The National Endowment for the Arts Strategic Plan, Fiscal Years 2018-2022, which was issued in February 2018 and published [online](#). The annual performance plan, which can be found on the agency’s [website](#) as part of the Appropriations Request for Fiscal Year 2019, was based on the Strategic Plan and described the performance goals and indicators necessary to assess the agency’s progress in accomplishing its strategic objectives. The plan also described planned actions and milestones to address the agency’s management priority, research and evaluation activities that supported the development of the annual performance plan and strategic plan, and information on data validation and verification.

The Fiscal Year (FY) 2018 Annual Performance Report (APR) reports on the progress of the National Endowment for the Arts’ FY 2018-2022 Strategic Plan. The Strategic Plan outlines the agency’s strategic goals and objectives and the means and strategies to accomplish them. The APR reports on the performance goals and indicators in support of the strategic objectives. Performance and other indicators, prior year data, and current status have been provided below for each strategic objective.

Fig. 1. National Endowment for the Arts Organizational Structure



DATA SOURCES, VALIDATION & VERIFICATION

Since this is the first reporting year for the agency's new Annual Performance Plan based on its FY 2018-2022 Strategic Plan, some measures are new with limited historical data available for reporting. The agency also must omit reporting for a few indicators due to new data collections initiated by the new plan.

For performance indicators, FY 2019 and FY 2020 targets are established from baseline data collections reported in this APR with the exception of those few indicators not reported this year.

Data Sources

Data sources for performance reporting include both external data collections and internal administrative data. These data are tracked and maintained in separate systems, including spreadsheets. Following review by the providing office, data are collected, reviewed, integrated, and maintained by the NEA's Office of Research & Analysis. The sources of data (and corresponding acronyms) used most frequently in this document are as follows:

FDR – Final Descriptive Report. At the completion of each grant, each grantee submits a Final Descriptive Report to the agency, which includes data pertaining to many of the agency's strategic objectives. FDR data are reported as filed by grantees and have not been subject to independent verification.

eGMS – Grants Management System. This is the agency's internal Grants Management System (GMS), which tracks basic administrative data on the agency's grant-making activities, including counts of applications received and grants awarded. The agency recently transitioned its grant records from an older GMS system to an online platform developed in collaboration with the National Endowment for the Humanities. While awards made to State and Regional Partnerships are included in eGMS, data on sub-awards made by those Partnerships are not yet part of this dataset.

SPPA – Survey of Public Participation in the Arts. The SPPA is a comprehensive and detailed survey conducted by the U.S. Census Bureau every five years (as part of that agency's household surveys) and provides insight into the nature and extent of Americans' participation in the arts. The most recent survey took place in 2017.

AABS – Annual Arts Basic Survey. The AABS is also conducted by the Census Bureau as a supplement to their Current Population Survey and features selected summary questions drawn from the SPPA. Although less detailed than the larger survey, the AABS has provided estimates of U.S. participation in the arts during years in which the SPPA is not administered.

Throughout this document, data are reported through FY 2018 unless otherwise noted. A significant exception is FDR data. The most recent data available from grantees' FDRs are from FY 2017, due to a lag occurring from the time of the agency's award of a grant to the conclusion of the grant and extending to the grantee's submission of the FDR. For example, if a grant award

is made in FY 2014 and the performance period is one year, then the FDR from that grant will not have been submitted for up to 90 days into FY 2015. Accounting for this delay, FDR data are reported here by the fiscal year in which the respective grants were awarded, not by the date of FDR receipt. With reference to the example above, the FDR data are captured in FY 2014 because that is the year in which the grant was awarded.

Because of the delay in receipt of FDR data, it is important to identify the overall percentage of FDRs received to date in order to establish the context for these indicators. The following table provides this information for the performance period reported throughout this document. Given that only 56% of FDRs have been received for grants awarded in FY 2017, data throughout this report for FY 2017 may be low in comparison to FY 2014 through FY 2016.

Number and Percentage of FDRs Received – 2014 - 2018					
	2014	2015	2016	2017	2018
Number of FDRs Received	2,155	2,114	2,031	1,399	N/A
Percentage Received	97%	91%	84%	56%	N/A

Data Validation and Verification

The NEA ensures the accuracy and reliability of the performance data in its Annual Performance Report in accordance with the five data quality specifications in the GPRA Modernization Act of 2010 for:

- Means used to verify and validate measured values:** All performance data reported in the Annual Performance Report are subject to internal data verification and validation by the agency's Office of Research & Analysis (ORA). A key component of data validation is agency staff consultation. Agency staff are consulted during indicator development to assess whether data collected and measures are a true reflection of the performance being measured and have a clear relationship to the mission and strategic objectives of the agency. Data verification procedures are in place to assess data accuracy, completeness, consistency, and availability. The NEA creates an internal guidance document for performance measure reporting, including in a detailed matrix its indicators, data sources, analytical methods (including formulas), and verification procedures specific to individual indicators. Prior to indicator analysis and reporting, ORA staff review datasets for completeness; missing data are identified and reported in the Annual Performance Report. Methods for handling anomalous data are established and used. In some cases, data are re-checked against source information (e.g., grantee final reports). Confirmatory analyses are then undertaken.
- Level of accuracy required for the intended use of data:** Performance data reported in the Annual Performance Report are used for management purposes, as a representative indicator of progress in relation to an established target or goal. The accuracy of the data is that which is considered necessary, for discussion purposes, to provide a reasonable representation of progress made relative to a target or goal, enabling the NEA senior management to determine if progress is adequate.

- **Limitations to the data at the required level of accuracy:** NEA performance data are subject to potential errors from: the use of estimations and extrapolations, especially where direct measurement is impractical and/or considered too costly; incomplete data; or incorrect coding of grant awards to strategic objectives. The most significant limitation related to grant report data is the self-reported nature of data. As noted above, grant data are reported as submitted by grantees and are not independently verified. In addition, since grantee report data must be extracted from PDF forms and converted into a dataset, data inaccuracies due to programming errors is possible. See Management Priority on page 58 for more information on efforts to improve the quality of grants data reporting.
- **How the agency has compensated for such limitations if needed to reach the required level of accuracy:** The measurement procedures for each performance measure used in the Annual Performance Report will be described in accompanying documentation. Submitted data are reviewed according to the scope and nature of the activity and in the context of other information to gauge accuracy. Following review and verification by the submitting office, the data are reviewed within their corresponding trends and programmatic contexts by the ORA to determine if further review is needed to adjust or correct the reported data before publication. Senior management and leadership consider this level of accuracy to be acceptable in their use of the data. Prior experience with using the data, and with assessing historical trends and programmatic contexts, suggest that any limitations are minor and that compensating measures are unnecessary.

ANNUAL PERFORMANCE REPORT AND PLAN

STRATEGIC GOAL 1

Support Art that Meets the Highest Standards of Excellence

Throughout its history, the United States of America has exemplified ingenuity and inventiveness in such diverse fields as science, engineering, agriculture, medicine, commerce, and information technology. But our nation's advances in artistic excellence and innovation have been no less profound or transformative.

American artworks are recognized and celebrated worldwide. American artists have made indelible contributions such as original plays and literature; music and dance compositions; paintings, sculpture, and craft arts; films, video, and photography; and architecture and design. The National Endowment for the Arts exists to support art that meets the highest standards of excellence—whether such projects involve celebrating artistic and cultural traditions, creating original artworks, or strengthening the nation's cultural infrastructure.

The following table shows the percentage of direct grants that the Arts Endowment has awarded with the intent of supporting art that meets the highest standards of excellence.

Strategic Goal 1: Support Art that Meets the Highest Standards of Excellence.						
Indicator Number	Measure	2014	2015	2016	2017	2018
1.a	Percentage of direct grants awarded by the Arts Endowment with the intent of supporting goal 1.	22.21%	19.78%	20.64%	18.26%	16.70%

Source: eGMS

As seen from the table above, an average of 19.5% of direct grants per year are awarded by the Arts Endowment with the intent of supporting art that meets the highest standards of excellence. These percentages range from nearly 17% to 22% over the span of five years.

The direct grants awarded by the Arts Endowment with the intent to support art that meets the highest standards of excellence are awarded across a variety of artistic disciplines with the funds provided.

Strategic Goal 1: Support Art that Meets the Highest Standards of Excellence.						
Indicator Number	Measure	2014	2015	2016	2017	2018
1.b	The percentage of direct grants awarded by artistic discipline by the Arts Endowment with the intent of supporting Goal 1.					
	<i>Artist Communities</i>	93.94%	84.85%	90.70%	100.00%	97.50%
	<i>Challenge America</i>	0.70%	0.00%	0.00%	0.00%	11.6%
	<i>Creativity Connects</i>	N/A*	N/A*	N/A*	10.81%	25.71%
	<i>Dance</i>	38.18%	41.51%	38.75%	34.94%	24.54%
	<i>Design</i>	12.17%	8.26%	9.84%	5.97%	5.41%
	<i>Folk & Traditional Arts</i>	10.16%	10.37%	10.88%	13.91%	0.88%
	<i>Literature</i>	45.86%	43.56%	34.94%	34.48%	34.94%
	<i>Local Arts Agencies</i>	20.00%	10.91%	13.21%	17.31%	20.00%
	<i>Media Arts</i>	26.47%	19.26%	21.83%	31.79%	32.20%
	<i>Museum</i>	13.33%	5.88%	4.92%	0.79%	0.00%
	<i>Music</i>	12.45%	11.21%	17.39%	7.46%	3.91%
	<i>Opera</i>	26.09%	20.29%	29.23%	18.06%	14.29%
	<i>Presenting & Multidisciplinary Works</i>	16.03%	13.56%	17.22%	23.67%	19.64%
	<i>Theater & Musical Theater</i>	47.76%	46.21%	43.70%	31.16%	28.33%
	<i>Visual Arts</i>	41.49%	31.20%	32.26%	25.69%	23.73%
1.c	Obligated funds for direct grants awarded by the Arts Endowment with the intent of supporting Goal 1.	\$12,619,773	\$11,909,638	\$12,569,297	\$11,509,967	\$9,444,500

Source: eGMS

* There were no awards in this category for these grant years that supported Goal 1

The table above shows, over the span of five years, the percentage of direct grants awarded by various artistic discipline by the Arts Endowment with the intent of supporting art that meets the highest standards of excellence. Of the 15 artistic disciplines listed, the discipline of Artist Communities funds the highest percentage of awards with the intent of supporting Goal 1, ranging from 85% in FY 2015 to 100% in FY 2017. Literature also has a high rate of funding such grants at an average of 39% over this five-year period. By contrast, the Museum discipline funded the least percentage of such awards, ranging from 0% to 13%. Anomalies in this table, such as the sharp reduction of Folk & Traditional Arts grant awards assigned to the Creation goal, suggest the possibility of errors in the assignment of strategic objectives to grant awards; these anomalies will be further investigated.

Overall, the Arts Endowment has funded a total of over \$58 million in direct grants over the span of five years with the intent to support art that meets the highest standards of excellence.

Strategic Objective 1.1

Honor and Support Artistic Activities and Traditions across the Nation.

The Arts Endowment has continually lauded and preserved significant cultural contributions and traditions as part of the country's artistic legacy. For example, in 1982 the agency recognized the need to preserve the distinctly American art form of jazz as well as folk and traditional art forms in order that they may be practiced and enjoyed by new generations of Americans. This recognition spurred creation of two lifetime awards honoring artists in these fields: Jazz Masters Fellowships and National Heritage Fellowships.

The comprehensive scope and variety of artistic offerings supported by the Arts Endowment presents myriad opportunities to engage Americans with new and old artistic traditions. By funding these opportunities, but also through national leadership initiatives and strategic partnerships, the agency promotes civic dialogue around vital and constantly reinvigorated artistic practices, shaped by values and standards of excellence that are passed from generation to generation.

Success for this objective will mean that artistic activities and traditions are preserved for the enjoyment and enlightenment of future generations. The Arts Endowment will support excellent projects covering a wide range of artistic and cultural traditions across the country, including those in rural and historically underserved areas. Additionally, master artists will be honored for their exceptional achievements and for their tangible contributions to the nation's artistic heritage.

Performance Goal 1.1.1

FY 2018 Performance: Each year, the Arts Endowment supports archival, documentation, and preservation projects and mentorship and apprenticeships that sustain artistic traditions by supporting activities such as apprenticeships, conservation, repairs and restorations, or identification and documentation. Below is the percentage of direct grants awarded by the Arts Endowment by fiscal year with the intent of sustaining artistic traditions through these activities. These grants were identified through indicators selected by grant recipients to reflect the nature of proposed activities and are not limited to grants awarded with the intent to support art that meets the highest standards of excellence (Strategic Goal 1).

Strategic Objective 1.1. Honor and Support Artistic Activities and Traditions across the Nation						
Performance Goal 1.1.1. Each Year the NEA supports archival, documentation, and preservation projects and mentorship and apprenticeships that sustain artistic traditions.						
Indicator Number	Measure	2014	2015	2016	2017	2018
1.1.1.1	The % of direct grants awarded by the NEA with the intent of sustaining artistic traditions.	2%	2%	2%	1%	2%

Source: eGMS

Projected FY 2019 and FY 2020 Performance: Based on historical trend data, it is projected that two percent of Arts Endowment direct grants will be awarded with the intent of sustaining artistic traditions through apprenticeships, conservation, repairs and restoration, or identification and documentation.

Other Indicators

These direct grants have supported sustaining artistic traditions in a variety of disciplines and engaged a number of individuals with the amount of funding provided.

Performance Goal 1.1.1. Each Year the Arts Endowment supports archival, documentation, and preservation projects and mentorship and apprenticeships that sustain artistic traditions.						
Indicator Number	Measure	2014	2015	2016	2017	2018
1.1.1.2	The % of Arts Endowment direct grants by artistic discipline with the intent of sustaining artistic traditions.					
	<i>Arts Education</i>	0.62%	0.58%	2.06%	0.52%	2.27%
	<i>Challenge America Fast-Track</i>	1.40%	N/A*	N/A*	N/A*	N/A*
	<i>Dance</i>	3.03%	1.26%	2.50%	1.20%	2.45%
	<i>Design</i>	2.61%	0.83%	4.92%	3.73%	2.70%
	<i>Folk & Traditional Arts</i>	9.38%	11.11%	9.52%	11.30%	11.40%
	<i>Local Arts Agencies</i>	2.22%	1.82%	1.89%	0.00%	0.00%
	<i>Media Arts</i>	1.47%	6.67%	2.82%	2.31%	2.82%
	<i>Museum</i>	5.71%	4.20%	3.28%	3.15%	3.88%
	<i>Music</i>	0.39%	0.45%	0.79%	0.00%	0.00%
	<i>Presenting & Multidisciplinary Works</i>	0.64%	0.56%	0.48%	0.48%	1.19%
	<i>Research</i>	0.00%	0.00%	6.25%	0.00%	0.00%
	<i>Theater & Musical Theater</i>	0.75%	0.00%	0.37%	0.00%	0.43%
	<i>Visual Arts</i>	1.06%	0.80%	0.65%	1.39%	2.54%
1.1.1.3	Obligated funds for direct grants awarded by the Arts Endowment with the intent of sustaining artistic traditions.	\$1,113,316	\$1,439,137	\$1,322,689	\$1,050,392	\$1,063,000
1.1.1.4	The number of individuals who participated in Arts Endowment-supported activities that sustained artistic traditions.	368,917	215,794	457,120	24,480	N/A

Source: eGMS, FDR

* There were no awards in this category for these grant years that supported sustaining artistic traditions.

Of the 13 disciplines listed, Folk & Traditional Arts funded the highest percentages (over 11% in 2017 and 2018) of direct grants with the intent of sustaining artistic traditions over the span of five years. Media Arts and Museum funded the next highest percentages with an average of 3%

and 4% respectively. By contrast, Theater & Musical Theater funded the least percentages of such grants, ranging from 0% to 0.8%.

The Arts Endowment has funded almost \$6 million in direct grants with the intent of sustaining artistic traditions over the span of these five years.

From FY 2014 to FY2016,² an average of 347,277 individuals per year participated in Arts Endowment-supported activities that sustained artistic traditions.

Strategic Objective 1.2

Expand the portfolio of American Art.

American art affirms the creative genius of the nation's spirit, assesses the full range of individual and societal experiences composing the nation's identity and that of its peoples, meditates on its struggles and conflicts, and envisions new prospects for the future. The Arts Endowment is committed to enriching the nation's artistic output. It does so by funding projects that commission original artistic pieces, and by providing direct support to creative writers of distinction.

Success for this objective would mean that an incremental but substantial number of new original artworks would flourish within the United States, representing all artistic disciplines.

Performance Goal 1.2.1

FY 2018 Performance: Annually, the Arts Endowment supports projects with the intent of creating or commissioning original works of art. Original works of art do not include student works, adaptations, re-creations, or restaging of existing works. In accordance with the Strategic Plan, successful performance would be illustrated by the creation of new artworks. The percentage of direct grants that the Arts Endowment has awarded to expand the portfolio of American art is below. These grants were identified through indicators selected by grant recipients to reflect the nature of proposed activities and are not limited to grants awarded with the intent to support art that meets the highest standards of excellence (Strategic Goal 1).

Strategic Objective 1.2. Expand the Portfolio of American Art.						
Performance Goal 1.2.1. Annually, the Arts Endowment supports projects with the intent of creating or commissioning original works of art. Original works of art do not include student works, adaptations, re-creations, or restaging of existing works.						
Indicator Number	Measure	2014	2015	2016	2017	2018
1.2.1.1	The percentage of direct grants awarded by the Arts Endowment with the intent of creating or commissioning original works of art.	13.59%	13.61%	14.59%	12.64%	12.12%

Source: eGMS

² FY 2017 is excluded from this average since the majority of grantee reports associated with this strategic objective have not yet been received.

The percentage of direct grants awarded by the Arts Endowment with the intent of creating or commissioning original works of art ranged from 12% to almost 15% from FY 2014- FY 2018. A grantee's intent to create or commission an original work of art was identified through their selection of the descriptor of "Artwork Creation" to describe their project activities on their grant application.

Projected FY 2019 and FY 2020 Performance: Based on historical trend data, it is projected that at least 12 percent of Arts Endowment direct grants will be awarded with the intent of creating or commissioning works of art in FY 2019 and FY 2020.

Other Indicators

These direct grants have supported the creation of a number of original artworks in a variety of disciplines with the funds provided, as seen in the table that follows.

Performance Goal 1.2.1. Annually, the Arts Endowment supports projects with the intent of creating or commissioning original works of art. Original works of art do not include student works, adaptations, re-creations, or restaging of existing works.						
Indicator Number	Measure	2014	2015	2016	2017	2018
1.2.1.2	The % of Arts Endowment direct grants awarded by artistic discipline with the intent of creating or commissioning original works of art.					
	<i>Artist Communities</i>	33.33%	27.27%	41.86%	25.64%	17.50%
	<i>Arts Education</i>	1.86%	1.16%	1.03%	1.04%	1.14%
	<i>Arts Engagement in American Communities</i>	1.96%	1.08%	5.62%	4.82%	0.00%
	<i>Challenge America</i>	4.90%	5.00%	4.76%	9.09%	0.00%
	<i>Creativity Connects</i>	N/A*	N/A*	N/A*	18.92%	17.14%
	<i>Dance</i>	29.09%	32.70%	28.75%	28.31%	23.31%
	<i>Design</i>	28.70%	36.36%	36.07%	26.12%	28.83%
	<i>Folk & Traditional Arts</i>	5.47%	3.70%	2.72%	4.35%	3.51%
	<i>Literature</i>	1.91%	1.23%	1.81%	2.30%	3.01%
	<i>Local Arts Agencies</i>	22.22%	16.36%	15.09%	25.00%	24.44%
	<i>Media Arts</i>	18.38%	19.26%	16.20%	13.87%	18.08%
	<i>Museum</i>	7.62%	5.04%	8.20%	3.94%	2.91%
	<i>Music</i>	4.67%	6.28%	10.67%	4.85%	6.52%
	<i>Opera</i>	17.39%	7.25%	20.00%	12.50%	7.94%
	<i>Presenting & Multidisciplinary Works</i>	14.74%	14.12%	20.57%	14.98%	12.50%
	<i>Research</i>	0.00%	0.00%	6.25%	0.00%	0.00%
	<i>Theater & Musical Theater</i>	27.61%	25.63%	23.33%	21.38%	21.46%
	<i>Visual Arts</i>	26.60%	28.80%	23.23%	24.31%	15.25%
1.2.1.3	Obligated funds for direct grants awarded by the Arts Endowment with the intent of creating or commissioning original works of art.	\$9,049,971	\$10,030,372	\$9,851,510	\$9,424,408	\$7,791,500
1.2.1.4	The number of professional original works of art created as a result of Arts Endowment direct grant awards.	5,985	2,707	1,704	1,309	N/A

Source: eGMS, FDR

* There were no awards in this category for the years that had the intent of creating or commissioning original works of art.

Of the 19 disciplines listed, Design awarded the highest percentages of direct grants with the intent of creating or commissioning original works of art ranging from 26% to 36% across five years. Artist Communities and Dance came close second with an average of 29% of such grants from FY 2014 to FY 2018. By contrast, Research funded mostly no such grants over the years, with the exception of 6.25% in FY 2016. For indicator 1.2.1.4, the number of professional original works of art is unusually high in FY 2014 due to two grants reporting very high numbers of artworks created.

Overall, the Arts Endowment obligated over \$46 million in direct grants with the intent of creating or commissioning original works of art over the FY 2014-FY 2018 period.

An average of 2,926 professional original works of art were created per year as a result of these direct grants in FY 2014-2017.

Strategic Objective 1.3

Strengthen the cultural infrastructure of the nation.

The Arts Endowment’s founding legislation states: “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.” These “material conditions” include the financial and human resources needed for designing, planning, and executing projects showcasing artistic excellence. Although it is unreasonable to suppose that any single federal agency can fully support this vast cultural enterprise, the Arts Endowment is positioned to shape key components of it—through direct grant-making and State/Regional Partnerships, but also through research, publications, and convenings.

Success for this objective would mean an incremental but substantial number of services provided to the field through professional development or other opportunities supported by the Arts Endowment.

Performance Goal 1.3.1

FY 2018 Performance: Each year, the Arts Endowment supports professional development opportunities and other services with the intent of strengthening the U.S. cultural infrastructure. Direct grants are awarded for activities ranging from professional development and training to research and technical assistance. The percentage of direct grants awarded by the Arts Endowment in support of strengthening the nation’s cultural infrastructure are shown below. These grants were identified through indicators selected by grant recipients to reflect the nature of proposed activities and are not limited to grants awarded with the intent to support art that meets the highest standards of excellence (Strategic Goal 1).

Strategic Objective 1.3. Strengthen the cultural infrastructure of the nation.						
Performance Goal 1.3.1 Each year the Arts Endowment supports professional development opportunities and other services with the intent of strengthening the U.S. cultural infrastructure.						
Indicator Number	Measure	2014	2015	2016	2017	2018
1.3.1.1	1.3.1.1. The % of direct grants awarded by the Arts Endowment with the intent of strengthening the U.S. cultural infrastructure.	7.54%	7.04%	6.34%	7.54%	6.36%

Source: eGMS

Across a five-year span, an average of 7% of direct grants awarded by the Arts Endowment support professional development opportunities and other services with the intent of strengthening the U.S. cultural infrastructure.

Projected FY 2019 and FY 2020 Performance: Based on historical trend data, it is projected that at least six percent of Arts Endowment direct grants will be awarded in FY 2019 and FY 2020 with the intent of strengthening the U.S. cultural infrastructure.

Other Indicators

These direct grants engage a number of individuals in activities that strengthen the cultural infrastructure across a variety of disciplines with the funds awarded, as shown below.

Performance Goal 1.3.1 Each year the Arts Endowment supports professional development opportunities and other services with the intent of strengthening the U.S. cultural infrastructure.						
Indicator Number	Measure	2014	2015	2016	2017	2018
1.3.1.2	1.3.1.2. The % of Arts Endowment direct grants awarded by artistic discipline with the intent of strengthening the U.S. cultural infrastructure.					
	<i>Artist Communities</i>	3.03%	3.03%	2.33%	2.56%	2.50%
	<i>Arts Education</i>	10.56%	15.03%	11.34%	13.54%	13.64%
	<i>Arts Engagement in American Communities</i>	1.96%	1.08%	0.00%	3.61%	0.00%
	<i>Challenge America</i>	1.40%	0.63%	0.79%	0.76%	0.00%
	<i>Creativity Connects</i>	N/A*	N/A*	N/A*	16.22%	5.71%
	<i>Dance</i>	4.24%	3.77%	1.88%	5.42%	4.29%
	<i>Design</i>	19.13%	18.18%	10.66%	20.15%	16.22%
	<i>Folk & Traditional Arts</i>	13.28%	6.67%	6.12%	4.35%	2.63%
	<i>Literature</i>	3.18%	2.45%	2.41%	3.45%	4.22%
	<i>Local Arts Agencies</i>	17.78%	23.64%	18.87%	9.62%	17.78%
	<i>Media Arts</i>	8.82%	4.44%	6.34%	12.14%	10.73%
	<i>Museum</i>	1.90%	1.68%	0.82%	1.57%	0.97%
	<i>Music</i>	5.84%	6.28%	5.14%	4.48%	4.78%
	<i>Opera</i>	10.14%	11.59%	12.31%	9.72%	11.11%
	<i>Presenting & Multidisciplinary Works</i>	8.97%	7.34%	6.22%	8.70%	8.93%
	<i>Research</i>	78.95%	68.42%	62.50%	68.75%	80.00%
	<i>State & Regional</i>	1.59%	4.62%	10.14%	8.82%	1.59%
	<i>Theater & Musical Theater</i>	6.72%	5.78%	7.41%	4.35%	4.72%
	<i>Visual Arts</i>	3.19%	4.00%	5.81%	6.25%	2.54%
1.3.1.3	1.3.1.3. Obligated funds for direct grants awarded by the Arts Endowment with the intent of strengthening the U.S. cultural infrastructure.	\$5,491,847	\$5,517,219	\$5,174,153	\$7,238,133	\$5,632,225
1.3.1.4	1.3.1.4. The # of individuals who participated in Arts Endowment-supported activities that strengthened the U.S. cultural infrastructure.	5,327,073	3,171,840	1,542,936	286,317	N/A

Source: eGMS, FDR

* *There were no awards in this category for the years that had the intent strengthening the U.S. cultural infrastructure.

The percentages of Arts Endowment direct grants with the intent of strengthening the U.S. cultural infrastructure vary across artistic disciplines ranging from 0% to 80%. Of the 20 artistic disciplines listed, Research consistently awarded the highest percentages of such awards ranging from 63% to 80% from FY 2014 to FY 2018. Local Arts Agencies and Design funded the next highest percentages of such grants at an average of 18% and 17% respectively. By contrast, Challenge America funded the least amount of such grants with an average of 0.89%.

From FY 2014 to FY 2018, Arts Endowment obligated a total of over \$29 million in direct grants with the intent of strengthening the U.S. cultural infrastructure.

Arts Endowment grant recipients reported an average of over 2.5 million individuals per year participated in Arts Endowment-supported activities that strengthened the U.S. cultural infrastructure from FY 2014 to FY 2017. Note that the apparent drop in number of individuals in FY 2017 is due to the low percentage of final reports received to date and should not be interpreted as an actual decrease.

Performance Goal 1.3.2

FY 2018 Performance: Each year, the Arts Endowment holds convenings and produces reports on the needs and opportunities affecting the U.S. cultural infrastructure. The number of convenings and reports produced by fiscal year can be seen below.

Strategic Objective 1.3. Strengthen the cultural infrastructure of the nation.						
Performance Goal 1.3.2. Each year, the Arts Endowment holds convenings and/or produces reports on needs and opportunities affecting the U.S. cultural infrastructure.						
Indicator Number	Measure	2014	2015	2016	2017	2018
1.3.2.1	1.3.2.1. The # of reports and/or convenings produced annually by the Arts Endowment on needs and opportunities affecting the U.S. cultural infrastructure.	N/A	N/A	N/A	N/A	16

Source: Arts Endowment administrative documentation

In FY 2018, there were 16 reports and/or convenings produced by the Arts Endowment on needs and opportunities affecting the U.S. cultural infrastructure. Reports this year include U.S. Trends in Arts Attendance and Literary Reading: 2002-2017 and the 2018 Guide to the National Endowment for the Arts. Convenings included a series of summits associated with Creative Forces and an Arts Education Collective Impact grantee convening. This is a new indicator not previously tracked, therefore historical data prior to 2018 are not presented.

FY 2019 and FY 2020 Performance: Based on an assumption of continued funding at FY 2018 levels, it is projected that at least 16 reports and/or convenings will be produced in FY 2019 and FY 2020 on needs and opportunities affecting the U.S. cultural infrastructure.

STRATEGIC GOAL 2

Cultivate Public Engagement with, and Access to, Various Forms of Excellent Art across the Nation

Artworks and audiences come together to create an experience that is unique, memorable, and life-affirming. Americans connect with art by attending music, dance, and theater performances; by touring architectural sites and art exhibits; by reading works of literature; and by enjoying artworks through electronic and digital media. Americans also participate in the arts through a variety of learning opportunities. Arts and cultural assets and activities contribute to the flourishing of communities—whether urban or rural, or small, mid-sized, or large—across the nation. Creative arts therapies and arts-in-health programs contribute to the health and healing of individuals.

The arts spur job creation, productivity, and economic growth. Artists, arts workers, and arts industries improve the aesthetic appeal of a community—and they play key roles in increasing civic pride and well-being, and in drawing local investments. The arts allow spaces and opportunities for community members of different backgrounds to converge on a shared aesthetic experience, one that summons their collective creativity and allows them to re-imagine their surroundings.

This strategic goal recognizes the importance of supporting numerous and diverse opportunities for the American people to engage directly with excellent artworks and to acquire knowledge and skills in the arts throughout their lives. It also champions the integration of arts and cultural practices with community life and it elevates the healing role of the arts.

The following table shows the percentage of direct grants awarded by the Arts Endowment to cultivate public engagement with, and access to, various forms of excellent art across the nation.

Strategic Goal 2: Cultivate Public Engagement with, and Access to, Various Forms of Excellent Art across the Nation.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.a	The % of direct grants awarded by the Arts Endowment with the intent of supporting goal 2.	74.11%	76.59%	76.09%	78.41%	80.12%

Source: eGMS

An average of 77% of direct grants awarded by the Arts Endowment support cultivating public engagement with, and access to, various forms of excellent art across the nation.

These direct grants provided funding across a variety of artistic disciplines, as seen in the table that follows.

Strategic Goal 2: Cultivate Public Engagement with, and Access to, Various Forms of Excellent Art across the Nation.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.b	The % of Arts Endowment direct grants by artistic discipline with the intent of supporting goal 2.					
	<i>Artist Communities</i>	6.06%	15.15%	9.30%	0.00%	2.50%
	<i>Arts Education</i>	100.00%	100.00%	100.00%	100.00%	100.00%
	<i>Arts Engagement in American Communities</i>	100.00%	100.00%	100.00%	100.00%	100.00%
	<i>Challenge America</i>	99.30%	100.00%	100.00%	100.00%	88.24%
	<i>Creativity Connects</i>	N/A*	N/A*	N/A*	89.19%	74.29%
	<i>Dance</i>	61.82%	58.49%	61.25%	65.06%	75.46%
	<i>Design</i>	87.83%	91.74%	90.16%	94.03%	94.59%
	<i>Federal Partnerships</i>	100.00%	100.00%	100.00%	100.00%	0.00%
	<i>Folk & Traditional Arts</i>	89.84%	89.63%	89.12%	86.09%	99.12%
	<i>Literature</i>	54.14%	56.44%	65.06%	65.52%	65.06%
	<i>Local Arts Agencies</i>	80.00%	89.09%	86.79%	82.69%	80.00%
	<i>Media Arts</i>	73.53%	80.74%	78.17%	68.21%	67.80%
	<i>Museum</i>	86.67%	94.12%	95.08%	99.21%	100.00%
	<i>Music</i>	87.55%	88.79%	82.61%	92.54%	96.09%
	<i>Opera</i>	73.91%	79.71%	70.77%	81.94%	85.71%
	<i>Presenting & Multidisciplinary Works</i>	83.97%	86.44%	82.78%	76.33%	80.36%
	<i>Theater & Musical Theater</i>	52.24%	53.79%	56.30%	68.84%	71.67%
	<i>Visual Arts</i>	58.51%	68.80%	67.74%	74.31%	76.27%
2.c	Obligated funds for direct grants awarded by the Arts Endowment with the intent of supporting Goal 2.	\$49,234,521	\$49,316,882	\$48,264,992	\$53,281,933	\$49,086,521

Source: eGMS

*There were no awards in this category for these grant years that supported goal 2.

A high percentage of direct grants awarded across varying disciplines have supported cultivating public engagement with, and access to, various forms of excellent art across the nation across the five-year period. A few disciplines, such as Arts Education, Arts Engagement in American Communities, and Federal Partnership, fund 100% of such grants. Similarly, other disciplines have an average of 85% of funding such direct grants. By contrast, the Artist Communities discipline funds only about 6.6% of these grants.

From FY 2014 to FY 2018, Arts Endowment obligated over \$249 million in direct grants with the intent of supporting goal 2.

Strategic Objective 2.1

Provide opportunities for the American people to engage with the Arts.

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—including TV, radio, handheld or mobile devices, and the internet—whether sampling a video clip, curating a playlist, or downloading a blog entry about graphic art. Furthermore, American audiences and artists are constantly discovering the potential for immersive storytelling technologies such as virtual and augmented reality.

The Arts Endowment's grant-making programs are responsive to the changing landscape of arts participation. The agency rewards innovative strategies and models for engaging the public directly with arts experiences and for making them accessible to all.

Similarly, just as the Arts Endowment is charged with helping to preserve America's great artistic traditions in all their variety, it also has a responsibility to bring those works and artistic practices into diverse populations and thereby stimulate new discoveries for all people. This emphasis on art "delivery" systems is in keeping with a new generation of arts audiences who, faced with many competing options for spending discretionary time, nevertheless appear to prefer personal participation in the arts over passive spectatorship.

Success for this objective would mean incremental but substantial numbers of people from various demographic and geographic backgrounds engaging in Arts Endowment-funded projects across all artistic disciplines.

Performance Goal 2.1.1

FY 2018 Performance: Each year, the Arts Endowment supports opportunities for the American people to engage with the arts. Below is the percentage of direct grants awarded by the Arts Endowment that provided opportunities for the American people to engage with the arts.

Strategic Objective 2.1. Provide opportunities for the American People to engage with the Arts.						
Performance Goal 2.1.1 Each year the Arts Endowment supports opportunities for the American people to engage with the Arts.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.1.1.1	The % of direct grants awarded by the Arts Endowment with the intent of providing opportunities for the American people to engage with the arts.	54.02%	56.20%	55.08%	61.64%	63.56%

Source: eGMS

From FY 2014-FY 2018, more than half (average 58%) of the direct grants awarded by the Arts Endowment provided opportunities for the American people to engage with the arts.

Projected FY 2019 and FY 2020 Performance: Based on a rising trend across the last five years, it is projected that 65% of direct grants will be awarded in FY 2019 and FY 2020 with the intent of providing opportunities for the American people to engage with the arts.

Other Indicators

These direct grants funded a variety of artistic disciplines with the amount of funds that were given in direct support of providing opportunities for the American people to engage with the Arts.

Performance Goal 2.1.1 Each year the Arts Endowment supports opportunities for the American people to engage with the Arts.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.1.1.2	The % of Arts Endowment direct grants awarded by artistic discipline with the intent of providing opportunities for the American people to engage with the arts.					
	<i>Artist Communities</i>	3.03%	12.12%	9.30%	0.00%	2.50%
	<i>Arts Engagement in American Communities</i>	100.00%	77.42%	100.00%	100.00%	100.00%
	<i>Challenge America</i>	93.71%	96.25%	86.51%	100.00%	88.24%
	<i>Creativity Connects</i>	N/A*	N/A*	N/A*	62.16%	51.43%
	<i>Dance</i>	53.33%	50.31%	52.50%	54.22%	66.26%
	<i>Design</i>	13.91%	16.53%	15.57%	26.87%	25.23%
	<i>Folk & Traditional Arts</i>	68.75%	78.52%	72.11%	66.96%	87.72%
	<i>Literature</i>	47.77%	54.60%	64.46%	63.79%	65.06%
	<i>Local Arts Agencies</i>	57.78%	58.18%	71.70%	78.85%	80.00%
	<i>Media Arts</i>	65.44%	77.04%	69.72%	56.65%	58.76%
	<i>Museum</i>	75.24%	87.39%	86.89%	98.43%	93.20%
	<i>Music</i>	74.32%	73.54%	66.80%	85.82%	89.13%
	<i>Opera</i>	60.87%	66.67%	55.38%	65.28%	73.02%
	<i>Presenting & Multidisciplinary Works</i>	76.28%	75.14%	69.86%	72.95%	69.64%
	<i>Theater & Musical Theater</i>	43.66%	46.21%	48.52%	65.58%	67.81%
	<i>Visual Arts</i>	39.36%	50.40%	51.61%	72.92%	63.56%
2.1.1.3	Obligated funds for direct grants awarded by the Arts Endowment with the intent of providing opportunities for the American people to engage with the arts.	\$30,669,605	\$33,672,529	\$32,624,781	\$37,210,569	\$35,990,521

Source: eGMS

* There were no awards made in this category for these grant years that provided opportunities for the American people to engage with the arts.

Of the 18 artistic disciplines listed above, Arts Engagement in American Communities and Challenge America had the highest percentages of direct grants with the intent of providing opportunities for the American people to engage with the arts during the past five years. The remainder of the artistic disciplines averaged about 63% of such grants, with the exception of Artist Communities, which averaged about 5%.

From FY 2014 to FY 2018, Arts Endowment obligated a total of \$170,168,005 in direct grants with the intent of providing opportunities for the American people to engage with the arts.

Performance Goal 2.1.2

FY 2018 Performance: Direct grants awarded annually by the Arts Endowment produce in-person arts events that result in significant public engagement. Below is the percentage of direct grants awarded by fiscal year that produced in-person arts events with 500 or more people in attendance.

Strategic Objective 2.1. Provide opportunities for the American People to engage with the Arts.						
Performance Goal 2.1.2 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.1.2.1	The % of Arts Endowment direct grant awards that produced in-person arts events resulting in a cumulative attendance of 500 people or more.	77.35%	78.34%	76.28%	80.77%	N/A

Source: FDR

From FY 2014 to FY 2017, over three-quarters (average 78%) of Arts Endowment direct grant awards produced in-person arts events resulting in a cumulative attendance of 500 people or more.

Projected FY 2019 and FY 2020 Performance: Based on 2014-2016 trend data, it is projected that 78% of direct grant awards in FY 2019 and FY 2020 will produce in-person arts resulting in a cumulative attendance of 500 people or more.

Other Indicators

These events were produced across a variety of disciplines. Below you will also see the number of individuals engaged by in-person arts events supported by Arts Endowment direct grant awards, along with the disciplines funded.

Performance Goal 2.1.2 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.1.2.2	The % of Arts Endowment direct grants award by artistic discipline that produced in-person arts events resulting cumulative attendance of 500 people or more.					
	<i>Artist Communities</i>	0.00%	3.13%	0.00%	0.00%	N/A
	<i>Arts Education</i>	81.99%	70.76%	67.96%	63.11%	N/A
	<i>Arts Engagement in American Communities</i>	0.00%	17.58%	0.00%	0.00%	N/A
	<i>Challenge America</i>	1.43%	0.00%	0.00%	0.00%	N/A
	<i>Dance</i>	6.10%	5.81%	7.33%	47.37%	N/A
	<i>Design</i>	0.00%	0.00%	2.70%	0.00%	N/A
	<i>Folk & Traditional Arts</i>	14.66%	9.09%	11.90%	21.43%	N/A
	<i>Literature</i>	9.80%	1.89%	0.96%	0.00%	N/A
	<i>Local Arts Agencies</i>	2.33%	1.89%	0.00%	0.00%	N/A
	<i>Media Arts</i>	2.96%	1.55%	5.38%	8.33%	N/A
	<i>Museum</i>	7.69%	2.59%	6.31%	0.00%	N/A
	<i>Music</i>	9.60%	11.52%	10.64%	16.67%	N/A
	<i>Opera</i>	11.76%	13.43%	13.56%	4.28%	N/A
	<i>Presenting & Multidisciplinary Works</i>	4.52%	5.78%	3.85%	3.33%	N/A
	<i>Theater & Musical Theater</i>	4.17%	6.32%	5.65%	3.11%	N/A
	<i>Visual Arts</i>	10.87%	9.24%	8.09%	2.38%	N/A
2.1.2.3	The # of individuals engaged in-person through arts events supported by Arts Endowment direct grant awards.	2,514,933	2,642,089	3,097,530	1,843,020	N/A

Source: FDR

Of the 16 artistic disciplines listed, Arts Education had the highest average (71%) of direct grants that produced in-person arts events resulting in cumulative attendance of 500 people or more in the period of FY 2014 through FY 2017. Dance had the second highest average of such grants at almost 17%. The remainder of the artistic disciplines average about 5% of such grants per year.

Over these four years, an average of 2.5 million individuals per year engaged in-person through arts events supported by Arts Endowment direct grant awards with cumulative attendance of 500 people or more.

Along with these numbers reported in grant awardees' FDRs, the agency monitors through the nationally representative Survey of Public Participation in the Arts (SPPA) and the Annual Arts Basic Survey (AABS) the percentage of adults that attend a live performing arts or visual arts events (excluding movies). This indicator continues to demonstrate slight annual growth across time. The percentage, by fiscal year, is detailed below.

Performance Goal 2.1.2 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.1.2.4	The % of adults that attended a live performing arts or visual arts event, excluding movies, during the Arts Endowment's most recent general population survey period (as measured by the SPPA & AABS).	44.1%	44.8%	45.5%	46.2%	N/A

Source: SPPA/AABS

Performance Goal 2.1.3

FY 2018 Performance: Each year, grant projects supported by the Arts Endowment facilitate virtual arts experiences resulting in significant public engagement. The percentage of Arts Endowment direct grant awards that result in virtual arts experiences that engage at least 5,000 people are shown by fiscal year below.

Strategic Objective 2.1. Provide opportunities for the American People to engage with the Arts.						
Performance Goal 2.1.3 Each year, grant projects supported by the Arts Endowment facilitate virtual arts experiences resulting in significant public engagement.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.1.3.1	The % of Arts Endowment direct grant awards that supported virtual arts experiences that engaged at least 5,000 people.	*No data collected on virtual arts experiences in 2014.	9.66%	9.01%	7.93%	N/A

Source: FDR

From FY 2015 to FY 2017, an average of almost 9% of Arts Endowment direct grants resulted in virtual arts experiences that engage at least 5,000 people or more. Data collection on virtual arts experience was introduced in the FY 2015 reporting cycle; no data were collected on virtual arts experiences in 2014.

Projected FY 2019 and FY 2020 Performance: Given that the measurement of virtual arts experiences is still new to Arts Endowment grantees, it is projected that the 9% average will be maintained at least through FY 2020 with growth in this indicator expected in the future.

Other Indicators

In the table that follows, the percentage of Arts Endowment direct grant awards that result in virtual arts experiences that engage at least 5,000 people is presented by artistic discipline. The number of individuals engaged in virtual arts experiences supported by agency grants is also presented across time.

Performance Goal 2.1.3 Each year, grant projects supported by the Arts Endowment facilitate virtual arts experiences resulting in significant public engagement.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.1.3.2	The % of Arts Endowment direct grants awarded by artistic discipline that supported virtual arts experiences that engaged at least 5,000 people.	*No data collected on virtual arts experiences in 2014.				
	<i>Arts Education</i>		4.68%	5.52%	5.83%	N/A
	<i>Design</i>		8.33%	4.05%	10.71%	N/A
	<i>Folk & Traditional Arts</i>		12.40%	8.73%	6.00%	N/A
	<i>Literature</i>		31.13%	28.85%	32.39%	N/A
	<i>Local Arts Agencies</i>		5.66%	14.58%	12.50%	N/A
	<i>Media Arts</i>		32.56%	26.15%	14.77%	N/A
	<i>Music</i>		5.99%	8.09%	6.95%	N/A
	<i>Opera</i>		4.48%	1.69%	0.00%	N/A
	<i>Presenting & Multidisciplinary Works</i>		6.94%	4.95%	3.85%	N/A
	<i>Theater & Musical Theater</i>		4.46%	4.44%	2.07%	N/A
	<i>Visual Arts</i>		18.49%	12.50%	19.05%	N/A
2.1.3.3	The # of individuals engaged in virtual arts experiences supported by Arts Endowment grant awards.		91,414,955	110,795,210	147,268,739	N/A

Source: FDR

Of the 11 artistic disciplines listed, Literature had the highest percentage (averaging almost 31% per year) of direct grants that facilitated virtual arts experiences resulting in significant public engagement. Media Arts and Visual Arts also had high percentages of such grants, averaging respectively almost 25% and 17% per year. By contrast, only 2% of Opera grantees reported virtual arts engagement over this three-year period.

From FY 2015 to FY 2017, an average of over 116 million individuals per year engaged in virtual arts experiences supported by Arts Endowment grant awards.

Note: As of FY 2018, FDRs will contain only one field that counts virtual arts experience participants; prior to FY 2018, FDRs contained two fields, one for internet participation and one for mobile participation. The possibility of double-counting participants using the self-reported FDR fields resulted in a change to the FY 2018 FDR.

Strategic Objective 2.2

Provide opportunities for the American people to acquire knowledge and skills in the arts at all stages of life.

By helping to foster public appreciation and understanding of various art forms, genres, and artistic traditions, the Arts Endowment will build public capacity for lifelong participation in the arts. For audiences, the result will be a richer and more complex and meaningful arts experience. For artists and teachers, the Arts Endowment 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. The Every Student Succeeds Act (ESSA), enacted in 2015, recognizes the arts as core to a well-rounded education. ESSA discusses the provision of well-rounded educational experiences to all students, including female students, minority students, English learners, children with disabilities, and low-income students who often go underrepresented in critical and enriching subjects. These well-rounded experiences include increasing student access to the arts and improving student engagement and achievement in arts activities and programs.

The benefits of an arts education throughout life have been reported by numerous research studies and publications. For example, socioeconomically disadvantaged children and teenagers who participate in arts-intensive learning have shown greater academic, social, and civic engagement compared with peers who did not participate in such opportunities. Similarly, research and evaluation have demonstrated the potential benefits of arts education when integrated with STEM disciplines in formal learning environments.

Success for this objective means that incremental but substantial numbers of people of all ages and from various demographic and geographic backgrounds engage in arts learning through Arts Endowment-funded projects across a spectrum of artistic disciplines.

Performance Goal 2.2.1

FY 2018 Performance: Annually, the Arts Endowment provides opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life. The Arts Endowment awards a percentage of direct grants to applicants with the intent of providing these opportunities to the American people. The percentage, by fiscal year, is seen below.

Strategic Objective 2.2. Provide opportunities for the American people to acquire knowledge and skills in the arts at all stages of life.						
Performance Goal 2.2.1 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.2.1.1	The % of direct grants awarded by the Arts Endowment with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.	15.84%	15.12%	15.04%	13.32%	13.91%

Source: eGMS

From FY 2014 to FY 2018, the Arts Endowment awarded an average of almost 15% of direct grants per year to applicants with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.

Projected FY 2019 and FY 2020 Performance: Based on a declining rate of grant awards associated with this objective, it is projected that no more than 14% of direct grants will be awarded in FY 2019 and FY 2020 for the intent of providing opportunities to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.

Other Indicators

These opportunities are provided across a variety of artistic disciplines with the funds provided. More detail on the distribution of these activities across disciplines and total obligated funds by year are presented in the table that follows.

Performance Goal 2.2.1 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.2.1.2	The % of Arts Endowment direct grants awarded by artistic discipline with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.					
	<i>Artist Communities</i>	3.03%	3.03%	0.00%	0.00%	0.00%
	<i>Arts Education</i>	100.00%	100.00%	100.00%	100.00%	100.00%
	<i>Arts Engagement in American Communities</i>	0.00%	22.58%	0.00%	0.00%	0.00%
	<i>Dance</i>	8.48%	8.18%	8.13%	10.84%	9.20%
	<i>Design</i>	9.57%	4.96%	4.92%	4.48%	14.41%
	<i>Federal Partnerships</i>	100.00%	100.00%	100.00%	100.00%	0.00%
	<i>Folk & Traditional Arts</i>	21.09%	11.11%	14.97%	19.13%	11.40%
	<i>Literature</i>	6.37%	1.84%	0.60%	1.72%	0.00%
	<i>Local Arts Agencies</i>	6.67%	7.27%	1.89%	0.00%	0.00%
	<i>Media Arts</i>	7.35%	2.22%	7.04%	11.56%	9.04%
	<i>Museum</i>	11.43%	5.88%	6.56%	0.79%	6.80%
	<i>Music</i>	12.45%	13.00%	13.44%	6.72%	6.96%
	<i>Opera</i>	13.04%	13.04%	15.38%	16.67%	12.70%
	<i>Presenting & Multidisciplinary Works</i>	7.05%	9.04%	6.70%	3.38%	10.71%
	<i>Theater & Musical Theater</i>	7.84%	7.58%	7.41%	3.26%	3.86%
	<i>Visual Arts</i>	17.02%	13.60%	11.61%	1.39%	12.71%
2.2.1.3	Obligated funds for direct grants awarded by the Arts Endowment with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.	\$12,855,206	\$9,595,288	\$9,718,366	\$9,336,038	\$8,966,000

Source: eGMS, FDR

Of the 17 artistic disciplines listed, Arts Education had a 100% average over five years of funding grants with the intent of providing opportunities for the American people to acquire knowledge and skills. Federal Partnerships also had 100% average from FY 2014 to FY2017. By contrast, Artist Communities and Literature funded the least of such grants, with an average of less than 2% per year.

From FY 2014 to FY 2018, the Arts Endowment funded a total of over \$50 million in direct grants with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.

These opportunities exists in both urban and rural areas. The percentage of opportunities provided in the nation's rural and high poverty tracts can be seen in the following table.

Performance Goal 2.2.1 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.2.1.4	The % of the nation's rural and high-poverty tracts that hosted activities supported by the Arts Endowment that enabled the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.	8.30%	7.44%	9.91%	6.81%	N/A

Source: FDR, GEO

Finally, the number of adults and children who participate in these opportunities to acquire knowledge and skills across the spectrum of artistic disciplines is seen below.

Performance Goal 2.2.1 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.2.1.5	The # by age category of individual who participated in Arts Endowment-supported activities that provided opportunities to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.					
	<i>Age Category: Adult</i>	1,703,866	1,565,521	1,699,833	1,222,476	N/A
	<i>Age Category: Child/Youth</i>	811,067	1,076,568	1,397,697	620,544	N/A

Source: FDR

From FY 2014 to FY 2017, over 6 million adults and almost 4 million children/youth participated in Arts Endowment-supported activities that provided opportunities to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.

Beyond participation in learning activities supported by the Arts Endowment, the agency also monitors the percentage of U.S. adults participating in at least one arts learning activity through the nationally representative Survey of Public Participation in the Arts (SPPA) and the Annual Arts Basic Survey (AABS).

Performance Goal 2.2.1 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.2.1.6	The % of adults participating in at least one arts learning activity (e.g., class, lesson) during the Arts Endowment's most recent general population survey period (SPPA/AABS).	N/A	8.5%	N/A	8.3%	N/A

Source: SPPA/AABS

The percentage of adults participating in at least one arts learning activity during the Arts Endowment's most recent general population survey period was 8.5% in FY 2015 and 8.3 % in FY 2017. Note that data for this indicator are collected every two years.

Performance Goal 2.2.2

FY 2018 Performance: Annually, arts education activities supported by Arts Endowment direct grants enable K-12 students to acquire knowledge and skills in the arts across a spectrum of geographic locations. The percentage of direct grants that list learning as a primary outcome and report K-12 students' acquisition of knowledge and/or skills in the arts, and well as the number of K-12 students who acquired knowledge and/or skills in the arts as a results of participation in these activities, is seen below. Note that grants counted under this performance goal are awarded by the agency's Arts Education office.

Strategic Objective 2.2. Provide opportunities for the American people to acquire knowledge and skills in the arts at all stages of life.						
Performance Goal 2.2.2. Annually, arts education activities supported by Arts Endowment direct grants enable K-12 students to acquire knowledge and skills in the arts across a spectrum of geographic locations.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.2.2.1	The % of Arts Endowment direct grants with Learning as a primary outcome that report K-12 students' acquisition of knowledge and/or skills in the arts.	N/A	75.5%	87.36%	85.29%	N/A

Source: FDR

From FY 2015 to FY 2017, the percentage of Arts Endowment direct grants with Learning as a primary outcome that report K-12 students' acquisition of knowledge and/or skills in the arts ranged from 87% in FY2016 to 76% in FY 2015.

Projected FY 2019 and FY 2020 Performance: Performance for this indicator is projected to be maintained at its present level in FY 2019 and FY 2020.

Other Indicators

Performance Goal 2.2.2. Annually, arts education activities supported by Arts Endowment direct grants enable K-12 students to acquire knowledge and skills in the arts across a spectrum of geographic locations.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.2.2.2	The # of K-12 students who have acquired knowledge and/or skills in the arts as a result of participation in activities supported by the Arts Endowment.	N/A	114,731	168,902	87,916	N/A

Source: FDR

From FY 2015 to FY 2017, a total of 371,549 K-12 students acquired knowledge and/or skills in the arts as a result of participation in activities supported by the Arts Endowment. The low number in FY 2017 is reflective of the low number of FDR data available compared to other years.

Strategic Objective 2.3

Provide opportunities for the arts to be integrated into the fabric of community life.

Artists, arts workers, and arts industries play a critical role in helping communities flourish as lively, beautiful, and resilient places. Through the arts, communities can imagine new possibilities—a new future or a new approach to problem-solving. The arts also provide a means for bringing together communities, people, places, and economic opportunity via physical spaces or new relationships.

In service of this objective, the Arts Endowment supports grants to organizations across a diverse spectrum of artistic disciplines and geographic areas. For instance, the Arts Endowment has supported festivals of traditional American music and dance that amplify a region's cultural heritage. It has also supported arts activities that engage local residents in art-making in public spaces. Other Arts Endowment funded projects serving this objective have expanded local creative industries.

The most prominent Arts Endowment activity that provides opportunities for the arts to be integrated with community life is creative placemaking. The benefits of creative placemaking are visible in both rural and urban communities when artists, arts organizations, and community development practitioners deliberately integrate arts and culture into community revitalization work—placing the arts at the table with land use, transportation, economic development, education, housing, infrastructure, and public safety strategies. Our Town grants, awarded by the National Endowment for the Arts, help to advance and sustain the increased utilization of art, culture, and design activities in community development through diverse, cross-sector partners.

During the term of this strategic plan, the Arts Endowment will assess final reports submitted for all grant projects, including those that had the primary purpose of integrating the arts into the fabric of community life. The Arts Endowment aims to award a majority of such grants to projects that support cross-sector opportunities for the arts to be integrated with local economic and community development through arts engagement, cultural planning, design, and artist and creative industry support.

Indicators of progress toward this goal include increases in the number of awards made to projects with community focused goals, partners from non-arts sectors, and that incorporate arts engagement, cultural planning, design, and artist and/or creative industry support activities in the project design.

Performance Goal 2.3.1

FY 2018 Performance: Each year, the Arts Endowment supports across a broad geographic spectrum opportunities for the arts to be integrated into the fabric of community life. The percentage of direct grants that are awarded with the intent of providing opportunities for the arts to be integrated into the fabric of community life is seen below. The number of grants with a direct objective of livability has been compared to the total number of direct grants given.

Strategic Objective 2.3. Provide opportunities for the arts to be integrated into the fabric of community life.						
Performance Goal 2.3.1. Each year, the Arts Endowment supports across a broad geographic spectrum opportunities for the arts to be integrated into the fabric of community life.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.3.1.1	The % of direct grants awarded by the Arts Endowment with the intent of providing opportunities for the arts to be integrated into the fabric of community life.	4.26%	5.27%	5.97%	3.45%	2.66%

Source: eGMS

From FY 2014 to FY 2018, an average of 4% per year of direct grants awarded by the Arts Endowment with the intent of providing opportunities for the arts to be integrated into the fabric of community life.

Projected FY 2019 and FY 2020 Performance: Based on recent patterns of grant-making, it is projected that 3% of direct grants will be awarded in FY 2019 and FY 2020 for the intent of providing opportunities for the arts to be integrated into the fabric of community life.

Other Indicators

These direct awards were awarded primarily within the Design discipline across the past five-year period as demonstrated by the table that follows.

Performance Goal 2.3.1. Each year, the Arts Endowment supports across a broad geographic spectrum opportunities for the arts to be integrated into the fabric of community life.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.3.1.2	The % of Arts Endowment direct grants awarded by artistic discipline with the intent of providing opportunities for the arts to be integrated into the fabric of community life.					
	<i>Challenge America</i>	4.20%	3.75%	13.49%	0.00%	0.00%
	<i>Dance</i>	0.00%	0.00%	0.63%	0.00%	0.00%
	<i>Design</i>	64.35%	70.25%	69.67%	62.69%	54.95%
	<i>Folk & Traditional Arts</i>	0.00%	0.00%	2.04%	0.00%	0.00%
	<i>Local Arts Agencies</i>	15.56%	23.64%	13.21%	3.85%	0.00%
	<i>Media Arts</i>	0.74%	1.48%	1.41%	0.00%	0.00%
	<i>Museum</i>	0.00%	0.84%	1.64%	0.00%	0.00%
	<i>Music</i>	0.78%	2.24%	2.37%	0.00%	0.00%
	<i>Presenting & Multidisciplinary Works</i>	0.64%	2.26%	6.22%	0.00%	0.00%
	<i>Theater & Musical Theater</i>	0.75%	0.00%	0.37%	0.00%	0.00%
	<i>Visual Arts</i>	2.13%	4.80%	4.52%	0.00%	0.00%
2.3.1.3.	Obligated funds for direct grants awarded by the Arts Endowment with the intent of providing opportunities for the arts to be integrated into the fabric of community life.	\$5,709,710	\$6,049,065	\$5,921,846	\$6,735,326	\$4,130,000

Source: eGMS

The number of individuals these projects engaged varies by fiscal year. Note that counts of individuals are low for FY 2016 and FY 2017 due to the small number of grantee reports received to date.

Performance Goal 2.3.1. Each year, the Arts Endowment supports across a broad geographic spectrum opportunities for the arts to be integrated into the fabric of community life.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.3.1.4	The # of individuals who participated in Arts Endowment-supported activities that integrated the arts into the fabric of community life.	3,505,908	9,498,957	787,472	9,011	N/A

Source: FDR

Performance Goal 2.3.2

FY 2018 Performance: As reported in the Strategic Plan, an evaluation study to validate the Our Town theory of change, logic model, and measurement model took place during FY 2018. This study found that outcomes associated with Our Town projects could be categorized into four types: economic, social, physical, or systems change. This indicator reports on the percentage of projects that provide evidence of economic, social, or physical changes in communities and/or a sustained change in how the arts are integrated with local economic and community development.

Strategic Objective 2.3. Provide opportunities for the arts to be integrated into the fabric of community life.						
Performance Goal 2.3.2. Each year, Arts Endowment grant awards support projects that result in economic, social, or physical changes in communities and/or results in a sustained change in how the arts are integrated with local economic and community development.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.3.2.1	The % of Arts Endowment direct grants with Strengthening Communities as a primary outcome that provide evidence of economic, social, or physical changes in communities and/or a sustained change in how the arts are integrated with local economic and community development.	N/A	N/A	26%	60%	N/A

Source: Our Town FDR

Final descriptive reports for Our Town grants awarded in FY 2016 were assessed for evidence of economic, social, or physical changes in communities and/or a sustained change in how the arts are integrated with local economic and community development, establishing a baseline for assessment under this performance plan. Ninety percent of FY 2016 grantees reported community-level change, but only 26% presented evidence supporting their claim based on systematic data collection, such as data collected from surveys where the same questions were asked of each person and quantitative data sources such as ticket sales or business revenues. This percent of grantees presenting evidence of community-level change increased in FY 2017 to 60%; this finding, however, should not be considered representative of the FY 2017 grantees since at the time of reporting only five grantees had submitted a final report.

Projected FY 2019 and FY 2020 Performance: Based on adjustments to agency guidelines for Our Town grants, which now establish as program outcomes economic, social, or physical changes in communities and/or results in a sustained change in how the arts are integrated with local economic and community development, and agency investments in knowledge-building grants that build and disseminate knowledge about how to leverage arts, culture, and design as mechanisms for strengthening communities, FY 2019 and FY 2020 performance is expected to increase to 41% based on an estimated increase of 5% per year from the FY 2016 baseline.

Strategic Objective 2.4

Support access to creative arts therapies and evidence-based programs in arts and health.

Creative arts therapies refer collectively to music therapy, visual art therapy, dance/movement therapy, drama therapy, and several other arts-based forms of therapy. Arts-in-medicine and arts-in-healing programs contribute further to the arts' delivery in clinical settings. Application of the arts to promote health and well-being has also arisen in non-clinical contexts, including arts programs in correctional institutions, in after-school programs for at-risk youth, and in community programs for older adults or military veterans.

The Arts Endowment supports projects that deliver creative arts therapies in clinical and non-clinical settings alike. Similarly, the agency supports arts programming that is integrated in healthcare settings or in health interventions. For example, Arts Endowment grants have supported poetry and storytelling in community settings for older adults with dementia, as well as artist residencies in healthcare settings.

In addition, the Arts Endowment chairs the Interagency Task Force on the Arts and Human Development, which encourages more and better research across federal government on how the arts can help people reach their full potential at all stages of life. This foundational work has contributed in part to recent initiatives such as Sound Health, an ongoing collaboration between the Kennedy Center and the National Institutes of Health, in association with the National Endowment for the Arts, which seeks to explore the intersections of music, the brain, and wellness.

An Arts Endowment leadership initiative that supports access to creative arts therapies and evidence-based programs in the arts and health is Creative Forces: NEA Military Healing Arts Network. More than 500,000 U.S. service members and veterans are living with Traumatic Brain Injury (TBI) or Post Traumatic Stress Disorder (PTSD), including 10-20 percent of all service members deployed in Iraq and Afghanistan. TBI and PTSD are known to contribute to depression and to the estimated 20 suicides committed by veterans each day. Creative Forces was established to serve the unique and special needs of military patients and veterans who have been diagnosed with TBI and psychological health conditions, and to serve the needs of their families and caregivers.

Performance Goal 2.4.1

FY 2018 Performance: As a result of the Strategic Plan, direct grants awarded from FY 2019 and on will be monitored for Arts & Health outcomes. This outcome supports access to creative arts therapies and evidence-based program in the arts and health. This is a new outcome for FY 2019; no data exists for this performance goal until FY 2019, when this outcome type will be systemically identified at the grant application stage.

Strategic Objective 2.4. Support access to creative arts therapies and evidence-based programs in arts and health.						
Performance Goal 2.4.1 Annually, the Arts Endowment supports access to creative arts therapies and evidence-based programs in the arts and health.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.4.1.1	The % of direct grants awarded by the Arts Endowment with the intent of providing access to creative arts therapies and evidence-based programs in the arts and health	N/A	N/A	N/A	N/A	N/A

Source: eGMS

Projected FY 2019 and FY 2020 Performance: Baseline data will be collected in FY 2019, allowing a target to be established for FY 2020.

Other Indicators

Other indicators associated with grant-making supporting access to creative arts therapies and evidence-based programs in the arts and health will not be reported until FY 2019.

Performance Goal 2.4.2

FY 2018 Performance: The Creative Forces clinical creative arts therapies program serves new patients and facilitates multiple encounters per therapist each year. The clinical performance goal is to serve at least 200 new patients and facilitate at least 1,000 encounters per therapist per year across the program. An initial community goal is to establish community networks around clinical sites to extend support for current and former creative arts therapies patients and their families as they transition from treatment in a clinical setting to arts programming in their community.

Below is the number of service members served by the Creative Forces clinical creative arts therapists, and the number of therapeutic encounters facilitated by Creative Forces clinical creative arts therapists. The growth in service members and therapeutic encounters reflects the continuing expansion of this program.

Strategic Objective 2.4. Support access to creative arts therapies and evidence-based programs in arts and health.						
Performance Goal 2.4.2 The Creative Forces clinical creative arts therapies program serves new patients and facilitates multiple encounters per therapist each year.						
Indicator Number	Measure	2014	2015	2016	2017	2018
2.4.2.1	The count of service members served by Creative Forces clinical creative arts therapists	N/A	N/A	N/A	1,334	3,120
2.4.2.2	The count of therapeutic encounters facilitated by Creative Forces clinical creative arts therapists	N/A	N/A	N/A	6,368	18,151

Source: Creative Forces Administrative Records

Projected FY 2019 and FY 2020 Performance: Based on the agency's continued support of the Creative Forces initiative, it is projected that FY 2019 and FY 2020 performance will slightly exceed FY 2018 levels with an approximate 2.5% increase in both indicators.

STRATEGIC GOAL 3

Promote Public Knowledge and Understanding about the Contributions of the Arts

Apart from supporting arts activities throughout the country, the Arts Endowment fosters greater appreciation and understanding of the arts among Americans. Knowing about the arts, and especially about activities in one's community, offers people a chance to connect with each other through a shared arts experience, or to find a different way of perceiving and interpreting their surroundings. By promoting knowledge and understanding about arts activities and artists in U.S. communities, the Arts Endowment helps people better appreciate the arts' value and makes them more inclined to engage with the arts, thereby expanding creativity and innovation within the nation as a whole.

The Arts Endowment is also a leading national source for data and analyses about the U.S. arts sector. It provides credible, evidence-based information about the value and impact of the arts. By making these data and analyses publicly available, the agency plays a crucial role in assisting arts-related organizations and government policymakers in understanding the place of arts and culture in their programs and communities. This service can result in authoritative evidence of the arts' contributions to social, economic, and civic conditions.

To further promote the arts' importance, the Arts Endowment provides opportunities for U.S. artists and artworks to reach global audiences through international residencies and through participation in foreign arts events. Similarly, U.S. audiences, artists, and communities benefit from opportunities to appreciate and understand international artists and artworks. Such efforts, across national boundaries, can significantly extend the reach, understanding, and impact of the arts—broadening the American people's perspectives, encouraging empathy, and familiarizing the unfamiliar.

FY 2018 Performance: The percentage of grants with the primary purpose of promoting public knowledge and understanding about the contributions of the arts or partnerships can be found below.

Strategic Goal 3: Promote Public Knowledge and Understanding about the Contributions of the Arts						
Indicator Number	Measure	2014	2015	2016	2017	2018
3.a	The % of direct grants awarded by the Arts Endowment with the intent of supporting Goal 3.	2.83%	2.72%	2.61%	2.53%	2.75%

Source: eGMS

From FY 2014 to FY 2018, an average of almost 3% of direct grants per year were awarded by the Arts Endowment with the primary intent of promoting public knowledge and understand about the contributions of the arts.

These direct grants were provided across a variety of artistic disciplines.

Strategic Goal 3: Promote Public Knowledge and Understanding about the Contributions of the Arts						
Indicator Number	Measure	2014	2015	2016	2017	2018
3.b	The % of Arts Endowment direct grants by artistic discipline with the intent of supporting Goal 3.					
	<i>International</i>	0.00%	100.00%	0.00%	100.00%	0.00%
	<i>Research</i>	100.00%	100.00%	100.00%	100.00%	100.00%
	<i>State & Regional</i>	100.00%	96.92%	91.30%	92.65%	100.00%

Source: eGMS

The funds awarded for these grants with the primary intent of supporting Goal 3 vary across fiscal years, but the average from FY 2014 through FY 2018 is \$50,366,952. During this time period, more than \$251 million were obligated in direct grants by the Arts Endowment with the intent of promoting public knowledge and understand about the contributions of the arts. Although the percentage of these grants within the agency’s grant portfolio is small, the dollar value is large since this category includes state and regional partnership grants, which constitute 40% of the agency’s grant-making.

Strategic Goal 3: Promote Public Knowledge and Understanding about the Contributions of the Arts						
Indicator Number	Measure	2014	2015	2016	2017	2018
3.c	Obligated funds for direct grants awarded by the Arts Endowment with the intent of supporting Goal 3.	\$49,008,173	\$48,796,999	\$50,699,308	\$52,108,490	\$51,221,790

Source: eGMS

Strategic Objective 3.1

Inform and engage with the American people about arts activities and artists in communities across the country and their important to the vitality of the nation.

All Americans can benefit from knowing about the presence and contributions of artists, artistic practices, and arts organizations in their communities, and about opportunities to participate. Experiencing the arts can make people’s lives better, richer, and fuller, and can foster connections among individuals and communities. By sharing information about successful, meaningful arts events, the National Endowment for the Arts can create a positive impression of the arts. In addition, the American people will become more knowledgeable about the arts in general, and about local arts activities in particular, thus raising the likelihood of robust participation in the arts.

The Arts Endowment sees its position as the national arts agency as a vehicle for promoting the importance of the arts on a national scale. The agency has a national voice and is well placed to use the various tools it possesses—traditional and social media, website, publications, research—to display the arts’ perpetual contributions to the welfare and prosperity of America.

Performance Goal 3.1.1

The Office of Public Affairs (OPA) is responsible for disseminating and promoting Arts Endowment-related events, programs, and research, and for the promoting of the general important of the arts the contributions to the United States.

The overall outcome of this performance goal is a more positive understanding of how the arts affect people's lives and communities, and a more positive view of the work that the Arts Endowment does. A related outcome would be that people interact and engage with the arts more often in their communities. For these outcomes to be possible, the Arts Endowment must reach as many American people as possible through traditional media, social media, the website, and publications.

To determine OPA's reach to the American people, the office reviews the number of newspapers and magazines in which Arts Endowment- and arts-related articles appear. OPA can also review the number of followers on social media channels, and how often people engage with specific material featured on them. OPA looks at how many people visit the Arts Endowment website, in what states they are located, what pages they go to, and how much time they spend on them. OPA examines the number of publications ordered as well as how many times publication pages are accessed on the website. Together, these numbers give a general idea of the reach the Arts Endowment has into American communities to promote the knowledge and understanding of arts.

FY 2018 Performance: Data collected by OPA demonstrates the extent to which the Arts Endowment informs and engages with the American people about arts activities and artists in the communities across the country and their important to the vitality of the nation.

Strategic Objective 3.1 Inform and engage with the American people about arts activities and artists in communities across the country and their importance to the vitality of the nation.						
Performance Goal 3.1.1. Inform and engage with the American people about arts activities and artists in communities across the country and their importance to the vitality of the nation.						
Indicator Number	Measure	2014	2015	2016	2017	2018
3.1.1.1	The % of states and U.S. jurisdictions, including the District of Columbia, in which Arts Endowment-related articles appeared in news outlets and interact with the Arts Endowment through the website and social media	N/A	N/A	N/A	N/A	100%

Source: Office of Public Affairs social media and website data, News Clips

In FY 2018, Arts Endowment-related articles appeared in news outlets and interacted with the Arts Endowment through the website and social media in all of U.S. states and jurisdictions, including the District of Columbia. Historic data for this indicator are unavailable.

Projected FY 2019 and FY 2020 Performance: Based on the continuation of current public affairs strategies, it is projected that this indicator will remain at 100% of states and U.S. jurisdictions, including the District of Columbia.

Other Indicators

Performance Goal 3.1.1. Inform and engage with the American people about arts activities and artists in communities across the country and their importance to the vitality of the nation.						
Indicator Number	Measure	2014	2015	2016	2017	2018
3.1.1.2	The # of Arts Endowment-related articles appearing in news outlets throughout the country	N/A	N/A	N/A	N/A	5,145
3.1.1.3	The # of visitors to the Arts Endowment website from locations within the U.S.	N/A	N/A	N/A	N/A	1,217,035
3.1.1.4	The # of followers on the various Arts Endowment social media channels	N/A	N/A	N/A	N/A	247,818

Source: Office of Public Affairs social media and website data, News Clips

Strategic Objective 3.2

Expand and promote evidence of the value and impact of the arts for the benefit of the American people.

Research and evaluation are essential to the Arts Endowment's ability to monitor and improve its overall performance, but this capacity also benefits the public more directly. Arts workers and arts industries depend on timely information and analyses to track patterns of employment, fiscal health, and public demand for their goods and services. Outside the arts sector, individuals and communities require statistically reliable data on the relationship of arts and culture to other aspects of everyday life. The general public 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. The Arts Endowment thus helps the American people to achieve—in the words of its founding legislation—"a better understanding of the past, a better analysis of the present, and a better view of the future."

Based on agency-wide and external feedback, ORA has developed its own five-year strategic plan and [research agenda](#). The office aims to complete 75 percent of targeted projects by the end of the five-year term of the research agenda. The office has identified criteria that have been used to set annual milestones for two tiers of research projects. For example, ORA aims to complete 80 percent of Tier One projects and 50 percent of Tier Two projects by fiscal year 2022. In addition, ORA will review Arts Endowment-originated research articles and citations in academic journals specializing in non-arts disciplines, and it will also review articles about Arts Endowment-originated research in non-academic news outlets across the nation. Regarding ORA's customer service function within and outside the Arts Endowment, the office will devise other goals and metrics.

Performance Goal 3.2.1

FY 2018 Performance: The Office of Research & Analysis strives for an annual project completion rate of 15% for the research projects on the research agenda. The below tables show the percentage of research projects completed by fiscal year and the percentage of research projects launched by fiscal year.

Strategic Objective 3.2. Expand and promote evidence of the value and impact of the arts for the benefit of the American people.						
Performance Goal 3.2.1 The Arts Endowment's Office of Research & Analysis annually completes 15% of research projects on the agency's five-year research agenda.						
Indicator Number	Measure	2014	2015	2016	2017	2018
3.2.1.1	The % of Arts Endowment Research Agenda projects completed	N/A	N/A	N/A	18%	23%

Source: Office of Research & Analysis Research Agenda

Because of the long-term nature of planning required for many of these agenda items, the Arts Endowment's Office of Research & Analysis is on its way to completing its performance goal by 2021. The office surpassed its internal goal of completing 15% of research agenda items in FY 2018 and it had launched or completed 77% of research projects on its agenda by December 2018.

Projected FY 2019 and FY 2020 Performance: Based on most recent performance, it is projected that the agency will exceed its performance target of 15% of research agenda items completed in FY 2019 and FY 2020.

Other Indicators

Performance Goal 3.2.1 The Arts Endowment's Office of Research & Analysis annually completes 15% of research projects on the agency's five-year research agenda.						
Indicator Number	Measure	2014	2015	2016	2017	2018
3.2.1.2	The % of Arts Endowment Research Agenda projects launched (cumulative)	N/A	N/A	N/A	18%	77%

Source: Office of Research & Analysis Research Agenda

Performance Goal 3.2.2

FY 2018 Performance: Past research supported by the Arts Endowment is mentioned in news articles and academic journals every year. Each year, Arts Endowment research-related articles or citations are counted as a way to measure the reach of the agency's research activities. Note that indicator 3.2.2.1 is a new indicator, therefore there is no historical data prior to FY 2018.

Strategic Objective 3.2. Expand and promote evidence of the value and impact of the arts for the benefit of the American people.						
Performance Goal 3.2.2. Annually, Arts Endowment research-related articles and/or citations appear in academic journals specializing in disciplines other than the arts and in non-academic news outlets.						
Indicator Number	Measure	2014	2015	2016	2017	2018
3.2.2.1	The # of NEA research related articles and/or citations in academic journals specializing in disciplines other than the arts	N/A	N/A	N/A	N/A	204
3.2.2.2	The # of NEA research related articles and/or citations in non-academic news outlets	31	157	173	123	135

Source: Academic Literature, News

Projected FY 2019 and FY 2020 Performance: It is projected that the agency will at least maintain FY 2018 performance levels for these two indicators.

Strategic Objective 3.3

Provide opportunities for the international exchange of artists, artworks, and arts activities.

U.S. artists and artworks already attract global recognition, so the National Endowment for the Arts provides opportunities for them to be showcased for other audiences through participation in global arts events. Similarly, U.S. audiences, artists, and communities can benefit from opportunities to appreciate and understand international artists and artworks.

The Arts Endowment, as the lead federal agency in supporting the arts, is constantly examining opportunities with other federal agencies, nonprofit arts organizations, state arts agencies and regional arts organizations, and international collaborators to partner on activities to raise awareness of the arts for domestic and foreign audiences. The agency is also a key point of contact for international cultural visitors and those interested in the infrastructure for arts support in the United States, hosting an average of 50 international delegations annually.

The overall outcome is to create a more positive understanding of the United States through creative interactions with other countries, and to expose the American people to new arts and culture to build connections among people through the arts and promote a better understanding of our world. The Arts Endowment's international activities increase recognition of the excellence of U.S. arts around the world and broaden the scope of experience for American artists, thereby enriching the art they create. Through partnerships with other government agencies and the private sector, the Arts Endowment fosters international creative collaboration by strengthening residency programs of foreign artists in communities across the country. Through the Arts Endowment Literature Fellowships in Translation program, the agency makes available literary works from around the world, enriching the American people's horizons as creative, innovative thinkers and citizens of the world. And through the Arts and Artifacts Indemnity Program, the Arts Endowment helps bring to U.S. museums art from around the world that might otherwise be too costly to insure.

Performance Goal 3.3.1

FY 2018 Performance: The Arts Endowment builds and maintains partnerships that promote American arts and artists internationally each year. Below are the number of American artists who have visited other countries with support from the Arts Endowment's strategic partnerships with other funders, and the number of countries those American artists visited with support the Arts Endowment's strategic partnerships with other funders.

Strategic Objective 3.3. Provide opportunities for the international exchange of artists, artworks, and arts activities.						
Performance Goal 3.3.1. The Arts Endowment builds and maintains partnerships that promote American art and artists internationally each year.						
Indicator Number	Measure	2014	2015	2016	2017	2018
3.3.1.1	The # of American artists who visit another country with support from the Arts Endowment's strategic partnerships with other funders	1,088	1,285	1,299	805	1,240
3.3.1.2	The # of countries visited by American artists with support from the Arts Endowment's strategic partnerships with other funders	32	30	32	37	31

Source: International Records Program

Projected FY 2019 and FY 2020 Performance: It is projected that the agency will at least maintain FY 2018 performance levels for these two indicators.

Performance Goal 3.3.2

FY 2018 Performance: Each year, the Arts Endowment builds and maintains partnerships that bring art and artists from other countries to U.S. audiences. This performance goal is interested in the number of international artists in residencies across the nation with support from the Arts Endowment's strategic partnerships with other funders.

Strategic Objective 3.3. Provide opportunities for the international exchange of artists, artworks, and arts activities.						
Performance Goal 3.3.2. Each year, the Arts Endowment builds and maintains partnerships that bring art and artists from other countries to U.S. audiences.						
Indicator Number	Measure	2014	2015	2016	2017	2018
3.3.2.1	The number of international artists in residencies across the nation with support from the Arts Endowment's strategic partnerships with other funders	35	58	49	36	35

Source: International Records Program

From FY 2014 to FY 2018, a total of 213 international artists in residencies across the nation have been supported by the Arts Endowment's strategic partnerships with other funders.

Projected FY 2019 and FY 2020 Performance: It is projected that the agency will at least maintain its FY 2018 performance level in FY 2019 and FY 2020 for this indicator.

Performance Goal 3.3.3

FY 2018 Performance: When providing opportunities for the international exchange of artists, artworks, and arts activities, the Arts Endowment is showing a demonstrable benefit for the careers of participating American artists. As part of its ongoing effort to building an evidence base to inform its programs and policies, the agency is planning a survey of U.S. artists participating in international activities with the goal of developing a richer understanding of the short- and longer-term impacts of these activities on their careers. A statement of work was developed in FY 2018 to produce a survey instrument, plan for administration, prepare related Paperwork Reduction Act (PRA) clearance package, and conduct pilot-testing of the instrument; the agency anticipates this work shall begin in FY 2019. Since data collection has not begun, no data are reported for FY 2018.

Strategic Objective 3.3. Provide opportunities for the international exchange of artists, artworks, and arts activities.						
Indicator Number	Measure	2014	2015	2016	2017	2018
Performance Goal 3.3.3. During the five-year term of this strategic plan, Arts Endowment-supported international exchanges have a demonstrable benefit on the careers of participating American artists.						
3.3.3.1	The % of American artists that report benefits of their participation in Arts Endowment-supported international exchanges.	N/A	N/A	N/A	N/A	N/A

Source: International Records Program

Projected FY 2019 and FY 2020 Performance: A target will be established following the collection of baseline data.

STRATEGIC GOAL 4

Enable the Arts Endowment Mission through Organizational Excellence

The National Endowment for the Arts is a small, independent federal agency with a big impact, committed to effectively carrying out its mission. The Arts Endowment is a responsible steward of its resources, using technology strategically and building a workforce that is committed to its mission and service to the American people.

The Arts Endowment is the sole arts funding entity, public or private, whose funding reaches every Congressional District in all 50 states, the District of Columbia, and the U.S. territories, supporting activities such as performances, exhibitions, healing arts and arts education programs, festivals, and artist residencies. With such an ambitious mission and extensive roster of programmatic activities, the Arts Endowment can succeed only because of its commitment to organizational excellence. Creating and maintaining a highly functioning organization allows the agency to fulfill its considerable responsibilities to the American people.

Strategic Objective 4.1

Be an effective and vigilant steward of public funds.

Entrusted with public funds to pursue the Arts Endowment's mission, the agency's employees strive to build and sustain public confidence that the agency's business processes and procedures reflect the highest standards of effective and vigilant stewardship.

Performance Goal 4.1.1

FY 2018 Performance: The agency has received an annual unmodified ("clean") financial-statements audit opinion for the last 15 years. An audit opinion remains the primary measurement of success for this strategic objective.

Strategic Objective 4.1. Be an effective and vigilant steward of public funds						
Performance Goal 4.1.1. Each year, the Arts Endowment ensures that public funds are used and accounted for appropriately.						
Indicator Number	Measure	2014	2015	2016	2017	2018
4.1.1.1	Annual receipt of an unqualified audit opinion	unmodified	unmodified	unmodified	unmodified	unmodified

Source: Arts Endowment Financial Audit documentation from the Agency's Budget Office

Projected FY 2019 and FY 2020 Performance: Based on the continuation of the agency's business processes and procedures, it is projected that the Arts Endowment will receive an unqualified audit opinion in FY 2019 and FY 2020.

Strategic Objective 4.2

Be transparent and accountable to the public.

As with all government agencies, the Arts Endowment must be accountable to the public, providing readily available information and data about its operations and decision-making. The

agency maintains and continually improves upon policies, processes, and systems that ensure optimal transparency and accountability.

Performance Goal 4.2.1

Agency activities are fully transparent to the public, and the agency is fully accountable to the public, as evidenced through multiple channels of communication and reporting, chief among them compliance with the requirements of the DATA Act and Federal Information Security Modernization Act. The Arts Endowment ensures transparency to the public by providing accurate reporting of grant data on a quarterly basis.

FY 2018 Performance: The percentage of data submitted to USASpending.gov that is accurate, complete, and in accordance with government-wide data standards as reported in the Auditor's Report on the Arts Endowment's compliance with the DATA Act of 2014 is seen below by fiscal year.

Strategic Objective 4.2. Be transparent and accountable to the public						
Performance Goal 4.2.1. The Arts Endowment ensures transparency to the public by providing accurate reporting of grant data on a quarterly basis.						
Indicator Number	Measure	2014	2015	2016	2017	2018
4.2.1.1	The % of data submitted to USASpending.gov that is accurate, complete, and in accordance with government-wide data standards as reported in Auditor's Report on the Arts Endowment's compliance with the DATA Act of 2014	N/A	N/A	N/A	97.1%	N/A

Source: Internal Agency DATA Act Reports

In FY 2017, over 97% of data submitted to USASpending.gov has been accurate, complete, and in accordance with government-wide data standards as reported in the Auditor's Report on the Arts Endowment's compliance with the DATA Act of 2014. Since this is a new measure, data earlier than FY 2017 are not available. Since audits are conducted every two years, no data are presented for FY 2018.

Projected FY 2019 and FY 2020 Performance: Based on past performance and the continuation of the agency's business processes and procedures, it is projected that at least 97% of data submitted to USASpending.gov will be accurate, complete, and in accordance with government-wide data standards.

Strategic Objective 4.3

Attract and maintain a diverse, creative, knowledgeable, productive, and motivated workforce.

The Arts Endowment's workforce is at the heart of its ability to provide the American people with the highest level of service. The Arts Endowment identifies critical workforce needs; it recruits strategically and in compliance with government hiring principles; it provides its workforce with incentives such as training and advancement opportunities, as appropriate; and it develops and maintains policies and processes to ensure excellent performance and accountability.

Performance Goal 4.3.1

The Arts Endowment will continually maintain compliance with and exceed the requirements of the Office of Personnel Management (OPM) 80-day hiring model, through which talented and skilled applicants are identified and on-boarded in a timely manner.

FY 2018 Performance: Annually, the Arts Endowment has met the requirements of the 80-day hiring model, through which talented and skilled applicants are identified and on-boarded in a minimal amount of time. The annual time by fiscal years is listed in the table below:

Strategic Objective 4.3. Attract and maintain a diverse, creative, knowledgeable, productive, and motivated workforce.						
Performance Goal 4.3.1. Annually, the Arts Endowment exceeds the requirements of the 80-day hiring model, through which talented and skilled applicants are identified and on-boarded in a minimal amount of time.						
Indicator Number	Measure	2014	2015	2016	2017	2018
4.3.1.1	The average time for the identification and on-boarding of new Arts Endowment hires will not exceed 80 days	80 days	80 days	80 days	80 days	80 days

Source: HR Office Records

Projected FY 2019 and FY 2020 Performance: Based on past performance and the continuation of the agency's business processes and procedures, it is projected that in FY 2019 and FY 2020 the average time for the identification and on-boarding of new Arts Endowment hires will not exceed 80 days.

Performance Goal 4.3.2

The Arts Endowment will continue to encourage maximum employee engagement and respond proactively to employee viewpoints in order to maintain a ranking as one of the best places to work in the federal government. A key strategy for collecting employee feedback is the OPM Federal Employee Viewpoint Survey, which identifies specific areas as needing improvement.

FY 2018 Performance: Using the FEVS data, the agency tracks the percent of Arts Endowment employees reporting responses to key questions on this survey. Information collected from the survey is used to improve recruitment and retention strategies for high-performing workers. The annual percentages of responses to key questions are listed in the table below:

Strategic Objective 4.3. Attract and maintain a diverse, creative, knowledgeable, productive, and motivated workforce.						
Performance Goal 4.3.2. Annually, Arts Endowment employees report a high degree of satisfaction working at the Arts Endowment.						
Indicator Number	Measure	2014	2015	2016	2017	2018
4.3.2.1	The % of Arts Endowment employees reporting positive responses to key questions on OPM's annual Federal Employee Viewpoint Survey.					
	Reported a positive response to the statement "My agency is successful at accomplishing its mission."	87.60%	83.80%	95.20%	97.94%	87.90%
	Reported a positive response to the statement "I know how my work relates to the agency's goal and priorities."	89.60%	82.90%	96.00%	98.10%	97.50%
	Reported a positive response to the statement "I am held accountable for achieving results."	90.50%	86.30%	95.00%	94.53%	92.20%
	Reported a positive response to the statement "I am constantly looking for ways to do my job better."	87.60%	94.20%	94.30%	92.63%	89.10%
	Employee satisfaction and commitment score	69.40%	69.30%	86.30%	76.45%	71.30%
	Average positive response score of leadership/supervision.	77.50%	75.00%	85.50%	82.65%	72.00%

Source: OPM Federal Employee Viewpoint Survey

As seen in the table above, a significant majority of the Arts Endowment's employees have expressed positive responses to key questions on the FEVS over the past years, with a noticeable increase across categories in 2016 that was somewhat sustained in the following years.

Projected FY 2019 and FY 2020 Performance: Based on past performance and the continuation of the agency's business processes and procedures, it is projected that in FY 2019 and FY 2020 the percentage of Arts Endowment employees reporting positive responses to key questions on OPM's annual Federal Employee Viewpoint Survey will meet or exceed that reported in FY 2018.

Strategic Objective 4.4

Recruit and engage citizens as panelists who will make recommendations for Arts Endowment awards that meet the highest standards of excellence.

The democratic process is manifest in the Arts Endowment review of applications seeking agency funds. Representing the demographic and geographic characteristics of this nation, citizen panel members participate in the decision-making process for virtually all of the Arts Endowment's awards. The Arts Endowment ensures that different points of view— those of experts and non-experts in the arts—are heard at panel meetings, thereby enhancing the value of Arts Endowment grant-making for all Americans.

Performance Goal 4.4.1

Arts Endowment awards are responsibly adjudicated and represent the broad interests of the American people and, where appropriate, the specific artistic disciplines and subdisciplines for which grant proposals are adjudicated. In aggregate, where possible, panelists represent the nation's geographic and demographic diversity.

FY 2018 Performance: The Arts Endowment recruits and engages citizens as panelists from each state and the District of Columbia each year. The percentage of states, including the District of Columbia, who are represented by individuals serving on Arts Endowment panels each fiscal year is shown below.

Strategic Objective 4.4. Recruit and engage citizens as panelists who will make recommendations for Arts Endowment awards that meet the highest standards of excellence.						
Performance Goal 4.4.1. Annually, the Arts Endowment recruits and engages citizens as panelists from each state and the District of Columbia.						
Indicator Number	Measure	2014	2015	2016	2017	2018
4.4.1.1	The % of states, including the District of Columbia, represented by individuals serving on Arts Endowment panels	90.20%	100.00%	98.04%	96.08%	100.00%

Source: Panelist Records/OGPO

From FY 2014 to FY 2018, an average of almost 97% of states, including the District of Columbia, are represented by individuals serving on Arts Endowment panels. In FY 2018, 100% of states were represented on panels.

Projected FY 2019 and FY 2020 Performance: Based on past performance and the continuation of the agency's business processes and procedures, it is projected that in FY 2019 and FY 2020 the Arts Endowment will continue to represent 100% of states, including the District of Columbia, on its panels.

CROSS-CUTTING OBJECTIVE (CCO)

Through strategic partnerships and award-making, ensure that Arts Endowment-funded activities reach a wide breadth of geographic locations and underserved populations across the country.

In its founding legislation, the Arts Endowment was charged with the responsibility of widening the availability of art, particularly to historically underserved populations—those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. Since its creation, the Arts Endowment has dedicated considerable resources, developed several leadership initiatives, and strengthened its partnerships with state arts agencies (SAAs) and regional arts organizations (RAOs) to realize the vision of a nation in which the arts enrich the lives of all Americans.

Of particular concern with regard to underserved groups is the connection between income and arts participation. National survey data show large disparities in arts participation rates by income and education level. Despite this challenge, an analysis of Arts Endowment grants awarded in FY 2016 shows that more than 41 percent of arts activities sponsored by Arts Endowment grants are held in Census tracts where 20 percent or more of the population live below the poverty line. In addition, a portion of each SAA partnership grant is designated for reaching underserved communities within the state, and a portion of each RAO grant is designated for touring arts activities to underserved populations within the region.

To assess performance on this cross-cutting agency objective, the Arts Endowment will monitor the distribution of awards across the spectrum of artistic disciplines and geographic areas to ensure that they reach Americans nationwide. Indicators of progress include equitable distribution of Arts Endowment-supported activities relative to population across states and to underserved populations.

CCO Performance Goal 1.1

FY 2018 Performance: Beyond the simple categorization of urban versus rural, geographic diversity is also shown by the relative population sizes of communities where Arts Endowment-funded arts events occurred. Within the designation of urban/metro areas, there are four subdivisions used by the U.S. Census to characterize metro areas of different sizes. This performance indicator tracks the percentage of Arts Endowment-funded grant activities in relation to the percentage of the population in those metro-area categories. Rows 1 and 2 display the binary distinction of metro vs. non-metro, whereas rows 3-6 display gradations within the broader metro category, i.e., with rows 3-6 as a refined subset of row 2. Please note that all U.S. population figures shown below are estimates made by the U.S. Census Bureau as of July 1 in each respective year.

As seen in the table below, the distribution of Arts Endowment-funded project activities roughly mirrors the geographic distribution of the U.S. population. This proportional relationship is true in the broad sense as evidenced in rows 1 and 2 at the top of the table, which compare metro vs. non-metro areas, but it is also largely true even when accounting for the gradations in metro size and population density shown in rows 3-6.

Cross-Cutting Objective: Through strategic partnerships and award-making, ensure that Arts Endowment-funded activities reach a wide breadth of geographic locations and underserved populations across the country										
Performance Goal CCO 1.1. Annually, Arts Endowment-funded activities take place in a diverse spectrum of geographic locations.										
Indicator Number	Measure				2014	2015	2016	2017	2018	
CCO 1.1.1	The geographic distribution of applications received, grants awarded, and project activity locations									
	Applications Received				5,166	5,643	5,887	6,437	5,783	
	Grants Awarded				2,229	2,315	2,413	2,492	2,303	
	% of Applications from Urban Areas				92.0%	92.0%	92.0%	92.0%	92%	
	% of Grants in Urban Areas				94.0%	93.0%	93.0%	93.0%	94%	
	% of Applications in Rural Areas				8.0%	8.0%	8.0%	8.0%	8%	
	% of Grants in Rural Areas				6.0%	7.0%	7.0%	7.0%	7%	
	Project Activity Locations				23,003	25,653	24,926	19,373	N/A	
	% of Project Activity Locations in Urban Areas				87.5%	87.9%	87.3%	88.56%	N/A	
% of Project Activity Locations in Rural Areas				12.5%	12.1%	12.7%	11.44%	N/A		
CCO 1.1.2 The % of Arts Endowment-funded activities occurring in each segment of the rural-urban continuum compared to the percentage of the population that lives in those respective locations.										
	2014		2015		2016		2017		2018	
Rural/Urban Continuum	NEA Activities (n= 23,003)	% Population in Location (322.4)	NEA Activities (n= 25,653)	% Population in Location (324.9)	NEA Activities (n= 24,926)	% Population in Location (326.5)	NEA Activities (n= 19,373)	% Population in Location (325.4)	NEA Activities (n= N/A)	% Population in Location (N/A)
1. Non-metro, rural areas	12.54%	14.40%	12.06%	14.30%	12.72%	14.10%	11.44%	14.20%	N/A	N/A
2. Metro, urban areas	87.46%	85.60%	87.94%	85.70%	87.28%	85.90%	88.56%	85.80%	N/A	N/A
3. Metro pop < 250K	8.75%	9.10%	8.26%	9.00%	8.67%	9.00%	7.65%	9.00%	N/A	N/A
4. Metro pop >= 250 K but < 1M	15.81%	20.60%	15.45%	20.70%	16.67%	20.80%	15.55%	20.60%	N/A	N/A
5. Metro pop >= 1M but < 4.6M	22.15%	29.60%	23.14%	28.30%	22.00%	27.00%	23.50%	27.10%	N/A	N/A
6. Metro pop >= 4.6M	40.75%	26.30%	41.08%	27.70%	39.94%	29.10%	41.84%	29.10%	N/A	N/A

Source: FDR

The above table shows that each year, the percentage of grants awarded to organizations in rural vs. urban settings is roughly proportional to the percentage of applications received from those organizations, although there is a pattern of applications from urban organizations having a slightly higher success rate each year. However, agency-funded projects produce arts events at locations other than just each grantee organization's address. At the conclusion of each project, grantees report this assortment of Project Activity Locations on their FDRs, and each year these

data (presented in the final three rows of the above table) demonstrate that these activities occur with more frequency in rural areas than would be expected based on the ratio of grant awards. In other words, Arts Endowment grants often support project activities in rural areas even when the organizations themselves are located in urban areas. In fact, in each year shown in the table above, approximately 6%-7% of grants were awarded to rural organizations; however, an average of 12% of all Endowment Agency-funded project activities occurred in rural areas in each of those years. The distribution of FY 2017 NEA-funded project activities is similar to the distribution of the U.S. population, in that approximately 14% of U.S. residents live in rural/nonmetropolitan areas.

FY 2019 and FY 2020 Performance. It is projected that performance on these two indicators will be maintained in FY 2019 and FY 2020.

CCO Performance Goal 1.2

FY 2018 Performance: Each year, the Arts Endowment strives to award direct grants in every congressional district. The percentages, by FY, are listed below.

Cross-Cutting Objective: Through strategic partnerships and award-making, ensure that Arts Endowment-funded activities reach a wide breadth of geographic locations and underserved populations across the country						
Performance Goal CCO 1.2. Each year, Arts Endowment direct grants are awarded in every congressional district.						
Indicator Number	Measure	2014	2015	2016	2017	2018
CCO 1.2.1	The % of congressional districts receiving an Arts Endowment direct grant	100.0%	100.0%	99.8%	100.0%	99.8%

Source: eGMS

FY 2019 and FY 2020 Performance. The agency has consistently awarded grants in nearly all congressional districts across the past five years. It is projected that this performance will be maintained in FY 2019 and FY 2020.

CCO Performance Goal 1.3

FY 2018 Performance: Arts Endowment direct grants engages underserved populations with the arts every year. The percentage of the direct grants awarded that engages underserved populations are shown below by fiscal year.

Cross-Cutting Objective: Through strategic partnerships and award-making, ensure that Arts Endowment-funded activities reach a wide breadth of geographic locations and underserved populations across the country						
Performance Goal CCO 1.3. Arts Endowment direct grants engages underserved populations with the arts every year.						
Indicator Number	Measure	2014	2015	2016	2017	2018
CCO 1.3.1	The % of Arts Endowment direct grant awards that engage underserved populations	36.90%	34.77%	34.94%	31.88%	N/A

Source: FDR

FY 2019 and FY 2020 Performance. It is projected that at least 32% of projects awarded grants by the agency will engage underserved populations in FY 2019 and FY 2020.

MANAGEMENT PRIORITY

The NEA identified one major management priority for FY 2018-19 in addition to priorities shown in our strategic framework:

1. Institutionalization of the processes surrounding the recently implemented eGMS (Electronic Grants Management System)

Planned actions and results for this management priority follow:

Management Priority 1. Institutionalization of the processes surrounding the recently implemented eGMS (Electronic Grants Management System).	
Planned Action	NEA will be working with our Shared Service provider to develop a way to obtain federal financial assistance awardees reporting data via web-based submission into the eGMS.
Results	<ul style="list-style-type: none">• Joint steering committee completed its needs assessment and established requirements for final reports and other reports needing to use web-based submission by the end of Q3 FY 2018.• A joint agency work group was initiated in Q4 FY 2018 to support the development of a new agency-defined forms module for the eGMS.• The first iteration of the module was under development and in testing during Q1 FY 2019.• The second iteration of the module is anticipated to be under development during Q2 FY 2019.• A pilot implementation of a reporting form will be launched in Q3 FY 2019.

RESEARCH AND EVALUATION

The Arts Endowment continuously used research and evaluation across the four strategic goals to inform strategies and identify opportunities to improve agency performance and increase effectiveness of its activities. The agency used internal and external resources and a variety of processes to conduct research and evaluation and apply findings to its programs and practices. The following narrative highlights research and evaluation efforts undertaken by the Arts Endowment during FY 2018 that informed the agency's performance.

Goal 1

The Arts Endowment supports its goal to strengthen the cultural infrastructure of the nation through targeted research and evaluation studies. Research studies have examined the nature of specific arts fields, including their challenges and opportunities, while evaluation studies have examined the NEA's role in effecting change in the nation's cultural infrastructure. Specific studies undertaken during the past fiscal year include:

- The Arts Endowment analyzed the work of the nation's Folk Arts Partnerships, identifying how these programs fortify and celebrate cultural heritage while connecting underserved communities to the resources of state arts agencies. Data were drawn from the applications and final reports from FY 2013-2015 of all Folk Arts Partnerships supported by the agency. The report, Qualitative Analysis Findings: Folk & Traditional Arts Partnerships, was published on the agency website in October 2017. A follow-up study was conducted during FY 2018 of the related Folk & Traditional Arts Art Works program, with findings presented at a national conference attended by state arts agencies representatives during the first quarter of FY 2019; a report summarizing these findings is scheduled for release during the third quarter of FY 2019.
- An outcome evaluation study of Poetry Out Loud, a national poetry recitation competition co-created with the Poetry Foundation and administered in partnership with state arts agencies from all 50 states, the District of Columbia, the U.S. Virgin Islands, and Puerto Rico, was launched during the fourth quarter of FY 2018. The purpose of this evaluation study is primarily to assess the student-level outcomes associated with the program under optimally implemented conditions. Findings from the study will be used to guide future NEA investments in this competition. The Poetry Foundation is co-funding this study with the NEA. The study is expected to conclude in FY 2020.

Goal 2

Through this goal, the NEA intends to positively affect people – to enrich and improve their lives and the communities in which they live. Research studies are intended to inform the agency's efforts in support of this goal, while evaluation studies support program improvement or assess the effectiveness of current grant-making activities. Specific research and evaluation studies that have been done include:

- The Arts Endowment launched work in FY 2018 on the development of an evidence-based logic model and measurement model for the agency's Arts Education Collective

Impact program. Developing a common measurement system across grant projects is an important goal, as it would position the agency to use grantee data for an outcome evaluation study in the future.

- During FY 2018, the Education Commission of the States (ECS) worked with the National Endowment for the Arts on its Statewide Data Infrastructure Project for Arts Education. As part of this cooperative agreement, ECS will complete a multi-phased Landscape Analysis assessing all 50 states' and DC's capacity and efforts to extract, analyze and report arts education data. The project will bring greater access and transparency to public data about K-12 student participation in arts education through the creation of a toolkit that will provide user guides, dashboard wireframes, and training materials to help states build their own systems for extracting, analyzing, reporting, and communicating data about arts education. The report, Using State Data Systems to Report Information on Arts Education, was published by ECS in September 2018 as an output of this project.
- The Arts Endowment launched in FY 2018 an implementation evaluation study to validate the recently developed Our Town theory of change, logic model, and measurement model. The primary methods for the implementation evaluation are a national survey and case studies. The agency anticipates modifying its grantee final report requirements based on this study in order to build a stronger evidence base in the long term.
- The Arts Endowment through its Creative Forces program is investing in clinical research on the biological, psycho-social, and comparative cost effectiveness impacts and benefits of creative arts therapies on service members, veterans, and their families. Through a cooperative agreement with the Creative Arts Therapies PhD program at Drexel University in Philadelphia, several research studies are underway. The Creative Forces Research Inventory provides an inventory of all the completed, current, and pending research and clinical practice papers associated with Creative Forces. Some studies have been published in peer-reviewed journals, including a case study examining long-term art therapy with a senior military service member with PTSD and TBI. To guide future evidence-building efforts, the Arts Endowment produced the Creative Forces Clinical Research Strategic Framework and Five-Year Agenda (2018-2022), which establishes strategic objectives for Creative Forces clinical research and provides a five-year plan for achieving those objectives.

Goal 3

The NEA supports its goal to promote public knowledge and understanding about the contributions of the arts primarily through its research program. External research on the impacts of the arts on individuals and communities is supported by the NEA through its Research: Arts Works grant program, which offered grants for research examining the value and impact of the arts. The NEA's Research Labs program, which was launched in FY 2017, funds transdisciplinary research teams, grounded in the social and behavioral sciences, to engage with the NEA's five-year research agenda. Research studies in support of the NEA research agenda

are also undertaken directly by NEA staff and contractors. Completed research studies that have focused on the impacts of the arts include:

- Two arts data profiles were published in March 2018 using findings from the Arts and Cultural Production Satellite Account (ACPSA), produced jointly by the Arts Endowment and the Bureau of Economic Analysis, U.S. Commerce Department. The first arts data profile, The U.S. Arts and Cultural Production Satellite Account (1998-2015), revealed the size of the arts and cultural sector and its contributions to the U.S. economy, the number of workers employed by those industries and their compensation figures, consumer expenditures on arts and culture, and import/export activity. A second arts data profile, State-Level Estimates of the Arts' Economic Value and Employment (2001-2015), provided state-level estimates for total arts and cultural production and for the 35 industries tracked by the ACPSA. Both arts data profiles included research briefs, data tables, and data visualizations. The State-Level Estimates arts data profile also included links to state fact sheets produced by the Bureau of Economic Analysis and to creative economy state profiles developed by the National Assembly of State Arts Agencies in partnership with the Arts Endowment.
- Stemming from a research collaboration with the Economic Research Service at the U.S. Department of Agriculture, the Arts Endowment analyzed data from the Rural Establishment Innovation Survey to quantify relationships among arts organizations, design-integrated firms, and business innovators in rural settings. The report, Rural Arts, Design, and Innovation in America, released in November 2017, is the centerpiece of an arts data profile featured on the agency's website, which includes four research briefs and a data visualization.
- In FY 2018, the Arts Endowment reported early findings from its analysis of the 2017 Survey of Public Participation in the Arts (SPPA) conducted in partnership with the U.S. Census Bureau about adults' participation across five modes of art activity: attending; reading books and literature; consuming through electronic media; making and sharing; and learning. The report, U.S. Trends in Arts Attendance and Literary Reading: 2002-2017, provided national statistics on visual and performing arts attendance and literary reading rates using the 2017 SPPA and comparing the results with prior surveys (2002, 2008, and 2012). The report is featured as part of an arts data profile, which includes related statistical tables and a data visualization. A monograph series released in FY 2019 will explore in greater depth topics such as reading, media arts, and barriers, motivations, and personal preferences affecting arts participation.
- An analysis of arts and cultural data from the 2015 American Housing Survey was undertaken in FY 2018 with a report expected in the second quarter of FY 2019. The analysis addresses key questions about the relationships between residential proximity to arts and cultural amenities and neighborhood choice; perceived importance of living near arts and cultural amenities and reported levels of satisfaction about accessing those amenities; and presence of arts and cultural amenities and perceptions of neighborhood economic and community development. The report is expected to contribute to a greater understanding of the mechanisms underlying how the arts and cultural amenities contribute to community life.

Goal 4

The NEA rigorously reviews its management functions. With respect to financial management, the NEA's Office of Inspector General (OIG) oversees an annual audit, which encompasses an independent and thorough review to ensure the agency's financial statements accurately and completely represent the agency's financial position. The OIG also oversees the annual review of the agency's compliance with the Federal Information Security Modernization Act (FISMA). The financial statement audit and FISMA review typically result in recommendations for improvement that inform the agency's strategic plan and efforts for improved programs and processes.

Human capital management reviews are essential for hiring, managing, training and retaining talented and high performing employees. To that end, the NEA regularly evaluates and acts on its human capital programs via Office of Personnel Management (OPM) audits and assessments and Equal Employment Opportunity Commission (EEOC) reviews. In addition, results from OPM's Federal Employee Viewpoint Survey, provide important data on employee engagement, sense of inclusion, dedication to the NEA mission, and commitment to personal accountability. Surveys of panelists participating in reviews of funding applications provide information used to improve the peer review process.

Specific audits and evaluations that were done include:

- The FY 2018 Federal Employee Viewpoint Survey found that nearly 98% of Arts Endowment employees understood how their work related to the agency's goals and priorities, while over 92% reported that they were held accountable for achieving results.



Appropriations Request For Fiscal Year 2021

**Submitted to the Congress
February 2020**

**National Endowment for the Arts
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TABLE OF CONTENTS

- I. Appropriations Request for Fiscal Year 2021
- II. Fiscal Year 2019 Annual Performance Report and
Fiscal Years 2020 and 2021 Annual Performance Plan

www.arts.gov



Appropriations Request For Fiscal Year 2021

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Overview

The FY 2021 Budget proposes to terminate the National Endowment for the Arts (Arts Endowment). Toward this end, the FY 2021 Budget provides \$30.175 million to begin the orderly closure of the agency. Please see the table below for a breakdown of the request in the table format used by the Appropriation Committee.

National Endowment for the Arts Fiscal Year 2021 Request – Appropriation Committee Format (\$ in thousands)

	FY 2019 Appropriation	FY 2020 Appropriation	FY 2021 Request
Direct Endowment Grants			
Project Support	66,110	70,160	0
Challenge America	<u>7,600</u>	<u>7,600</u>	<u>0</u>
Subtotal	73,710	77,760	0
State & Regional Partnerships			
Basic Plan Support	38,673	40,798	0
Underserved	<u>10,467</u>	<u>11,042</u>	<u>0</u>
Subtotal	49,140	51,840	0
TOTAL PROGRAM	122,850	129,600	0
PROGRAM SUPPORT	1,950	1,950	0
TOTAL PROGRAM & PROGRAM SUPPORT	124,800	131,550	0
SALARIES & EXPENSES	<u>30,200</u>	<u>30,700</u>	<u>30,175</u>
TOTAL REQUEST	155,000	162,250	30,175

Assumptions and Estimated Costs for Agency Shutdown Beginning in FY 2021

The Arts Endowment will fulfill its Federal responsibilities for grants and cooperative agreements awarded prior to FY 2021. While no new grants or cooperative agreements will be made beginning in FY 2021, the Arts Endowment will require funding to support a reduced staffing level and administrative costs needed to effectively shut down operations.

The Arts Endowment is requesting \$30.175 million in FY 2021 for expenses listed in the table below. Estimates provided assume enactment of legislation that initiates termination of Arts Endowment operations on October 1, 2020.

FY 2021 Request (\$ in Thousands)

Cost Category	FY 2021 Request
Personnel	24,015
Real Estate	2,890
Equipment	108
Contracts	1,796
Records Management	275
Finances	1,064
Other	27
TOTAL	30,175

Personnel: \$24,015,000 is requested for the Arts Endowment to support a current staffing level of approximately 160 positions until March 31, 2021, the time estimated by the Office of Personnel Management to carry out a reduction in force (RIF). After the RIF, a reduced staffing level of approximately 68 employees will remain to continue to manage the shutdown of the agency. These employees will be responsible for conducting necessary oversight activities for the more than 5,000 active Arts Endowment grants and up to 36 cooperative agreements whose period of performance extends beyond September 30, 2020. Activities include responding to awardee inquiries, processing payments, and reviewing final reports. Staff also will continue the orderly shutdown of the agency's systems, publications, contractual arrangements, and interagency agreements.

For discontinued employees, all appropriate compensation will be provided, including, but not limited to, severance pay, lump-sum payments for unused annual leave, performance bonuses generated by eligible employees' close-out performance appraisals, and unemployment compensation.

Real Estate: \$2,890,000 is requested for current office space needed to accommodate full staffing for six months and reduced office space for the remainder of the fiscal year to accommodate a staffing level of approximately 68 employees. Per the terms of the occupancy agreement the Arts Endowment has with the General Services Administration, funding is also requested to pay for the unamortized tenant improvements that would have been paid over the life of the lease through FY 2024.

Equipment: \$108,000 is requested to support the supplies and equipment needs of staff members on board in FY 2021.

Contracts: \$1,796,000 is requested for contracts supporting staff operations. The Arts Endowment will terminate contracts where possible. However, with full staff remaining for up to six months and approximately 68 staff remaining for an additional six months, most contracts will need to stay in place, with the possibility for reduction after the RIF.

The Arts Endowment will require either interagency agreements with federal agencies or contracts with non-federal vendors to continue for the following (this is not an exhaustive list):

- IA with the Department of Health and Human Services for Grants.gov
- IA with the National Endowment for the Humanities for the grants management system
- IA with the National Finance Center for payroll processing
- IA with the Department of Homeland Security for guard services
- IA with the Department of Transportation for transit benefits
- IAs to support human resource services, such as the Employee Assistance Program
- Contracts for phone services, copiers, and information technology support services

Records Management: \$275,000 is requested for the transfer of agency records to the National Archives and Records Administration (NARA) or other appropriate storage repositories. Funding also is requested for administrative services required to assist with records management.

Finances: \$1,064,000 is requested to support the interagency agreement the Arts Endowment has with the U.S. Department of Transportation's Enterprise Services Center for an Oracle-based fully-compliant financial system (Delphi). Funding also is requested to support the audit of the agency's FY 2021 financial statements.

Other: \$27,000 is requested to support minimal travel requirements in FY 2021.

Office of Inspector General (OIG)

There is no separate appropriation for the OIG; the OIG's budget is funded within the Arts Endowment's total budget as listed in the table above. The FY 2021 request provides funding for 5 positions through March 31, 2021. A reduced staffing level of 3 employees will remain to continue to manage the shutdown of the agency through the end of FY 2021.

FY 2019 and FY 2020 Accomplishments

The National Endowment for the Arts is the independent federal agency whose funding and support gives Americans the opportunity to participate in the arts, exercise their imaginations, and develop their creative capacities. In FY 2019, the Arts Endowment awarded \$122.381 million to strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation. We anticipate awarding \$129.600 million in FY 2020. The Arts Endowment extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector.

The National Endowment for the Arts mission is to ensure all Americans have access to the arts no matter where they live. While the arts would continue to thrive in our biggest urban centers, access to the arts would evaporate in many other parts of the country if not for the National Endowment for the Arts. A review of the funding for the arts by the top 1,000 private foundations shows that those private dollars don't reach 65 percent of American counties. In contrast, the National Endowment for the Arts is in 773 more counties than private foundations. That's 25 percent of America where the National Endowment for the Arts provides funding and the top 1000 private foundations do not.

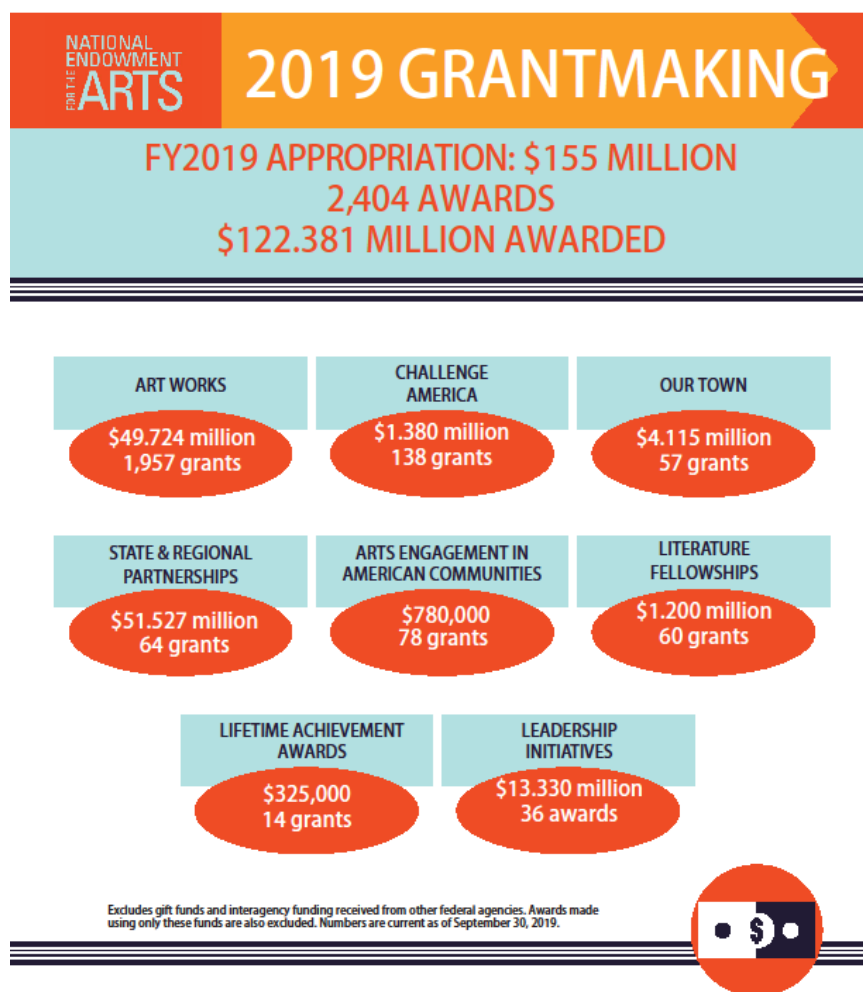
All 435 Congressional Districts benefit from Arts Endowment grants. In FY 2019, Arts Endowment funding:

- Supported our military service members through *Creative Forces: NEA Military Healing Arts Network*, a partnership of the Arts Endowment, the Departments of Defense and Veterans Affairs, and state and local arts agencies.
- Acted as a catalyst to leverage resources for key investments in communities across the nation through more than 2,400 awards made to nonprofit organizations, units of state and local governments, and federally recognized tribal communities and tribes.
- Provided more than \$50 million in federal support for projects that benefit local communities in partnership with the state and jurisdictional arts agencies and regional arts organizations.
- Advanced arts education across the country by funding grants and initiatives, publishing research, and maintaining partnerships that lay the foundation for lifelong learning.

Since its inception, the Arts Endowment has awarded approximately 150,000 grants, including early support for the Vietnam Veterans Memorial design competition, the Sundance Film Festival, Spoleto Festival USA, PBS's *Great Performances* series, and the American Film Institute. For more than five decades, the Arts Endowment has encouraged creativity through support of performances, exhibitions, festivals, artist residencies, and other arts projects throughout the country.

Grantmaking & Reaching Rural and Underserved Areas

In FY 2019, the Arts Endowment made 2,404 programmatic awards, including 2,381 grants, 17 cooperative agreements, and 6 interagency agreements using its appropriated funds. The following graphic provides additional details on our grant-making in FY 2019.



The Arts Endowment awards grants to organizations for exemplary projects supporting public engagement with, and access to, various forms of excellent art across the nation, the creation of art that meets the highest standards of excellence, learning in the arts at all stages of life, and the integration of the arts into the fabric of community life. Projects may be large or small, existing or new, and may take place in any part of the nation's 50 states, the District of Columbia, and U.S. territories. Typical projects include the documentation and preservation of significant artworks or cultural traditions, the presentation of performances or exhibitions at home or on tour, commissioning and development of new work, arts education projects for prekindergarten through 12th-grade students, the publication and dissemination of work important to the field, and the professional training of artists.

The Arts Endowment role is to make sure all Americans have access to the arts no matter where they live. Among the proudest accomplishments of the Arts Endowment is the growth of arts

activity in areas of the nation that were previously underserved or not served at all, especially in rural and inner-city communities. Often Arts Endowment grants support free performances, as well as reduced ticket prices for those who cannot afford to buy a ticket. A significant percentage of grants benefit those who have fewer opportunities to participate in the arts.

In 2020, the Arts Endowment is looking to reach even more underserved constituencies, encouraging applications from institutions serving Hispanic and African American populations, American Indian and Alaska Native tribes and tribal colleges and universities, and Asian American and Pacific Islander communities. We will continue to reach out and bring the arts to those populations who are limited by geography, ethnicity, economics, or disability.

Highlights of the Arts Endowment's reach include:

- Annually recommending a grant award in all 50 states and every Congressional district.
- 62% of Arts Endowment grants go to small and medium sized organizations, which tend to support projects that benefit audiences that otherwise might not have access to arts programming.
- 43% of Arts Endowment-supported activities take place in high-poverty neighborhoods.
- 22% of Arts Endowment grants go to organizations that reach underserved populations such as veterans, people with disabilities, and people in institutions.
- More than half of Arts Endowment-funded art events take place in locations where the median household income is less than \$50,000.

Arts Endowment-funded arts activities are as diverse as the places that foster them. A therapeutic arts program including in- and after-school dance and theater residencies for children affected by Hurricane Maria in San Juan, Puerto Rico; a multifaceted creative writing and spoken-word poetry program in Baton Rouge, Louisiana, bringing together racially and socioeconomically diverse young people to help foster positive race relations and unify the community; and a traditional tribal art therapy program for youth under the care of the Cherokee Child Welfare foster care system are just a few of the projects funded in FY 2019.

Arts Endowment grants provide a significant return on investment of federal dollars. Based upon historical review of final reports filed by grantees, it is estimated that each \$1 awarded by the Arts Endowment in direct grants to nonprofit organizations will leverage \$9 from other non-federal sources. This results in over \$500 million in matching support, far surpassing the required non-Federal match of at least one to one.

Healing Arts

[*Creative Forces: NEA Military Healing Arts Network*](#) is a national initiative led by the Arts Endowment in partnership with the Departments of Defense, Veterans Affairs, and state and local arts agencies that serves the unique and special needs of military service members and veterans who have been diagnosed with traumatic brain injury and psychological health conditions, as well as their families and caregivers. More than 500,000 men and women of our armed services are living with TBI or PTSD. The program has three components: **creative arts therapies**, which are at the core of patient-centered care in military and veteran

medical facilities, as well as a telehealth program for patients in rural and remote areas; increased **community-based arts** opportunities for military and veteran family populations around clinical site locations; and investments in **capacity-building efforts**, including the development of manuals, training, and research on the impacts and benefits of the treatment methods.

The Arts Endowment funds creative arts therapists, equipment, and supplies at 11 clinical sites across the nation, plus a telehealth program. In clinical settings, creative arts therapists provide art and music therapy, as well as creative writing instruction.

Through *Creative Forces*, creative arts therapists will provide an estimated 16,500 clinical encounters, and serve approximately 3,300 new patients every year. Additionally, a telehealth component reaches patients in rural and remote places. On November 19, 2019, the Arts Endowment and the Department of Veterans Affairs Office of Rural health announced plans to expand the telehealth program from two sites to five, adding sites in Indianapolis, Indiana, Jackson, Mississippi, and Cleveland, Ohio.

Creative Forces Clinical Sites	
Joint Base Elmendorf-Richardson (JBER), Anchorage, AK	Marine Corps Base Camp Lejeune, Jacksonville, NC
Marine Corps Base Camp Pendleton, Oceanside, CA	Fort Hood, TX
Fort Carson, CO	Fort Belvoir, VA
James A. Haley Veterans' Hospital, Tampa, FL	Joint Expeditionary Base, Little Creek, VA
Fort Campbell, KY	Joint Base Lewis-McChord, Tacoma, WA
National Intrepid Center of Excellence (NICoE) at Walter Reed, Bethesda, MD	

In 2019, the Arts Endowment launched the next phase of Creative Forces by funding 10 Community Connection projects at 11 Creative Forces sites to develop community-based arts programs that support wellness and quality of life for military-connected populations. Each project is distinct, reflecting the needs and assets of the different locations. Creative Forces is also investing in capacity-building efforts, including the development of toolkits, training materials, and other resources to support best practices in serving the target populations in both clinical and community settings.

A new study funded by the Arts Endowment reveals that art work created by military service members as part of their medical treatment for psychological health conditions conveys valuable information for doctors. This benefit is especially important for patients who struggle to express their thoughts and feelings. The study, [*Observational study of associations between visual imagery and measures of depression, anxiety and post-traumatic stress among active-duty military service members with traumatic brain injury at the Walter Reed National Military Medical Center*](#), examined masks created by 370 service members in creative arts therapy sessions that were part of their integrative care. Researchers identified and correlated themes observed in those masks with psychological diagnoses.

In another research development, the Arts Endowment posted a framework document that maps new research priorities for *Creative Forces*. Both the new study and the research framework aim to extend knowledge about how, when, and why creative arts therapies improve health for patients coping with the effects of their wartime experiences.

Capacity-building efforts also continue to expand including the development of manuals and training, and through advancing research on the impacts and benefits of the treatment methods delivered in clinical settings. The [*Creative Forces Clinical Research: A Strategic Framework and Five-Year Agenda \(2018-2022\)*](#) report was published in the summer of 2018 to build upon six previously published *Creative Forces* clinical research papers and scholarly manuscripts. Capacity-building support for stakeholders across the Network also will continue through the design and implementation of the National Resource Center/Enterprise Software Platform. Features and services of these online support tools will help manage knowledge distribution; support consistent delivery of clinical treatment; coordinate research; facilitate data collection; manage local community arts asset mapping; and support training, collaboration and distance learning efforts for stakeholders across the clinical and community Network.

Support for States

The Arts Endowment extends its influence through state arts agencies (SAAs) and regional arts organizations (RAOs), ensuring that programs reach even the smallest communities in remote rural areas. By Congressional statute, 40 percent of the Arts Endowment's grantmaking funds are allocated to the 50 states, six special jurisdictions, and six RAOs. State governments match the federal Arts Endowment grant dollars to create additional investments that support programs and initiatives that respond to constituent needs in arts education, organizational and community development, preservation of diverse cultures, and providing access to the arts. In recent years, more than 4,400 communities have been served each year through grants made possible by partnership agreements with SAAs and RAOs.

Collaboration with the SAAs and RAOs extends beyond just grantmaking. The Arts Endowment's *Poetry Out Loud* initiative relies on our SAA partners to conduct outreach to schools and educators. Likewise, for *Creative Forces*, SAAs are helping to build a support network of state, regional, and local partners that provide community-based arts activities for military and veteran families in states where military medical sites are operating.

Arts and the Economy

The Arts Endowment and the Bureau of Economic Analysis created the first-ever Arts and Cultural Production Satellite Account (ACPSA) in 2013 to measure arts and cultural contributions to the gross domestic product (GDP). The [most recent estimates](#) showcase the long-term contributions of the arts to the GDP of this nation, specifically covering the period from 1998 to 2016. Among the new findings released on March 19, 2019 are:

- The arts and cultural production contributed more than \$804.2 billion to the U.S. economy in 2016, representing 4.3 percent of the GDP.

- The arts added nearly five times more to the U.S. economy than the agriculture sector and \$227 billion more than transportation or warehousing.
- 4.9 million workers were employed in the production of arts and cultural goods, receiving more than \$370 billion in compensation.
- The arts trended positively between 2014 and 2016 with an average growth rate of 4.16 percent, nearly double the 2.22 percent growth rate of the total U.S. economy.
- The U.S. exports roughly \$25 billion more in arts and cultural goods than it imports, resulting in a trade surplus.

In June 2017 Americans for the Arts issued [Arts & Economic Prosperity 5 \(AEP5\)](#), which is their fifth economic impact study of the nation's nonprofit arts and cultural organizations and their audiences. Nationally, the nonprofit arts industry generated \$166.3 billion of economic activity in 2015 – \$63.8 billion in spending by arts and cultural organizations, and an additional \$102.5 billion in events-related expenditures by their audiences. This activity supported 4.6 million jobs and generated \$27.5 billion in revenue to local, state, and federal governments.

This research demonstrates that the arts nationally, through support and guidance from the Arts Endowment, provide both cultural and economic benefits.

Partnerships

In addition to the work discussed above, the Arts Endowment has continued to grow its partnerships with other Federal agencies, state and local governments, state and regional arts agencies, and private nonprofits on projects that provide opportunities for Americans to experience quality arts programming throughout the country. These include, but are not limited to:

National Initiative	Partners	Impact
<p><u>Citizens' Institute on Rural Design (CIRD)</u> A national program providing funding and technical assistance to small towns and rural communities to host community workshops to address challenges related to economic vitality and quality of life by employing design solutions.</p>	<ul style="list-style-type: none"> • Housing Assistance Council • Buildingcommunity WORKSHOP 	<p>Established in 1991, <i>CIRD</i> has convened more than 80 workshops in all regions of the country with results that range from strengthened local economies, enhanced rural character, the leveraging of cultural assets, and the design of recreational trails.</p>

National Initiative	Partners	Impact
<p><u>Blue Star Museums</u> A national program in which more than 2,000 museums participate providing free admission to the nation's active-duty military personnel and their families, including National Guard and Reserve, from Memorial Day weekend through Labor Day.</p>	<ul style="list-style-type: none"> • Department of Defense • Blue Star Families 	<p>Annually reaches on average more than 856,000 military members and their families.</p>
<p><u>Shakespeare in American Communities</u> A national theater program bringing performances and related educational activities to audiences across the country.</p>	<p>Arts Midwest</p>	<p>Since 2003, introduced 2.9 million middle and high school students to the power of live theater and the masterpieces of William Shakespeare through performances and educational activities. 111 theater companies across the United States have taken part. 11,800 performances and more than 45,000 related educational activities at more than 10,000 schools and juvenile justice facilities in 4,400 communities in all 50 states, the District of Columbia, and the U.S. Virgin Islands.</p>
<p><u>NEA Big Read</u> A national literature program broadening our understanding of our world, our communities, and ourselves through the joy of sharing a good book.</p>	<p>Arts Midwest</p>	<p>Annually supports approximately 75 dynamic community reading programs, each designed around a single <i>NEA Big Read</i> selection. Since its inception in 2006, funded more than 1,500 programs, providing more than \$21 million in grants to organizations nationwide. In turn, these organizations have leveraged nearly \$50 million in local funding to support their <i>NEA Big Read</i> programs. More than 5.7 million Americans have attended an <i>NEA Big Read</i> event, approximately 92,000 volunteers have participated at the local level, and over 40,000 community organizations have partnered to make <i>NEA Big Read</i> activities possible.</p>

National Initiative	Partners	Impact
<p><u>Poetry Out Loud</u> A national arts education program that encourages high school students to learn about great poetry through memorization and performance. This program helps students master public speaking skills, build self-confidence, and learn about literary history and contemporary life.</p>	<ul style="list-style-type: none"> • Poetry Foundation • State Arts Agencies • Mid Atlantic Arts Foundation 	<p>Annually serves more than 300,000 students from every state, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands during the school year. Since its start in 2005, more than 3.8 million students and 60,000 teachers from more than 16,000 high schools have participated in <i>Poetry Out Loud</i> nationwide.</p>
<p><u>Mayors' Institute on City Design (MICD)</u> A national program bringing mayors and design experts together to solve case studies of critical urban design challenges brought by participating mayors.</p>	<p>United States Conference of Mayors</p>	<p>Since 1986, helped prepare more than 1,100 mayors to be the chief urban designers of their cities and connected more than 700 design and development professionals to local governance.</p>
<p><u>Musical Theater Songwriting Challenge</u> A national competition for high school students who have a passion for writing songs that could be part of a musical theater production.</p>	<ul style="list-style-type: none"> • The American Theatre Wing • Samuel French, Inc. • Disney Theatrical Productions 	<p>Launched as a pilot program in 2016 and expanded nationally in 2017, pairs six national finalists with professional musical theater artists to develop the students' original song into a Broadway-stage-ready composition. All finalists have their song published. Nearly 170 applications were submitted by high school students in 40 states during the 2019 program cycle.</p>

Disaster Recovery

The Arts Endowment continues to provide support in the recovery of the arts and cultural communities devastated by major disasters. In FY 2018, the Arts Endowment provided financial support in the wake of Hurricanes Harvey, Irma, and Maria in the regions designated major disaster areas by the Federal Emergency Management Agency (FEMA) in Texas, Florida, Puerto Rico, and the U.S. Virgin Islands. Since FY 2018 the Arts Endowment has served as a member agency in the federal Natural and Cultural Resources Recovery Support Function (NCRRSF), working in coordination with other federal agencies, such as FEMA and the Department of Interior, to help recovery within the arts and cultural sector. Through these multiple approaches, the Arts Endowment has been able to provide financial support, technical and policy assistance, and leadership.

Arts Education

The Arts Endowment arts education grant program is focused on pre-K to 12th-grade students, the educators and civic leaders who support them, and the schools and communities that serve them. The arts also play a significant role in equalizing educational opportunities; students with an education rich in the arts have higher GPAs and standardized test scores, lower drop-out rates, and even better attitudes about community service – benefits reaped by students regardless of socioeconomic status.¹

- The Arts Endowment’s direct learning grants increase student knowledge and skills in the arts, helping them reach their full potential. Trends across recommended direct learning projects include addressing the impact of trauma on youth; providing opportunities for urban and rural youth to increase arts skills and knowledge over multiple years of programming; removing barriers to arts participation for youth in low socioeconomic neighborhoods; building partnerships with parents/guardians and the local community; and supporting high school graduation and college readiness efforts.
- The Arts Endowment’s professional development projects build the capacity of urban and rural classroom teachers and teaching artists to effectively teach and measure student learning in the arts. Professional Development includes summer institutes, on-site workshops over the course of the school year and ongoing meetings of small groups of educators to share effective practices, and webinars.
- The Arts Endowment collective impact projects work to ensure that millions of students have opportunities to study the arts, thereby transforming schools, school districts, and communities.

The Arts Endowment, in partnership with the U.S. Department of Education, supports the [Arts Education Partnership](#) (AEP). Established in 1995, the AEP, a center within the Education Commission of the States (ECS), believes informed policymakers create better education policy. AEP serves as a partner to state policymakers by providing arts education research, reports, personalized support, and opportunities to convene within states and across states to interact and learn from one another. The AEP works with state leaders to advance the [2020 Action Agenda for Advancing the Arts in Education](#), and promotes AEP’s mission to ensure that every child has access to a complete and competitive education that includes the arts.

Research

Research into the value and impact of the arts is a core function of the Arts Endowment. Through accurate, relevant, and timely analyses and reports, the Arts Endowment reveals the conditions and characteristics of the U.S. arts ecosystem and the impact of the arts on our everyday lives. The Arts Endowment is the national agency of record for arts-related research, examples include:

¹ National Endowment for the Arts, *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies* (2012).

- In February 2019, the Arts Endowment published [The Arts in Neighborhood Choice](#), based on analysis of the 2015 American Housing Survey—specifically an arts module that was co-authored by researchers at the Arts Endowment and the U.S. Department of Housing and Urban Development. The report enumerates and describes adults who value living near arts/cultural venues. It also reports data on householders who cited greater access to arts venues as a reason for having moved to their present location, and who affirmed neighborhood benefits from those venues.
- In April 2019, the Arts Endowment released the third in a series of research reports describing the arts ecosystem in the United States. [Artists and Other Cultural Workers: A Statistical Portrait](#) incorporates data from six federal sources examining employment trends, demographic characteristics, earnings, and other attributes of those working in the arts and cultural sector. This series of reports improves public understanding of how arts and culture are integral to everyday life.

The Arts Endowment is collaborating with the National Institutes of Health and the Kennedy Center to support [Sound Health](#). Launched in 2016, Sound Health is an initiative to expand understanding of the connections between music and wellness: how music is processed by our brain, how it might impact our development, and how in some cases it might be used as a medical intervention for patients with a variety of conditions.

Through our *Research: Art Works* grant category, the Arts Endowment supports research that investigates the value and/or impact of the arts, either as individual components of the U.S. arts ecology or as they interact with each other and/or with other domains of American life. This program seeks to heighten the relevance and significance of arts-related research to policy and practice.

Through the [NEA Research Labs](#) program, the Arts Endowment seeks to cultivate a series of transdisciplinary research partnerships, grounded in the social and behavioral sciences to produce and report empirical insights about the arts for the benefit of the arts and non-arts sectors alike. The five research labs funded in FY 2019 support research into improving social and emotional well-being and enhancing cognition and learning through the arts.

The Arts Endowment spearheads partnerships with other federal agencies to investigate areas of common interest. Since 2011, the Arts Endowment has convened an [Arts and Human Development Task Force](#), a coalition of representatives from 20 federal entities, to encourage more and better research on how the arts can help people reach their full potential at all stages of life.

Creative Placemaking

The Arts Endowment's [Our Town](#) grant program supports creative placemaking projects that help to transform communities into lively, beautiful, and sustainable places with the arts at their core. Creative placemaking refers to the process in which artists, arts organizations, and community development practitioners deliberately integrate arts and culture into community revitalization work such as land-use, transportation, economic development, and housing. Arts

Endowment funding supports local efforts to enhance quality of life and opportunity for existing residents, increase creative activity, and create a distinct sense of place. Awarded grants represent a mix of urban, tribal, suburban, and rural communities.

Our Town grants support a range of arts engagement, design, and cultural planning projects that encompass nearly every artistic discipline at the Arts Endowment. Communities are turning to the arts and cultural sector to bring new attention to key community assets and issues, connect people with place, and inject new energy and creative problem solving with a focus on the future. *Our Town* grants promote cross-sector partnerships and systems change, paving the way for long-term sustained support and recognition of arts and culture as integral to every phase of community development. For example, in Granite Falls, Minnesota (population 3,525), the city will establish an artist residency program within local government. The program is the first of its kind in a small, rural setting, and has the potential to serve as a national model for other small communities to replicate; placing an artist in direct collaboration with city employees to serve residents. In the Mohawk Nation at Akwesasne, the Saint Regis Mohawk Tribe will undertake a project to engage local artists and designers to develop public art and architecture that reflects Akwesasne Mohawk culture. This project is part of a broader strategy for the community to reclaim their cultural heritage with representation in the built environment. In Savannah, Georgia, Deep Center, a non-profit arts organization, is partnering with the city on a project to engage artists, youth, and leaders in the local juvenile justice system through writing, art-making, temporary public art, and storytelling. The ultimate goal is to build community trust and new relationships through the arts that ultimately empower youth and facilitate understanding among them and the juvenile justice system.

All *Our Town* grant awards are made to partnerships that consist of at least one nonprofit organization and a local government entity. Each grant speaks to the role of arts practitioners and partners in improving the quality of life across a range of geographies and community types. Many communities have used these grants to support multi-partner, anchor investments in their communities' future, with the projects' artistic and creative interventions addressing a wide range of community challenges, such as improving public safety, stimulating the local economy, promoting healthier living, and strengthening transit access and public space.

Support for Historically Black Colleges and Universities

The Arts Endowment continues to be an active member of the White House Initiative for Historically Black Colleges and Universities (HBCUs) and continues to focus its work on “strengthening HBCUs’ ability to participate in Federal programs and exploring new ways of improving the relationship between the Federal Government and HBCUs” (section 2 of the President’s Executive Order on the White House Initiative to Promote Excellence and Innovation at Historically Black Colleges and Universities). The foundation of the agency’s efforts is direct outreach to HBCUs and in-person meetings between Arts Endowment staff and HBCU representatives on HBCU campuses. Arts Endowment staff have met with 28 HBCUs to date. These outreach efforts were bolstered by new language added to the Arts Endowment’s FY 2020 grant guidelines, wherein the agency specifically encourages applications from HBCUs.

In addition, the Arts Endowment recruited students for a summer Arts and Culture Internship for HBCUs. The inaugural 2019 internship brought three students to the Arts Endowment, where through their work they gained valuable experience in government and federal arts and culture policy and administration. The students attend Alabama A&M University, Bowie State University, and the University of the District of Columbia. As a result of their work, the agency now has a catalogue of arts and culture resources, faculty, classes, and program offerings for every HBCU, which will help the agency strategically target outreach as it moves forward.

The Arts Endowment is also co-hosting *Dream It – Achieve It: Federal Cultural Funding Opportunities for HBCUs*. This day-and-a-half convening is a new program track within the White House Initiative’s 2019 annual conference. The convening, to be held September 10-11, 2019, is in partnership with the National Endowment for the Humanities, the Institute of Museum and Library Services, the Advisory Council for Historic Preservation, and the U.S. Department of Education. Through this first-of-its-kind partnership for HBCUs, *Dream It – Achieve It* participants will learn about the funding opportunities available within the arts, culture, and humanities sectors at the federal level, learn how to prepare successful grant applications during one-on-one conversations, and find out about career opportunities for students in arts and humanities majors.

Johnathan Holifield, Executive Director of the White House Initiative on HBCUs, acknowledged and celebrated the efforts of the Arts Endowment to engage HBCUs by sharing the agency’s HBCU strategy as an example of a best practice for Federal engagement with HBCUs.

Criminal Justice Reform

The Arts Endowment supports the President’s vision to reduce crime, enhance public safety, and provide those who have engaged in criminal activity with greater opportunities to lead productive lives. A growing body of research indicates that arts programs in justice facilities can help reduce recidivism rates, increase self-esteem, and improve social interactions and emotional health. The Arts Endowment’s national initiative *Shakespeare in American Communities* engages youths within the juvenile justice system with the works of Shakespeare through theater education programs. Theater companies and organizations across the nation partner with the juvenile justice system to reach youths, through juvenile facilities or detention centers, educational schools/programs specifically for juvenile offenders or incarcerated youths, court-appointed programs, short- or long-term treatment centers, or transitions centers. The Arts Endowment also partners with the Department of Justice, Federal Bureau of Prisons to provide an artist-in-residence program at individual correctional institutions within the federal prison system. Writing instructors conduct classes in creative writing to include fiction, creative non-fiction, poetry, memoir, and/or other types of writing. These classes can provide positive outcomes for rehabilitation, including reduced recidivism, increased prison safety and security, and improved emotional well-being for inmates.

Convenings

By leveraging strategic partnerships and engaging expert consultants, the Arts Endowment is able to conduct workshops, forums, and convenings to address important and emerging issues in the arts. For example, in October 2018, the Arts Endowment hosted the national convening *Close Listening: A National Case for the Value & Impact of Folk & Traditional Arts*.

Participants included folk and traditional arts organizations, practitioners, and programs from 44 states, two territories, and the District of Columbia. The convening included discussions on the innovations, challenges, and priorities of the field as articulated by organizations large and small, as well as individual traditional artists.

Promoting the Arts

The Arts Endowment promotes the arts in the United States. Our efforts include:

- Commissioning and disseminating arts-based research.
- Offering free resources on our website, including hundreds of [podcasts](#) with artists, including recipients of the NEA Jazz Masters Fellowships, NEA National Heritage Fellowships, and the National Medal of Arts.
- Producing the quarterly magazine [NEA Arts](#), featuring stories on artists and arts organizations from across the country, discussions on trending arts issues, as well as online audio and video features.
- Sharing stories about the arts in U.S communities on the [Art Works blog](#) and through social media channels like Facebook, Twitter, YouTube, and Instagram.

Good Accounting Obligation in Government Act

In accordance with the Good Accounting Obligation in Government Act (P.L. 115-414), we are reporting the following:

- No public recommendations of the Government Accountability Office to report.
- In regards to public recommendations for corrective action from the NEA's Office of Inspector General, we have no financial recommendations in a status of "open" or "closed, unimplemented" for a period exceeding one year preceding the submission of this budget justification.

We review and consider the appropriate action to take for recommendations from the Government Accountability Office and the agency's Office of Inspector General. It is our intent to implement corrective action to recommendations as quickly as possible within financial and human resources constraints. We are currently working on corrective actions in response to public recommendations from the NEA's Office of Inspector General reported during the audit of the agency.



**Fiscal Year 2019
Annual Performance Report**

and

**Fiscal Years 2020 and 2021
Annual Performance Plan**

Table of Contents

Introduction	1
Agency and Mission Information	2
Data Sources, Validation & Verification	6
Annual Performance Report and Plan	9
Strategic Goal 1	9
Strategic Objective 1.1	11
Strategic Objective 1.2	13
Strategic Objective 1.3	15
Strategic Goal 2	19
Strategic Objective 2.1	20
Strategic Objective 2.2	27
Strategic Objective 2.3	32
Strategic Objective 2.4	35
Strategic Goal 3	39
Strategic Objective 3.1	40
Strategic Objective 3.2	42
Strategic Objective 3.3	44
Strategic Goal 4	47
Strategic Objective 4.1	47
Strategic Objective 4.2	47
Strategic Objective 4.3	48
Strategic Objective 4.4	50
Cross-Cutting Objective (CCO)	52
Management Priority	55
Research and Evaluation	56

INTRODUCTION

The Fiscal Year (FY) 2019 Annual Performance Report (APR) and the FY 2020-2021 Annual Performance Plan (APP) supports the National Endowment for the Arts Strategic Plan: 2018-2022. The Strategic Plan outlines the agency's strategic goals and objectives and the means and strategies to accomplish them. The APR and APP set out performance goals and indicators in support of the strategic objectives.

This FY 2021 APP is presented in the context of the Administration's budget request for FY 2021, which seeks to eliminate the Arts Endowment. The budget seeks only enough funds to support an orderly termination of the Arts Endowment's operations and grant obligations. This budget request notwithstanding, the Arts Endowment is expected to meet the statutory requirements of the Government Performance and Results Modernization Act, which calls for the preparation and publication of updated strategic and performance plans "not later than the first Monday in February of any year in which the term of the President commences..."

For planning purposes only, the performance plan presented (as well as the plan's associated strategic plan) assumes that the Arts Endowment's operations will continue at a level commensurate with recent Congressional appropriations.

AGENCY AND MISSION INFORMATION

“The arts . . . belong to all the people of the United States.”²

As the premier arts agency of the U.S. government, the National Endowment for the Arts has established itself as a vital and sustaining force in American culture, committed to serving all Americans by bringing the arts into their lives, schools, and communities.

Over the past 50 years, the Arts Endowment has become the largest funder of the arts and arts education nationwide and, as a catalyst of public and private support for the arts, an essential institution. Established by Congress in 1965, the agency annually awards an average of approximately 2,300 grants and cooperative agreements exceeding \$117 million, funding the arts in all 50 states and six U.S. jurisdictions, including rural and urban areas, and reaching civilian and military populations. The Arts Endowment also exercises leadership through targeted support of key initiatives, research and evaluation, and domestic and international partnerships. An organizational chart detailing the structure of the agency is presented following this section.

Arts Endowment grantees include nonprofit organizations; units of state and local government; federally recognized tribal communities or tribes; and, where permitted, individuals. The agency awards dollar-for-dollar matching grants to support exemplary projects in the following areas:

Accessibility	Museums
Artist Communities	Music
Arts Education	Musical Theater
Dance	Opera
Design & Creative Placemaking	Presenting & Multidisciplinary Works
Folk and Traditional Arts	Research
International	State & Regional Arts Organizations
Literary Arts	Theater
Local Arts Agencies	Visual Arts
Media Arts	

All grant applications to the Arts Endowment are reviewed on the basis of artistic excellence and artistic merit. Applications generally receive three levels of review. First, they are evaluated by advisory panels composed of a diverse group of disciplinary experts and other individuals,

² National Foundation on the Arts and the Humanities Act of 1965, as amended

including at least one knowledgeable layperson. Panels make recommendations that are forwarded to the National Council on the Arts.

The National Council on the Arts, the agency's standing advisory body, is comprised of nationally and internationally renowned artists, distinguished scholars, and arts patrons appointed by the President and confirmed by the Senate. The Council also includes non-voting Congressional members that are appointed by Senate and House leadership from both sides of the aisle. The Council reviews and votes to approve or reject the applications. Its recommendations for funding are sent to the Arts Endowment chairman, who reviews those applications and makes the final decision on all grant awards.

By law, 40 percent of the Arts Endowment's grant-making dollars are awarded to the nation's 56 state and jurisdictional arts agencies (SAAs) and the six regional arts organizations (RAOs). These funds are administered through Partnership Agreements with the SAAs and RAOs—an investment that catalyzes arts projects in thousands of communities across the country. Partnership Agreements allow the Arts Endowment to build and sustain local capacity for planning, programming, evaluation, and communications.

Through these agreements, moreover, the Arts Endowment supports creation and implementation of statewide and region-wide plans for strengthening arts education and fostering the arts in underserved communities. Each plan reflects the priorities of the state's or region's citizens, whose views are solicited by each SAA/RAO through public hearings.

Together with the dollars that the Arts Endowment's grants routinely leverage, the agreements vastly extend the agency's reach and impact, aligning national leadership with local benefits. These partners are critical to the agency's ability to fulfill its mission.

Mission: To strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.

The mission of the National Endowment for the Arts is based on an abiding conviction that the arts play an integral role in national life and public discourse. The first half of the statement refers to the agency's deep-rooted investment in the artistic and creative assets of diverse places and people throughout the country. The Arts Endowment is committed to helping organizations that seek to leverage these assets more effectively as part of a comprehensive strategy to integrate the arts into the fabric of community life.

The second half identifies the need to reach every individual with multiple channels for engaging with artistic excellence, thus improving the likelihood that Americans from all backgrounds will benefit directly from the Arts Endowment's activities.

The inspirational values of artistic excellence and creativity that define the agency's role within the federal government and the nation are articulated by the National Foundation on the Arts and Humanities Act of 1965, as amended. These “Declarations of Findings and Purposes” include:

- “An advanced civilization must not limit its efforts to science and technology alone, but must give full value and support to the other 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.”
- "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."
- “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.”

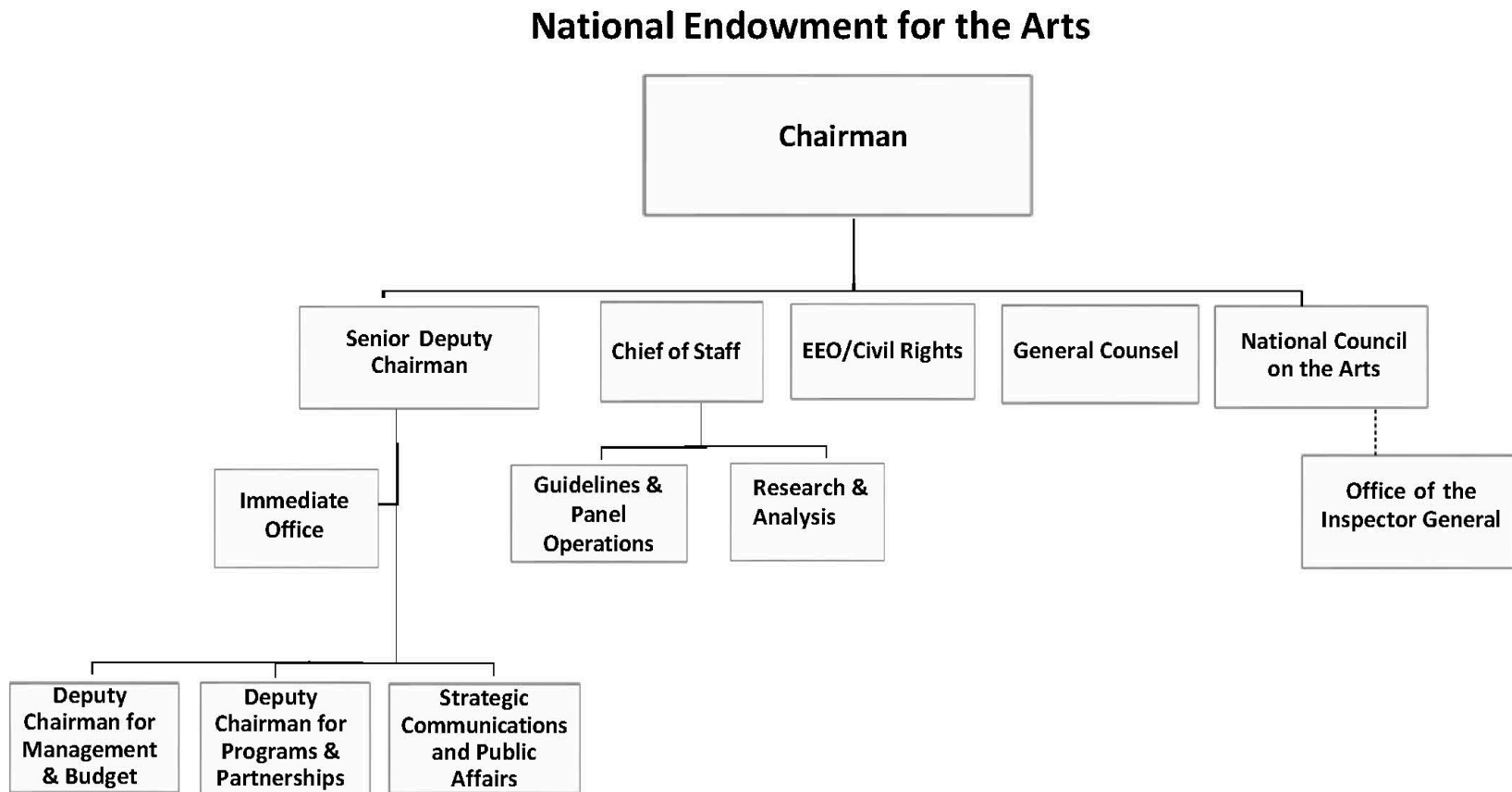
The Arts Endowment's vision statement rests on those enduring claims. The arts allow Americans to dream of fresh possibilities and to expand their horizons as thinkers and citizens in a world of complex ideas and technologies, as well as to contribute to the cultural legacy of the nation. Access to imagination and artistic creativity is an inherent good; it also can awaken the potential for a better quality of life. Engagement with the arts will allow Americans to fully realize their creative and imaginative potential as individuals and as communities.

Vision Statement: A nation in which every American benefits from arts engagement, and every community recognizes and celebrates its aspirations and achievements through the arts.

The agency’s goals, and the objectives and strategies to achieve them, including cross-agency collaborations, are detailed in The National Endowment for the Arts Strategic Plan, Fiscal Years 2018-2022, which was issued in February 2018 and published [online](#). The FY 2020 APP, which can be found on the agency’s [website](#) as part of the Appropriations Request for Fiscal Year 2020, was based on the Strategic Plan and described the performance goals and indicators necessary to assess the agency’s progress in accomplishing its strategic objectives. The plan also described planned actions and milestones to address the agency’s management priority, research and evaluation activities that supported the development of the annual performance plan and strategic plan, and information on data validation and verification.

The FY 2019 APR reports on the progress of the National Endowment for the Arts’ FY 2018-2022 Strategic Plan. The Strategic Plan outlines the agency’s strategic goals and objectives and the means and strategies to accomplish them. The APR reports on the performance goals and indicators in support of the strategic objectives. Performance and other indicators, prior year data, and current status have been provided below for each strategic objective.

Fig. 1. National Endowment for the Arts Organizational Structure



DATA SOURCES, VALIDATION & VERIFICATION

Since this is the second reporting year for the agency's new APP based on its FY 2018-2022 Strategic Plan, some measures have limited historical data available for reporting. The agency also must omit reporting for a few indicators due to new data collections underway.

For performance indicators, FY 2020 and FY 2021 targets are established from baseline data collections reported in this APR with the exception of those few indicators not reported this year.

Data Sources

Data sources for performance reporting include both external data collections and internal administrative data. These data are tracked and maintained in separate systems, including spreadsheets. Following review by the providing office, data are collected, reviewed, integrated, and maintained by the Arts Endowment's Office of Research & Analysis (ORA). The sources of data (and corresponding acronyms) used most frequently in this document are as follows:

FDR – Final Descriptive Report. At the completion of each grant, each grantee submits a Final Descriptive Report to the agency, which includes data pertaining to many of the agency's strategic objectives. FDR data are reported as filed by grantees and have not been subject to independent verification.

eGMS – Grants Management System. This is the agency's internal Grants Management System, which tracks basic administrative data on the agency's grant-making activities, including counts of applications received and grants awarded. In FY 2018, the agency transitioned its grant records from an older GMS system to an online platform developed in collaboration with the National Endowment for the Humanities; due to this transition, different methods of extracting and filtering grant award data were instituted, which has introduced slight differences in counts of grant awards made in FY 2018 and earlier and those made in FY 2019 and later.³

SPPA – Survey of Public Participation in the Arts. The SPPA is a comprehensive and detailed survey conducted by the U.S. Census Bureau every five years (as part of that agency's household surveys) and provides insight into the nature and extent of Americans' participation in the arts. The most recent survey took place in 2017.

ABS – Arts Basic Survey. The ABS, previously known as the Annual Arts Basic Survey, is also conducted by the Census Bureau as a supplement to their Current Population Survey and features selected summary questions drawn from the SPPA. Although less detailed than the larger survey, the ABS has provided estimates of Americans' participation in the arts during years in which the SPPA is not administered.

³ In the GMS system, the filter "Grant" was used to identify direct grant awards. For calculating FY 2019 application and direct grant award counts for Strategic Goals 1 through 3, data were filtered to remove cooperative agreements, duplicate, incomplete, and ineligible applications, withdrawn and terminated awards, fellowships, and national initiatives; for Strategic Goals 1 and 2, state and regional partnerships were also removed. While awards made to State and Regional Partnerships are included in eGMS, data on sub-awards made by those Partnerships are not reported.

Throughout this document, data are reported through FY 2019 unless otherwise noted. A significant exception is FDR data. The most recent data available from grantees' FDRs are from FY 2018, due to a lag occurring from the time of the agency's award of a grant to the conclusion of the grant and extending to the grantee's submission of the FDR. For example, if a grant award is made in FY 2015 and the performance period is one year, then the FDR from that grant will not have been submitted for up to 90 days into FY 2016. Accounting for this delay, FDR data are reported here by the fiscal year in which the respective grants were awarded, not by the date of FDR receipt. With reference to the example above, the FDR data are captured in FY 2015 because that is the year in which the grant was awarded.

Because of the delay in receipt of FDR data, it is important to identify the overall percentage of FDRs received to date in order to establish the context for these indicators. The following table provides this information for the performance period reported throughout this document. Given that only 54% of FDRs have been received for grants awarded in FY 2018, counts throughout this report for FY 2018 may be low in comparison to FY 2015 through FY 2017. FDR data from FY 2019 was excluded from this report due to the very low response rate (8%).

Number and Percentage of FDRs Received – 2015 - 2019					
	2015	2016	2017	2018	2019
Number of FDRs Received	2,096	2,084	1,992	1,164	182
Percentage Received	98%	93%	87%	54%	8%

Data Validation and Verification

The Arts Endowment ensures the accuracy and reliability of the performance data in its APR in accordance with the five data quality specifications in the GPRA Modernization Act of 2010 for:

- **Means used to verify and validate measured values:** All performance data reported in the APR are subject to internal data verification and validation by the agency's ORA. A key component of data validation is agency staff consultation. Agency staff are consulted during indicator development to assess whether data collected and measures are a true reflection of the performance being measured and have a clear relationship to the mission and strategic objectives of the agency. Data verification procedures are in place to assess data accuracy, completeness, consistency, and availability. The Arts Endowment creates an internal guidance document for performance measure reporting, including in a detailed matrix its indicators, data sources, analytical methods (including formulas), and verification procedures specific to individual indicators. Prior to indicator analysis and reporting, ORA review datasets for completeness; missing data are identified and reported in the APR. Methods for handling anomalous data are established and used. In some cases, data are re-checked against source information (e.g., FDR). Confirmatory analyses are then undertaken.
- **Level of accuracy required for the intended use of data:** Performance data reported in the APR are used for management purposes, as a representative indicator of progress in relation to an established target or goal. The accuracy of the data is that which is considered necessary, for discussion purposes, to provide a reasonable representation of

progress made relative to a target or goal, enabling the Arts Endowment senior management to determine if progress is adequate.

- **Limitations to the data at the required level of accuracy:** Arts Endowment performance data are subject to potential errors from: the use of estimations and extrapolations, especially where direct measurement is impractical and/or considered too costly; incomplete data; or incorrect coding of grant awards to strategic objectives. The most significant limitation related to grant report data is the self-reported nature of data. As noted above, grant data are reported as submitted by grantees and are not independently verified. In addition, since grantee report data must be extracted from PDF forms and converted into a dataset, data inaccuracies due to programming errors is possible. See Management Priority on page 58 for more information on efforts to improve the quality of grants data reporting.
- **How the agency has compensated for such limitations if needed to reach the required level of accuracy:** The measurement procedures for each performance measure used in the APR will be described in accompanying documentation. Submitted data are reviewed according to the scope and nature of the activity and in the context of other information to gauge accuracy. Following review and verification by the submitting office, the data are reviewed within their corresponding trends and programmatic contexts by the ORA to determine if further review is needed to adjust or correct the reported data before publication. Senior management and leadership consider this level of accuracy to be acceptable in their use of the data. Prior experience with using the data, and with assessing historical trends and programmatic contexts, suggest that any limitations are minor and that compensating measures are unnecessary.

ANNUAL PERFORMANCE REPORT AND PLAN

STRATEGIC GOAL 1

Support Art that Meets the Highest Standards of Excellence

Throughout its history, the United States of America has exemplified ingenuity and inventiveness in such diverse fields as science, engineering, agriculture, medicine, commerce, and information technology. But our nation's advances in artistic excellence and innovation have been no less profound or transformative.

American artworks are recognized and celebrated worldwide. American artists have made indelible contributions such as original plays and literature; music and dance compositions; paintings, sculpture, and craft arts; films, video, and photography; and architecture and design. The National Endowment for the Arts exists to support art that meets the highest standards of excellence—whether such projects involve celebrating artistic and cultural traditions, creating original artworks, or strengthening the nation's cultural infrastructure.

The following table shows the percentage of direct grants that the Arts Endowment has awarded with the intent of supporting art that meets the highest standards of excellence.

Strategic Goal 1: Support Art that Meets the Highest Standards of Excellence.						
Indicator Number	Measure	2015	2016	2017	2018	2019
1.a	Percentage of direct grants awarded by the Arts Endowment with the intent of supporting goal 1.	19.78%	20.64%	18.26%	16.70%	23.63%

Source: eGMS

As seen from the table above, an average of 19.8% of direct grants per year are awarded by the Arts Endowment with the intent of supporting art that meets the highest standards of excellence. These percentages range from nearly 17% to 24% over the span of five years. In FY19, internal guidelines for coding grant goals and outcomes were improved, which might account for the change in percentage detected in this year.

The direct grants awarded by the Arts Endowment with the intent to support art that meets the highest standards of excellence are awarded across a variety of artistic disciplines with the funds provided. Only disciplines with award activity are presented in the table that follows.

Strategic Goal 1: Support Art that Meets the Highest Standards of Excellence.						
Indicator Number	Measure	2015	2016	2017	2018	2019
1.b	The percentage of direct grants awarded by artistic discipline by the Arts Endowment with the intent of supporting Goal 1.					
	<i>Artist Communities</i>	84.85%	90.70%	100.00%	97.50%	100.00%
	<i>Challenge America</i>	N/A	N/A	N/A	N/A	6.57%
	<i>Creativity Connects*</i>	N/A	N/A	10.81%	25.71%	N/A
	<i>Dance</i>	41.51%	38.75%	34.94%	24.54%	37.71%
	<i>Design</i>	8.26%	9.84%	5.97%	5.41%	7.77%
	<i>Folk & Traditional Arts</i>	10.37%	10.88%	13.91%	0.88%	0.00%
	<i>Literary Arts</i>	43.56%	34.94%	34.48%	34.94%	0.96%
	<i>Local Arts Agencies</i>	10.91%	13.21%	17.31%	20.00%	33.33%
	<i>Media Arts</i>	19.26%	21.83%	31.79%	32.20%	50.51%
	<i>Museums</i>	5.88%	4.92%	0.79%	0.00%	0.00%
	<i>Music</i>	11.21%	17.39%	7.46%	3.91%	9.96%
	<i>Musical Theater**</i>	0.00%	0.00%	0.00%	7.32%	48.57%
	<i>Opera</i>	20.29%	29.23%	18.06%	14.29%	12.68%
	<i>Presenting & Multidisciplinary Works</i>	13.56%	17.22%	23.67%	19.64%	37.30%
	<i>Theater**</i>	46.21%	43.70%	31.16%	28.33%	45.11%
	<i>Visual Arts</i>	31.20%	32.26%	25.69%	23.73%	40.88%
1.c	Obligated funds for direct grants awarded by the Arts Endowment with the intent of supporting Goal 1.	\$11,909,638	\$12,569,297	\$11,509,967	\$9,444,500	\$13,059,500

Source: eGMS

*Creativity Connects was a short-term grant initiative offered during FY 2017 and FY 2018.

**Prior to FY 2018, Musical Theater grant data was reported as a combined category with Theater.

The table above shows, over the span of five years, the percentage of direct grants awarded by various artistic discipline offices at the Arts Endowment with the intent of supporting art that meets the highest standards of excellence. Of the 16 artistic disciplines listed, the discipline of Artist Communities funds the highest percentage of awards with the intent of supporting Goal 1, ranging from 85% in FY 2015 to 100% in FY 2019. Dance has the next highest rate of funding such grants at an average of 36% over this five-year period. By contrast, the Museums discipline funded one of the lowest percentages of such awards at 2% over this same period.

Overall, the Arts Endowment has funded a total of over \$58 million over the span of five years with the intent to support art that meets the highest standards of excellence.

Strategic Objective 1.1

Honor and Support Artistic Activities and Traditions across the Nation.

The Arts Endowment has continually lauded and preserved significant cultural contributions and traditions as part of the country's artistic legacy. For example, in 1982 the agency recognized the need to preserve the distinctly American art form of jazz as well as folk and traditional art forms in order that they may be practiced and enjoyed by new generations of Americans. This recognition spurred creation of two lifetime awards honoring artists in these fields: Jazz Masters Fellowships and National Heritage Fellowships.

The comprehensive scope and variety of artistic offerings supported by the Arts Endowment presents myriad opportunities to engage Americans with new and old artistic traditions. By funding these opportunities and also through national leadership initiatives and strategic partnerships, the agency promotes civic dialogue around vital and constantly reinvigorated artistic practices, shaped by values and standards of excellence that are passed from generation to generation.

Success for this objective will mean that artistic activities and traditions are preserved for the enjoyment and enlightenment of future generations. The Arts Endowment will support excellent projects covering a wide range of artistic and cultural traditions across the country, including those in rural and historically underserved areas. Additionally, master artists will be honored for their exceptional achievements and for their tangible contributions to the nation's artistic heritage.

Performance Goal 1.1.1

FY 2019 Performance: Each year, the Arts Endowment supports archival, documentation, and preservation projects and mentorship and apprenticeships that sustain artistic traditions by supporting activities such as apprenticeships, conservation, repairs and restorations, or identification and documentation. Below is the percentage of direct grants awarded by the Arts Endowment by fiscal year with the intent of sustaining artistic traditions through these activities. These grants were identified through indicators selected by grant recipients to reflect the nature of proposed activities and are not limited to grants awarded with the intent to support art that meets the highest standards of excellence (Strategic Goal 1).

Strategic Objective 1.1. Honor and Support Artistic Activities and Traditions across the Nation						
Performance Goal 1.1.1. Each Year the Arts Endowment supports archival, documentation, and preservation projects and mentorship and apprenticeships that sustain artistic traditions.						
Indicator Number	Measure	2015	2016	2017	2018	2019
1.1.1.1	The % of direct grants awarded by the Arts Endowment with the intent of sustaining artistic traditions.	1.60%	1.78%	1.28%	1.74%	1.53%

Source: eGMS

Projected FY 2020 and FY 2021 Performance: Based on historical trend data, it is projected that two percent of Arts Endowment direct grants will be awarded with the intent of sustaining

artistic traditions through apprenticeships, conservation, repairs and restoration, or identification and documentation.

Other Indicators

These direct grants have supported sustaining artistic traditions in a variety of disciplines and engaged a number of individuals with the amount of funding provided. Only disciplines with award activity are presented in the table that follows.

Performance Goal 1.1.1. Each Year the Arts Endowment supports archival, documentation, and preservation projects and mentorship and apprenticeships that sustain artistic traditions.						
Indicator Number	Measure	2015	2016	2017	2018	2019
1.1.1.2	The % of Arts Endowment direct grants by artistic discipline with the intent of sustaining artistic traditions.					
1.1.1.3	<i>Arts Education</i>	0.58%	2.06%	0.52%	2.27%	0.0%
	<i>Dance</i>	1.26%	2.50%	1.20%	2.45%	2.86%
	<i>Design</i>	0.83%	4.92%	3.73%	2.70%	2.91%
	<i>Folk & Traditional Arts</i>	11.11%	9.52%	11.30%	11.40%	11.82%
	<i>Local Arts Agencies</i>	1.82%	1.89%	0.00%	0.00%	5.26%
	<i>Media Arts</i>	6.67%	2.82%	2.31%	2.82%	1.53%
	<i>Museums</i>	4.20%	3.28%	3.15%	3.88%	3.54%
	<i>Music</i>	0.45%	0.79%	0.00%	0.00%	0.38%
	<i>Presenting & Multidisciplinary Works</i>	0.56%	0.48%	0.48%	1.19%	0.54%
	<i>Research</i>	0.00%	6.25%	0.00%	0.00%	0.00%
	<i>Theater</i>	0.00%	0.37%	0.00%	0.43%	0.00%
	<i>Visual Arts</i>	0.80%	0.65%	1.39%	2.54%	0.73%
	Obligated funds for direct grants awarded by the Arts Endowment with the intent of sustaining artistic traditions.	\$1,439,137	\$1,322,689	\$1,050,392	\$1,063,000	\$845,000
1.1.1.4	The number of individuals who participated in Arts Endowment-supported activities that sustained artistic traditions.	215,794	457,120	24,480	79,463	N/A

Source: eGMS, FDR

Of the 12 disciplines listed, Folk & Traditional Arts funded the highest percentages (over 11% in FY2019) of direct grants with the intent of sustaining artistic traditions over the span of five years. Media Arts and Museums funded the next highest percentages with an average of 3% and 4% respectively. By contrast, Theater funded the least percentages of such grants, ranging from 0% to 0.4%.

The Arts Endowment has funded almost \$6 million in direct grants with the intent of sustaining artistic traditions over the span of these five years.

Strategic Objective 1.2

Expand the portfolio of American Art.

American art affirms the creative genius of the nation's spirit, assesses the full range of individual and societal experiences composing the nation's identity and that of its peoples, meditates on its struggles and conflicts, and envisions new prospects for the future. The Arts Endowment is committed to enriching the nation's artistic output. It does so by funding projects that commission original artistic pieces, and by providing direct support to creative writers of distinction.

Success for this objective would mean that an incremental but substantial number of new original artworks would flourish within the United States, representing all artistic disciplines.

Performance Goal 1.2.1

FY 2019 Performance: Annually, the Arts Endowment supports projects with the intent of creating or commissioning original works of art. Original works of art do not include student works, adaptations, re-creations, or restaging of existing works. In accordance with the Strategic Plan, successful performance would be illustrated by the creation of new artworks. The percentage of direct grants that the Arts Endowment has awarded to expand the portfolio of American art is below. These grants were identified through indicators selected by grant recipients to reflect the nature of proposed activities and are not limited to grants awarded with the intent to support art that meets the highest standards of excellence (Strategic Goal 1).

Strategic Objective 1.2. Expand the Portfolio of American Art.						
Performance Goal 1.2.1. Annually, the Arts Endowment supports projects with the intent of creating or commissioning original works of art. Original works of art do not include student works, adaptations, re-creations, or restaging of existing works.						
Indicator Number	Measure	2015	2016	2017	2018	2019
1.2.1.1	The percentage of direct grants awarded by the Arts Endowment with the intent of creating or commissioning original works of art.	13.61%	14.59%	12.64%	12.12%	13.60%

Source: eGMS

The percentage of direct grants awarded by the Arts Endowment with the intent of creating or commissioning original works of art ranged from 12% to almost 15% from FY 2015- FY 2019. A grantee's intent to create or commission an original work of art was identified through their selection of the descriptor of "Artwork Creation" to describe their project activities on their grant application.

Projected FY 2020 and FY 2021 Performance: Based on historical trend data, it is projected that at least 12% of Arts Endowment direct grants will be awarded with the intent of creating or commissioning works of art in FY 2020 and FY 2021.

Other Indicators

These direct grants have supported the creation of a number of original artworks in a variety of disciplines with the funds provided. Only disciplines with award activity are presented in the table that follows. Creativity Connects was a leadership initiative launched as part of the Art Endowment's 50th anniversary for the duration of FY 2017 and FY 2018 only.

Performance Goal 1.2.1. Annually, the Arts Endowment supports projects with the intent of creating or commissioning original works of art. Original works of art do not include student works, adaptations, re-creations, or restaging of existing works.						
Indicator Number	Measure	2015	2016	2017	2018	2019
1.2.1.2	The % of Arts Endowment direct grants awarded by artistic discipline with the intent of creating or commissioning original works of art.					
	<i>Artist Communities</i>	27.27%	41.86%	25.64%	17.50%	22.50%
	<i>Arts Education</i>	1.16%	1.03%	1.04%	1.14%	0.58%
	<i>Arts Engagement in American Communities</i>	1.08%	5.62%	4.82%	0.00%	0.00%
	<i>Challenge America</i>	5.00%	4.76%	9.09%	0.00%	8.76%
	<i>Creativity Connects*</i>	N/A	N/A	18.92%	17.14%	N/A
	<i>Dance</i>	32.70%	28.75%	28.31%	23.31%	20.45%
	<i>Design</i>	36.36%	36.07%	26.12%	28.83%	33.98%
	<i>Folk & Traditional Arts</i>	3.70%	2.72%	4.35%	3.51%	0.91%
	<i>Literary Arts</i>	1.23%	1.81%	2.30%	3.01%	7.69%
	<i>Local Arts Agencies</i>	16.36%	15.09%	25.00%	24.44%	15.79%
	<i>Media Arts</i>	19.26%	16.20%	13.87%	18.08%	14.29%
	<i>Museums</i>	5.04%	8.20%	3.94%	2.91%	9.73%
	<i>Music</i>	6.28%	10.67%	4.85%	6.52%	8.08%
	<i>Musical Theater**</i>	0.00%	0.00%	0.00%	21.95%	28.57%
	<i>Opera</i>	7.25%	20.00%	12.50%	7.94%	12.68%
	<i>Presenting & Multidisciplinary Works</i>	14.12%	20.57%	14.98%	12.50%	16.76%
	<i>Research</i>	0.00%	6.25%	0.00%	0.00%	0.00%
	<i>Theater**</i>	25.63%	23.33%	21.38%	21.46%	21.79%
	<i>Visual Arts</i>	28.80%	23.23%	24.31%	15.25%	22.63%
1.2.1.3	Obligated funds for direct grants awarded by the Arts Endowment with the intent of creating or commissioning original works of art.	\$10,030,372	\$9,851,510	\$9,424,408	\$7,791,500	\$ 8,359,500
1.2.1.4	The number of professional original works of art created as a result of Arts Endowment direct grant awards.	4,129	4,934	3,334	1,507	N/A

Source: eGMS, FDR

*Creativity Connects was a short-term grant initiative offered during fiscal years 2017 and 2018.

**Prior to FY 2018, Musical Theater grant data was reported as a combined category with Theater.

Of the 19 disciplines listed, Dance awarded the highest percentages of direct grants with the intent of creating or commissioning original works of art at an average of 32% across five years. Artist Communities and Design came close second with an average of almost 27% of such grants from FY 2015 to FY 2019. By contrast, Arts Education only funded an average of 1% of such

grants over these years and Research funded mostly no such grants over the years, with the exception of 6.25% in FY 2016. A total of 13,904 professional original works of art were created as a result of the Endowment's direct grant awards over these five years.

Overall, the Arts Endowment obligated over \$45 million in direct grants with the intent of creating or commissioning original works of art over the FY 2015-FY 2019 period.

An average of 3,476 professional original works of art were created per year as a result of these direct grants in FY 2015-2019.

Strategic Objective 1.3

Strengthen the cultural infrastructure of the nation.

The Arts Endowment's founding legislation states: "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." These "material conditions" include the financial and human resources needed for designing, planning, and executing projects showcasing artistic excellence. Although it is unreasonable to suppose that any single federal agency can fully support this vast cultural enterprise, the Arts Endowment is positioned to shape key components of it—through direct grant-making and State/Regional Partnerships, and also through research, publications, and convenings.

Success for this objective would mean an incremental but substantial number of services provided to the field through professional development or other opportunities supported by the Arts Endowment.

Performance Goal 1.3.1

FY 2019 Performance: Each year, the Arts Endowment supports professional development opportunities and other services with the intent of strengthening the U.S. cultural infrastructure. Direct grants are awarded for activities ranging from professional development and training to research and technical assistance. The percentage of direct grants awarded by the Arts Endowment in support of strengthening the nation's cultural infrastructure are shown below. These grants were identified through indicators selected by grant recipients to reflect the nature of proposed activities and are not limited to grants awarded with the intent to support art that meets the highest standards of excellence (Strategic Goal 1).

Strategic Objective 1.3. Strengthen the cultural infrastructure of the nation.						
Performance Goal 1.3.1 Each year the Arts Endowment supports professional development opportunities and other services with the intent of strengthening the U.S. cultural infrastructure.						
Indicator Number	Measure	2015	2016	2017	2018	2019
1.3.1.1	1.3.1.1. The % of direct grants awarded by the Arts Endowment with the intent of strengthening the U.S. cultural infrastructure.	7.04%	6.34%	7.54%	6.36%	6.60%

Source: eGMS

Across a five-year span, an average of 7% of direct grants awarded by the Arts Endowment support professional development opportunities and other services with the intent of strengthening the U.S. cultural infrastructure.

Projected FY 2020 and FY 2021 Performance: Based on historical trend data, it is projected that at least 6% of Arts Endowment direct grants will be awarded in FY 2020 and FY 2021 with the intent of strengthening the U.S. cultural infrastructure.

Other Indicators

These direct grants engage a number of individuals in activities that strengthen the cultural infrastructure across a variety of disciplines with the funds awarded, as shown below. Only disciplines with direct grants awarded over these five years are presented.

Performance Goal 1.3.1 Each year the Arts Endowment supports professional development opportunities and other services with the intent of strengthening the U.S. cultural infrastructure.						
Indicator Number	Measure	2015	2016	2017	2018	2019
1.3.1.2	1.3.1.2. The % of Arts Endowment direct grants awarded by artistic discipline with the intent of strengthening the U.S. cultural infrastructure.					
	<i>Artist Communities</i>	3.03%	2.33%	2.56%	2.50%	5.00%
	<i>Arts Education</i>	15.03%	11.34%	13.54%	13.64%	13.95%
	<i>Arts Engagement in American Communities</i>	1.08%	0.00%	3.61%	0.00%	0.00%
	<i>Challenge America</i>	0.63%	0.79%	0.76%	0.00%	0.00%
	<i>Creativity Connects*</i>	N/A	N/A	16.22%	5.71%	N/A
	<i>Dance</i>	3.77%	1.88%	5.42%	4.29%	1.14%
	<i>Design</i>	18.18%	10.66%	20.15%	16.22%	16.50%
	<i>Folk & Traditional Arts</i>	6.67%	6.12%	4.35%	2.63%	3.64%
	<i>Literary Arts</i>	2.45%	2.41%	3.45%	4.22%	3.85%
	<i>Local Arts Agencies</i>	23.64%	18.87%	9.62%	17.78%	22.81%
	<i>Media Arts</i>	4.44%	6.34%	12.14%	10.73%	12.24%
	<i>Museums</i>	1.68%	0.82%	1.57%	0.97%	0.88%
	<i>Music</i>	6.28%	5.14%	4.48%	4.78%	4.98%
	<i>Opera</i>	11.59%	12.31%	9.72%	11.11%	5.63%
	<i>Presenting & Multidisciplinary Works</i>	7.34%	6.22%	8.70%	8.93%	8.65%
	<i>Research</i>	68.42%	62.50%	68.75%	80.00%	46.67%
	<i>Theater</i>	5.78%	7.41%	4.35%	4.72%	5.11%
	<i>Visual Arts</i>	4.00%	5.81%	6.25%	2.54%	2.92%
1.3.1.3	1.3.1.3. Obligated funds for direct grants awarded by the Arts Endowment with the intent of strengthening the U.S. cultural infrastructure.	\$5,517,219	\$5,174,153	\$7,238,133	\$5,632,225	\$5,602,000
1.3.1.4	1.3.1.4. The # of individuals who participated in Arts Endowment-supported activities that strengthened the U.S. cultural infrastructure.	3,171,840	1,542,936	726,118	712,142	14,435

Source: eGMS, FDR

*Creativity Connects was a short-term grant initiative offered during fiscal years 2017 and 2018.

The percentages of Arts Endowment direct grants with the intent of strengthening the U.S. cultural infrastructure vary across artistic disciplines ranging from 0% to 80%. Of the 18 artistic disciplines listed, Research consistently awarded the highest percentages of such awards at an average of 65% over the five years. Local Arts Agencies and Design funded the next highest percentages of such grants at an average of 19% and 16% respectively. By contrast, Challenge America funded the least amount of such grants with an average of 0.44%.

From FY 2015 to FY 2019, Arts Endowment obligated a total of over \$29 million in direct grants with the intent of strengthening the U.S. cultural infrastructure.

Arts Endowment grant recipients reported an average of over 1 million individuals per year participated in Arts Endowment-supported activities that strengthened the U.S. cultural infrastructure from FY 2015 to FY 2019. Note that the apparent drop in number of individuals in

FY 2019 is due to the low percentage of final reports received to date and should not be interpreted as an actual decrease.

Performance Goal 1.3.2

FY 2019 Performance: Each year, the Arts Endowment holds convenings and produces reports on the needs and opportunities affecting the U.S. cultural infrastructure. The number of convenings and reports produced by fiscal year can be seen below.

Strategic Objective 1.3. Strengthen the cultural infrastructure of the nation.						
Performance Goal 1.3.2. Each year, the Arts Endowment holds convenings and/or produces reports on needs and opportunities affecting the U.S. cultural infrastructure.						
Indicator Number	Measure	2015	2016	2017	2018	2019
1.3.2.1	1.3.2.1. The # of reports and/or convenings produced annually by the Arts Endowment on needs and opportunities affecting the U.S. cultural infrastructure.	N/A	N/A	N/A	16	18

Source: Arts Endowment administrative documentation

In FY 2019, there were 18 reports and/or convenings produced by the Arts Endowment on needs and opportunities affecting the U.S. cultural infrastructure. Reports this year include [Living Traditions: A Portfolio Analysis of the National Endowment for the Arts' Folk & Traditional Arts Program](#) and [U.S. Patterns of Arts Participation: A Full Report from the 2017 Survey of Public Participation in the Arts](#). Convenings included a series of summits associated with Creative Forces and Creative Placemaking as well as Blue Star Museum press conferences. This is a new indicator not previously tracked, therefore historical data prior to 2018 are not presented.

FY 2020 and FY 2021 Performance: Based on an assumption of continued funding at FY 2019 levels, it is projected that at least 18 reports and/or convenings will be produced in FY 2020 and FY 2021 on needs and opportunities affecting the U.S. cultural infrastructure.

STRATEGIC GOAL 2

Cultivate Public Engagement with, and Access to, Various Forms of Excellent Art across the Nation

Artworks and audiences come together to create an experience that is unique, memorable, and life-affirming. Americans connect with art by attending music, dance, and theater performances; by touring architectural sites and art exhibits; by reading works of literature; and by enjoying artworks through electronic and digital media. Americans also participate in the arts through a variety of learning opportunities. Arts and cultural assets and activities contribute to the flourishing of communities—whether urban or rural, or small, mid-sized, or large—across the nation. Creative arts therapies and arts-in-health programs contribute to the health and healing of individuals.

The arts spur job creation, productivity, and economic growth. Artists, arts workers, and arts industries improve the aesthetic appeal of a community—and they play key roles in increasing civic pride and well-being, and in drawing local investments. The arts allow spaces and opportunities for community members of different backgrounds to converge on a shared aesthetic experience, one that summons their collective creativity and allows them to re-imagine their surroundings.

This strategic goal recognizes the importance of supporting numerous and diverse opportunities for the American people to engage directly with excellent artworks and to acquire knowledge and skills in the arts throughout their lives. It also champions the integration of arts and cultural practices with community life and it elevates the healing role of the arts.

The following table shows the percentage of direct grants awarded by the Arts Endowment to cultivate public engagement with, and access to, various forms of excellent art across the nation.

Strategic Goal 2: Cultivate Public Engagement with, and Access to, Various Forms of Excellent Art across the Nation.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.a	The % of direct grants awarded by the Arts Endowment with the intent of supporting goal 2.	76.59%	76.09%	78.41%	80.12%	75.56%

Source: eGMS

An average of 77% of direct grants awarded by the Arts Endowment support cultivating public engagement with, and access to, various forms of excellent art across the nation.

These direct grants provided funding across a variety of 18 artistic disciplines, as seen in the table that follows.

Strategic Goal 2: Cultivate Public Engagement with, and Access to, Various Forms of Excellent Art across the Nation.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.b	The % of Arts Endowment direct grants by artistic discipline with the intent of supporting goal 2.					
	<i>Artist Communities</i>	15.15%	9.30%	0.00%	2.50%	0.00%
	<i>Arts Education</i>	100.00%	100.00%	100.00%	100.00%	100.00%
	<i>Arts Engagement in American Communities</i>	100.00%	100.00%	100.00%	100.00%	100.00%
	<i>Challenge America</i>	100.00%	100.00%	100.00%	88.24%	93.43%
	<i>Creativity Connects*</i>	N/A	N/A	89.19%	74.29%	N/A
	<i>Dance</i>	58.49%	61.25%	65.06%	75.46%	62.29%
	<i>Design</i>	91.74%	90.16%	94.03%	94.59%	92.23%
	<i>Folk & Traditional Arts</i>	89.63%	89.12%	86.09%	99.12%	100.00%
	<i>Literary Arts</i>	56.44%	65.06%	65.52%	65.06%	99.04%
	<i>Local Arts Agencies</i>	89.09%	86.79%	82.69%	80.00%	66.67%
	<i>Media Arts</i>	80.74%	78.17%	68.21%	67.80%	49.49%
	<i>Museums</i>	94.12%	95.08%	99.21%	100.00%	100.00%
	<i>Music</i>	88.79%	82.61%	92.54%	96.09%	90.04%
	<i>Musical Theater**</i>	0.00%	0.00%	0.00%	92.68%	51.43%
	<i>Opera</i>	79.71%	70.77%	81.94%	85.71%	87.32%
	<i>Presenting & Multidisciplinary Works</i>	86.44%	82.78%	76.33%	80.36%	62.16%
	<i>Theater**</i>	53.82%	55.60%	68.98%	71.79%	54.47%
	<i>Visual Arts</i>	68.80%	67.74%	74.31%	76.27%	59.12%
2.c	Obligated funds for direct grants awarded by the Arts Endowment with the intent of supporting Goal 2.	\$49,316,882	\$48,264,992	\$53,281,933	\$49,086,521	\$41,891,576

Source: eGMS

*Creativity Connects was a short-term grant initiative offered during FY 2017 and FY 2018.

**Prior to FY 2018, Musical Theater grant data was reported as a combined category with Theater.

A high percentage of direct grants awarded across varying disciplines have supported cultivating public engagement with, and access to, various forms of excellent art across the nation across the five-year period. Arts Education and Arts Engagement in American Communities funded 100% of such grants with Challenge America and Museums in a close second with 96% and 98% respectively. By contrast, the Artist Communities discipline funds only 5% of these grants.

From FY2015 to FY2019, Arts Endowment obligated about \$240 million in grants with the intent of supporting goal 2.

Strategic Objective 2.1

Provide opportunities for the American people to engage with the Arts.

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—including TV, radio, handheld or mobile devices, and the internet—whether sampling a video clip, curating a playlist, or downloading a blog entry about graphic art. Furthermore, American audiences and artists are constantly discovering the potential for immersive storytelling technologies such as virtual and augmented reality.

The Arts Endowment's grant-making programs are responsive to the changing landscape of arts participation. The agency rewards innovative strategies and models for engaging the public directly with arts experiences and for making them accessible to all.

Similarly, just as the Arts Endowment is charged with helping to preserve America's great artistic traditions in all their variety, it also has a responsibility to bring those works and artistic practices into diverse populations and thereby stimulate new discoveries for all people. This emphasis on art "delivery" systems is in keeping with a new generation of arts audiences who, faced with many competing options for spending discretionary time, nevertheless appear to prefer personal participation in the arts over passive spectatorship.

Success for this objective would mean incremental but substantial numbers of people from various demographic and geographic backgrounds engaging in Arts Endowment-funded projects across all artistic disciplines.

Performance Goal 2.1.1

FY 2019 Performance: Each year, the Arts Endowment supports opportunities for the American people to engage with the arts. Below is the percentage of direct grants awarded by the Arts Endowment that provided opportunities for the American people to engage with the arts.

Strategic Objective 2.1. Provide opportunities for the American People to engage with the Arts.						
Performance Goal 2.1.1 Each year the Arts Endowment supports opportunities for the American people to engage with the Arts.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.1.1.1	The % of direct grants awarded by the Arts Endowment with the intent of providing opportunities for the American people to engage with the arts.	59.76%	58.37%	65.16%	66.90%	58.45%

Source: eGMS

From FY 2015-FY 2019, more than half (average 62%) of the direct grants awarded by the Arts Endowment provided opportunities for the American people to engage with the arts.

Projected FY 2020 and FY 2021 Performance: It is projected that 58% of direct grants will be awarded in FY 2020 and FY 2021 with the intent of providing opportunities for the American people to engage with the arts.

Other Indicators

These direct grants funded a variety of artistic disciplines with the amount of funds that were given in direct support of providing opportunities for the American people to engage with the Arts. Only disciplines with award activity are presented in the table that follows.

Performance Goal 2.1.1 Each year the Arts Endowment supports opportunities for the American people to engage with the Arts.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.1.1.2	The % of Arts Endowment direct grants awarded by artistic discipline with the intent of providing opportunities for the American people to engage with the arts.					
	<i>Artist Communities</i>	12.12%	9.30%	0.00%	2.50%	0.00%
	<i>Arts Engagement in American Communities</i>	77.42%	100.00%	100.00%	100.00%	100.00%
	<i>Challenge America</i>	96.25%	86.51%	100.00%	88.24%	84.67%
	<i>Creativity Connects*</i>	N/A	N/A	62.16%	51.43%	N/A
	<i>Dance</i>	50.31%	52.50%	54.22%	66.26%	54.86%
	<i>Design</i>	16.53%	15.57%	26.87%	25.23%	25.24%
	<i>Folk & Traditional Arts</i>	78.52%	72.11%	66.96%	87.72%	80.91%
	<i>Literary Arts</i>	54.60%	64.46%	63.79%	65.06%	90.38%
	<i>Local Arts Agencies</i>	58.18%	71.70%	78.85%	80.00%	47.37%
	<i>Media Arts</i>	77.04%	69.72%	56.65%	58.76%	47.96%
	<i>Museums</i>	87.39%	86.89%	98.43%	93.20%	99.12%
	<i>Music</i>	73.54%	66.80%	85.82%	89.13%	86.59%
	<i>Musical Theater**</i>	0.00%	0.00%	0.00%	87.80%	51.43%
	<i>Opera</i>	66.67%	55.38%	65.28%	73.02%	81.69%
	<i>Presenting & Multidisciplinary Works</i>	75.14%	69.86%	72.95%	69.64%	43.78%
	<i>Theater**</i>	46.21%	48.52%	65.58%	67.81%	52.77%
	<i>Visual Arts</i>	50.40%	51.61%	72.92%	63.56%	45.26%
2.1.1.3	Obligated funds for direct grants awarded by the Arts Endowment with the intent of providing opportunities for the American people to engage with the arts.	\$33,672,529	\$32,624,781	\$37,210,569	\$35,990,521	\$28,855,576

Source: eGMS

*Creativity Connects was a short-term grant initiative offered during FY 2017 and FY 2018.

**Prior to FY 2018, Musical Theater grant data was reported as a combined category with Theater.

Of the 17 artistic disciplines listed above, Arts Engagement in American Communities, Challenge America, and Museums had the highest percentages of direct grants with the intent of providing opportunities for the American people to engage with the arts during the past five years. The remainder of the artistic disciplines averaged about 57% of such grants.

From FY 2015 to FY 2019, Arts Endowment obligated a total of \$168,353,976 in direct grants with the intent of providing opportunities for the American people to engage with the arts.

Performance Goal 2.1.2

FY 2019 Performance: Direct grants awarded annually by the Arts Endowment produce in-person arts events that result in significant public engagement. Below is the percentage of direct grants awarded by fiscal year that produced in-person arts events with 500 or more people in attendance.

Strategic Objective 2.1. Provide opportunities for the American People to engage with the Arts.						
Performance Goal 2.1.2 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.1.2.1	The % of Arts Endowment direct grant awards that produced in-person arts events resulting in a cumulative attendance of 500 people or more.	78.34%	76.28%	80.77%	80.91%	N/A

Source: FDR

From FY 2015 to FY 2018, over three-quarters (average 79%) of Arts Endowment direct grant awards produced in-person arts events resulting in a cumulative attendance of 500 people or more.

Projected FY 2020 and FY 2021 Performance: Based on 2015-2017 trend data, it is projected that 78% of direct grant awards in FY 2020 and FY 2021 will produce in-person arts resulting in a cumulative attendance of 500 people or more.

Other Indicators

These events were produced across a variety of disciplines. Below you will also see the number of individuals engaged by in-person arts events supported by Arts Endowment direct grant awards, along with the disciplines funded.

Performance Goal 2.1.2 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.1.2.2	The % of Arts Endowment direct grants award by artistic discipline that produced in-person arts events resulting cumulative attendance of 500 people or more.					
	<i>Artist Communities</i>	75.00%	70.27%	74.19%	74.19%	N/A
	<i>Arts Education</i>	70.76%	67.96%	63.11%	67.65%	N/A
	<i>Arts Engagement in American Communities</i>	73.63%	67.86%	75.61%	90.48%	N/A
	<i>Challenge America</i>	76.25%	69.42%	69.03%	70.54%	N/A
	<i>Creativity Connects*</i>	0.00%	0.00%	68.42%	70.00%	N/A
	<i>Dance</i>	84.52%	88.00%	88.29%	87.96%	N/A
	<i>Design</i>	55.21%	44.59%	46.43%	23.81%	N/A
	<i>Folk & Traditional Arts</i>	78.51%	76.98%	84.00%	83.64%	N/A
	<i>Literary Arts</i>	73.58%	74.04%	71.83%	69.35%	N/A
	<i>Local Arts Agencies</i>	60.38%	64.58%	62.50%	65.00%	N/A
	<i>Media Arts</i>	62.02%	59.23%	70.45%	75.00%	N/A
	<i>Museums</i>	86.21%	86.49%	100.00%	90.38%	N/A
	<i>Music</i>	91.71%	84.68%	90.91%	90.85%	N/A
	<i>Musical Theater**</i>	0.00%	0.00%	0.00%	96.00%	N/A
	<i>Opera</i>	92.54%	84.75%	95.00%	93.33%	N/A
	<i>Presenting & Multidisciplinary Works</i>	84.39%	79.12%	84.62%	87.91%	N/A
	<i>Research</i>	7.14%	0.00%	0.00%	0.00%	N/A
	<i>Theater**</i>	86.62%	87.90%	89.64%	85.71%	N/A
	<i>Visual Arts</i>	77.31%	77.94%	75.00%	71.70%	N/A
2.1.2.3	The # of individuals engaged in-person through arts events supported by Arts Endowment direct grant awards.	53,687,834	53,688,925	51,879,998	17,759,597	N/A

Source: FDR

*Creativity Connects was a short-term grant initiative offered during FY 2017 and FY 2018.

**Prior to FY 2018, Musical Theater grant data was reported as a combined category with Theater.

Of the 19 artistic disciplines listed, Opera had the highest average (91%) of direct grants that produced in-person arts events resulting in cumulative attendance of 500 people or more in the period of FY 2015 through FY 2018. Museums and Music had the second highest average of such grants at almost 90% each. By contrast, Research only funded 2% of such direct grants over these four years.

Over these four years, an average of over 44 million individuals per year engaged in-person through arts events supported by Arts Endowment direct grant awards with cumulative attendance of 500 people or more.

Along with these numbers reported in grant awardees' FDRs, the agency monitors through the nationally representative Survey of Public Participation in the Arts (SPPA) and the Arts Basic Survey (ABS) the percentage of adults that attend a live performing arts or visual arts events (excluding movies). This indicator continues to demonstrate slight annual growth across time. The percentage, by fiscal year, is detailed below.

Performance Goal 2.1.2 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.1.2.4	The % of adults that attended a live performing arts or visual arts event, excluding movies, during the Arts Endowment's most recent general population survey period (as measured by the SPPA & ABS).	44.8%	N/A	46.2%	N/A	N/A

Source: SPPA/ABS

Performance Goal 2.1.3

FY 2019 Performance: Each year, grant projects supported by the Arts Endowment facilitate virtual arts experiences resulting in significant public engagement. The percentage of Arts Endowment direct grant awards that result in virtual arts experiences that engage at least 5,000 people are shown by fiscal year below.

Strategic Objective 2.1. Provide opportunities for the American People to engage with the Arts.						
Performance Goal 2.1.3 Each year, grant projects supported by the Arts Endowment facilitate virtual arts experiences resulting in significant public engagement.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.1.3.1	The % of Arts Endowment direct grant awards that supported virtual arts experiences that engaged at least 5,000 people.	9.66%	9.01%	7.93%	13.96%	N/A

Source: FDR

From FY 2015 to FY 2018, an average of 10% of Arts Endowment direct grants resulted in virtual arts experiences that engage at least 5,000 people or more.

Projected FY 2020 and FY 2021 Performance: Given that the measurement of virtual arts experiences is still new to Arts Endowment grantees, it is projected that a 9% average will be maintained at least through FY 2020 with growth in this indicator expected in the future.

Other Indicators

In the table that follows, the percentage of Arts Endowment direct grant awards that result in virtual arts experiences that engage at least 5,000 people is presented by artistic discipline. The number of individuals engaged in virtual arts experiences supported by agency grants is also presented across time. Only disciplines with direct grants awarded over these five years are presented in the table below.

Strategic Objective 2.1. Provide opportunities for the American People to engage with the Arts.						
Performance Goal 2.1.3 Each year, grant projects supported by the Arts Endowment facilitate virtual arts experiences resulting in significant public engagement.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.1.3.2	The % of Arts Endowment direct grants awarded by artistic discipline that supported virtual arts experiences that engaged at least 5,000 people.					
	<i>Artist Communities</i>	15.63%	5.41%	3.23%	12.90%	N/A
	<i>Arts Education</i>	4.09%	5.52%	6.80%	5.88%	N/A
	<i>Arts Engagement in American Communities</i>	0.00%	4.76%	2.44%	11.90%	N/A
	<i>Challenge America</i>	3.13%	0.00%	0.88%	4.46%	N/A
	<i>Creativity Connects*</i>	N/A	N/A	21.05%	0.00%	N/A
	<i>Dance</i>	3.90%	4.00%	6.31%	10.19%	N/A
	<i>Design</i>	8.33%	4.05%	10.71%	14.29%	N/A
	<i>Folk & Traditional Arts</i>	12.40%	8.73%	6.00%	14.55%	N/A
	<i>Literary Arts</i>	29.25%	28.85%	32.39%	30.65%	N/A
	<i>Local Arts Agencies</i>	3.77%	14.58%	12.50%	10.00%	N/A
	<i>Media Arts</i>	31.78%	26.15%	14.77%	20.83%	N/A
	<i>Museums</i>	12.93%	16.22%	12.12%	25.00%	N/A
	<i>Music</i>	5.99%	7.66%	6.95%	17.65%	N/A
	<i>Musical Theater**</i>	0.00%	0.00%	0.00%	4.00%	N/A
	<i>Opera</i>	4.48%	1.69%	0.00%	24.44%	N/A
	<i>Presenting & Multidisciplinary Works</i>	6.94%	4.95%	3.85%	16.48%	N/A
	<i>Theater**</i>	4.46%	4.44%	2.07%	6.80%	N/A
	<i>Visual Arts</i>	16.10%	12.50%	17.86%	18.87%	N/A
2.1.3.3	The # of individuals engaged in virtual arts experiences supported by Arts Endowment grant awards.	91,414,955	110,795,210	180,407,549	134,787,240	N/A

Source: FDR

*Creativity Connects was a short-term grant initiative offered during FY 2017 and FY 2018.

**Prior to FY 2018, Musical Theater grant data was reported as a combined category with Theater.

Of the 18 artistic disciplines listed, Literary Arts had the highest percentage (averaging 30% per year) of direct grants that facilitated virtual arts experiences resulting in significant public engagement. Media Arts also had high percentages of such grants, averaging 23%. By contrast, only 2% of Challenge America grantees reported virtual arts engagement over this four-year period.

From FY 2015 to FY 2018, an average of over 129 million individuals per year engaged in virtual arts experiences supported by Arts Endowment grant awards.

Note: As of FY 2018, FDRs will contain only one field that counts virtual arts experience participants; prior to FY 2018, FDRs contained two fields, one for internet participation and one for mobile participation. The possibility of double-counting participants using the self-reported FDR fields resulted in a change to the FY 2018 FDR.

Strategic Objective 2.2

Provide opportunities for the American people to acquire knowledge and skills in the arts at all stages of life.

By helping to foster public appreciation and understanding of various art forms, genres, and artistic traditions, the Arts Endowment will build public capacity for lifelong participation in the arts. For audiences, the result will be a richer and more complex and meaningful arts experience. For artists and teachers, the Arts Endowment 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. The Every Student Succeeds Act (ESSA), enacted in 2015, recognizes the arts as core to a well-rounded education. ESSA discusses the provision of well-rounded educational experiences to all students, including female students, minority students, English learners, children with disabilities, and low-income students who often go underrepresented in critical and enriching subjects. These well-rounded experiences include increasing student access to the arts and improving student engagement and achievement in arts activities and programs.

The benefits of an arts education throughout life have been reported by numerous research studies and publications. For example, socioeconomically disadvantaged children and teenagers who participate in arts-intensive learning have shown greater academic, social, and civic engagement compared with peers who did not participate in such opportunities. Similarly, research and evaluation have demonstrated the potential benefits of arts education when integrated with STEM disciplines in formal learning environments.

Success for this objective means that incremental but substantial numbers of people of all ages and from various demographic and geographic backgrounds engage in arts learning through Arts Endowment-funded projects across a spectrum of artistic disciplines.

Performance Goal 2.2.1

FY 2019 Performance: Annually, the Arts Endowment provides opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life. The Arts Endowment awards a percentage of direct grants to applicants with the intent of providing these opportunities to the American people. The percentage, by fiscal year, is seen below.

Strategic Objective 2.2. Provide opportunities for the American people to acquire knowledge and skills in the arts at all stages of life.						
Performance Goal 2.2.1 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.2.1.1	The % of direct grants awarded by the Arts Endowment with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.	15.12%	15.04%	13.32%	13.91%	12.94%

Source: eGMS

From FY 2015 to FY 2019, the Arts Endowment awarded an average of 14% of direct grants per year to applicants with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.

Projected FY 2020 and FY 2021 Performance: Based on a declining rate of grant awards associated with this objective, it is projected that 12% of direct grants will be awarded in FY 2020 and FY 2021 for the intent of providing opportunities to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.

Other Indicators

These opportunities are provided across a variety of artistic disciplines with the funds provided. More detail on the distribution of these activities across disciplines and total obligated funds by year are presented in the table that follows. Only disciplines with direct grants awarded over these five years are presented in the table below.

Strategic Objective 2.2. Provide opportunities for the American people to acquire knowledge and skills in the arts at all stages of life.						
Performance Goal 2.2.1 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.2.1.2	The % of Arts Endowment direct grants awarded by artistic discipline with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.					
2.2.1.3	<i>Artist Communities</i>	3.03%	0.00%	0.00%	0.00%	0.00%
	<i>Arts Education</i>	100.00%	100.00%	100.00%	100.00%	100.00%
	<i>Arts Engagement in American Communities</i>	22.58%	0.00%	0.00%	0.00%	0.00%
	<i>Challenge America</i>	0.00%	0.00%	0.00%	0.00%	1.46%
	<i>Creativity Connects*</i>	N/A	N/A	27.78%	22.22%	N/A
	<i>Dance</i>	8.23%	8.13%	10.84%	9.76%	7.43%
	<i>Design</i>	4.96%	4.96%	4.65%	14.55%	9.71%
	<i>Folk & Traditional Arts</i>	13.39%	17.05%	22.83%	12.75%	19.09%
	<i>Literary Arts</i>	2.78%	0.92%	2.63%	0.00%	8.65%
	<i>Local Arts Agencies</i>	7.41%	1.89%	0.00%	0.00%	0.00%
	<i>Media Arts</i>	2.24%	6.99%	11.49%	9.09%	1.53%
	<i>Museums</i>	5.88%	6.61%	0.80%	6.80%	0.88%
	<i>Music</i>	13.24%	13.71%	6.92%	6.17%	3.45%
	<i>Musical Theater**</i>	0.00%	0.00%	0.00%	4.88%	0.00%
	<i>Opera</i>	13.24%	15.15%	16.67%	12.70%	5.63%
	<i>Presenting & Multidisciplinary Works</i>	9.04%	6.73%	3.38%	11.24%	14.59%
	<i>Theater**</i>	7.64%	7.46%	3.28%	3.85%	1.28%
	<i>Visual Arts</i>	13.60%	11.69%	1.39%	12.71%	10.22%
2.2.1.3	Obligated funds for direct grants awarded by the Arts Endowment with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.	\$9,595,288	\$9,718,366	\$9,336,038	\$8,966,000	\$8,023,000

Source: eGMS, FDR

*Creativity Connects was a short-term grant initiative offered during FY 2017 and FY 2018.

**Prior to FY 2018, Musical Theater grant data was reported as a combined category with Theater.

Of the 18 artistic disciplines listed, Arts Education had a 100% average over five years of funding grants with the intent of providing opportunities for the American people to acquire knowledge and skills. Folk & Traditional Arts had the next highest average at only 17%. By contrast, Artist Communities, and Challenge America funded the least of such grants, with an average of less than 1% per year.

From FY 2015 to FY 2019, the Arts Endowment funded a total of over \$45.6 million in direct grants with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.

These opportunities exist in both urban and rural areas. The percentage of opportunities provided in the nation's rural and high poverty tracts can be seen in the following table.

Performance Goal 2.2.1 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.2.1.4	The % of the nation's rural and high-poverty tracts that hosted activities supported by the Arts Endowment that enabled the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.	7.44%	9.91%	6.81%	7.35%	N/A

Source: FDR, GEO

Finally, the number of adults and children who participate in these opportunities to acquire knowledge and skills across the spectrum of artistic disciplines is seen below.

Performance Goal 2.2.1 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.2.1.5	The # by age category of individual who participated in Arts Endowment-supported activities that provided opportunities to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.					
	<i>Age Category: Adult</i>	1,565,513	1,700,327	1,717,169	520,626	N/A
	<i>Age Category: Child/Youth</i>	1,076,568	1,409,619	1,072,685	679,904	N/A

Source: FDR

From FY 2015 to FY 2018, over 5 million adults and 3.8 million children/youth participated in Arts Endowment-supported activities that provided opportunities to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.

Beyond participation in learning activities supported by the Arts Endowment, the agency also monitors the percentage of U.S. adults participating in at least one arts learning activity through the nationally representative Survey of Public Participation in the Arts (SPPA) and the Arts Basic Survey (ABS).

Performance Goal 2.2.1 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.2.1.6	The % of adults participating in at least one arts learning activity (e.g., class, lesson) during the Arts Endowment's most recent general population survey period (SPPA/ABS).	8.5%	N/A	8.3%	N/A	N/A

Source: SPPA/ABS

The percentage of adults participating in at least one arts learning activity during the Arts Endowment's most recent general population survey period was 8.5% in FY 2015 and 8.3 % in FY 2017. Note that data for this indicator are collected every two years.

Performance Goal 2.2.2

FY 2019 Performance: Annually, arts education activities supported by Arts Endowment direct grants enable K-12 students to acquire knowledge and skills in the arts across a spectrum of geographic locations. The percentage of direct grants that list learning as a primary outcome and report K-12 students' acquisition of knowledge and/or skills in the arts, as well as the number of K-12 students who acquired knowledge and/or skills in the arts as a result of participation in these activities, is seen below. Note that grants counted under this performance goal are awarded by the agency's Arts Education office.

Strategic Objective 2.2. Provide opportunities for the American people to acquire knowledge and skills in the arts at all stages of life.						
Performance Goal 2.2.2. Annually, arts education activities supported by Arts Endowment direct grants enable K-12 students to acquire knowledge and skills in the arts across a spectrum of geographic locations.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.2.2.1	The % of Arts Endowment direct grants with Learning as a primary outcome that report K-12 students' acquisition of knowledge and/or skills in the arts.	75.50%	87.36%	85.29%	79.41%	N/A

Source: FDR

From FY 2015 to FY 2018, the percentage of Arts Endowment direct grants with Learning as a primary outcome that report K-12 students' acquisition of knowledge and/or skills in the arts averaged almost 82%.

Projected FY 2020 and FY 2021 Performance: Performance for this indicator is projected to be maintained at its present level in FY 2020 and FY 2021.

Other Indicators

Performance Goal 2.2.2. Annually, arts education activities supported by Arts Endowment direct grants enable K-12 students to acquire knowledge and skills in the arts across a spectrum of geographic locations.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.2.2.2	The # of K-12 students who have acquired knowledge and/or skills in the arts as a result of participation in activities supported by the Arts Endowment.	114,731	168,902	157,513	32,292	N/A

Source: FDR

From FY 2015 to FY 2018, a total of 473,438 K-12 students acquired knowledge and/or skills in the arts as a result of participation in activities supported by the Arts Endowment. The low number in FY 2018 is reflective of the low number of FDRs available compared to prior years.

Strategic Objective 2.3

Provide opportunities for the arts to be integrated into the fabric of community life.

Artists, arts workers, and arts industries play a critical role in helping communities flourish as lively, beautiful, and resilient places. Through the arts, communities can imagine new possibilities—a new future or a new approach to problem-solving. The arts also provide a means for bringing together communities, people, places, and economic opportunity via physical spaces or new relationships.

In service of this objective, the Arts Endowment supports grants to organizations across a diverse spectrum of artistic disciplines and geographic areas. For instance, the Arts Endowment has supported festivals of traditional American music and dance that amplify a region's cultural heritage. It has also supported arts activities that engage local residents in art-making in public spaces. Other Arts Endowment funded projects serving this objective have expanded local creative industries.

The most prominent Arts Endowment activity that provides opportunities for the arts to be integrated with community life is creative placemaking. The benefits of creative placemaking are visible in both rural and urban communities when artists, arts organizations, and community development practitioners deliberately integrate arts and culture into community revitalization work—placing the arts at the table with land use, transportation, economic development, education, housing, infrastructure, and public safety strategies. Our Town grants, awarded by the National Endowment for the Arts, help to advance and sustain the increased utilization of art, culture, and design activities in community development through diverse, cross-sector partners.

During the term of this strategic plan, the Arts Endowment will assess FDRs submitted for all grant projects, including those that had the primary purpose of integrating the arts into the fabric of community life. The Arts Endowment aims to award a majority of such grants to projects that support cross-sector opportunities for the arts to be integrated with local economic and community development through arts engagement, cultural planning, design, and artist and creative industry support.

Indicators of progress toward this goal include increases in the number of awards made to projects with community focused goals, partners from non-arts sectors, and that incorporate arts engagement, cultural planning, design, and artist and/or creative industry support activities in the project design.

Performance Goal 2.3.1

FY 2019 Performance: Each year, the Arts Endowment supports across a broad geographic spectrum opportunity for the arts to be integrated into the fabric of community life. The percentage of direct grants that are awarded with the intent of providing opportunities for the arts to be integrated into the fabric of community life is seen below. The number of grants with a direct objective of livability has been compared to the total number of direct grants given.

Strategic Objective 2.3. Provide opportunities for the arts to be integrated into the fabric of community life.						
Performance Goal 2.3.1. Each year, the Arts Endowment supports across a broad geographic spectrum opportunities for the arts to be integrated into the fabric of community life.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.3.1.1	The % of direct grants awarded by the Arts Endowment with the intent of providing opportunities for the arts to be integrated into the fabric of community life.	5.27%	5.97%	3.45%	2.66%	4.18%

Source: eGMS

From FY 2015 to FY 2019, an average of 4.31% per year of direct grants are awarded by the Arts Endowment with the intent of providing opportunities for the arts to be integrated into the fabric of community life.

Projected FY 2020 and FY 2021 Performance: Based on recent patterns of grant-making, it is projected that 3% of direct grants will be awarded in FY 2020 and FY 2021 for the intent of providing opportunities for the arts to be integrated into the fabric of community life.

Other Indicators

These direct awards were awarded primarily within the Design discipline across the past five-year period as demonstrated by the table that follows. Only disciplines with direct grants awarded over these five years are presented in the table below.

Performance Goal 2.3.1. Each year, the Arts Endowment supports across a broad geographic spectrum opportunities for the arts to be integrated into the fabric of community life.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.3.1.2	The % of Arts Endowment direct grants awarded by artistic discipline with the intent of providing opportunities for the arts to be integrated into the fabric of community life.					
	<i>Challenge America</i>	3.75%	13.49%	0.00%	0.00%	7.30%
	<i>Dance</i>	0.00%	0.63%	0.00%	0.00%	0.00%
	<i>Design</i>	70.25%	69.67%	62.69%	54.95%	57.28%
	<i>Folk & Traditional Arts</i>	0.00%	2.04%	0.00%	0.00%	0.00%
	<i>Local Arts Agencies</i>	23.64%	13.21%	3.85%	0.00%	19.30%
	<i>Media Arts</i>	1.48%	1.41%	0.00%	0.00%	0.00%
	<i>Museums</i>	0.84%	1.64%	0.00%	0.00%	0.00%
	<i>Music</i>	2.24%	2.37%	0.00%	0.00%	0.00%
	<i>Presenting & Multidisciplinary Works</i>	2.26%	6.22%	0.00%	0.00%	4.32%
	<i>Theater</i>	0.00%	0.37%	0.00%	0.00%	0.43%
	<i>Visual Arts</i>	4.80%	4.52%	0.00%	0.00%	2.92%
2.3.1.3.	Obligated funds for direct grants awarded by the Arts Endowment with the intent of providing opportunities for the arts to be integrated into the fabric of community life.	\$6,049,065	\$5,921,846	\$6,735,326	\$4,130,000	\$6,049,065

Source: eGMS

The number of individuals these projects engaged varies by fiscal year. Note that counts of individuals are low for FY 2018 and FY 2019 due to the small number of FDRs received to date.

Performance Goal 2.3.1. Each year, the Arts Endowment supports across a broad geographic spectrum opportunities for the arts to be integrated into the fabric of community life.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.3.1.4	The # of individuals who participated in Arts Endowment-supported activities that integrated the arts into the fabric of community life.	1,506,785	943,804	42,838	150	148

Source: FDR

Performance Goal 2.3.2

FY 2019 Performance: As reported in the Strategic Plan, an evaluation study to validate the Our Town theory of change, logic model, and measurement model took place during FY 2018. This study found that outcomes associated with Our Town projects could be categorized into four types: economic, social, physical, or systems change. This indicator reports on the percentage of projects that report economic, social, or physical changes in communities and/or a sustained change in how the arts are integrated with local economic and community development.

Strategic Objective 2.3. Provide opportunities for the arts to be integrated into the fabric of community life.						
Performance Goal 2.3.2. Each year, Arts Endowment grant awards support projects that result in economic, social, or physical changes in communities and/or results in a sustained change in how the arts are integrated with local economic and community development.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.3.2.1	The % of Arts Endowment direct grants with Strengthening Communities as a primary outcome that provide evidence of economic, social, or physical changes in communities and/or a sustained change in how the arts are integrated with local economic and community development.	N/A	84%	74%	N/A	N/A

Source: Our Town FDR

FDRs for Our Town grants awarded in FY 2016 and FY 2017 were assessed for evidence of economic, social, or physical changes in communities and/or a sustained change in how the arts are integrated with local economic and community development. Out of the 50 FY 2016 FDRs reviewed, 84% of the grantees reported community-level change, but only 28% presented evidence supporting their claim based on systematic data collection, such as data collected from surveys where the same questions were asked of each person and quantitative data sources such as ticket sales or business revenues. In comparison, 74% of the 23 FY 2017 FDRs reviewed reported community level change and 17% presented evidence supporting their claims.

Projected FY 2020 and FY 2021 Performance: Based on adjustments to agency guidelines for Our Town grants, which established as program outcomes economic, social, or physical changes in communities and/or results in a sustained change in how the arts are integrated with local economic and community development, and agency investments in knowledge-building grants and technical assistance that build and disseminate knowledge about how to leverage arts, culture, and design as mechanisms for strengthening communities, FY 2020 and FY 2021 performance is expected to increase to 92% based on an estimated increase of 2% per year from the FY 2016 baseline.

Strategic Objective 2.4

Support access to creative arts therapies and evidence-based programs in arts and health.

Creative arts therapies refer collectively to music therapy, visual art therapy, dance/movement therapy, drama therapy, and several other arts-based forms of therapy. Arts-in-medicine and arts-in-healing programs contribute further to the arts' delivery in clinical settings. Application of the arts to promote health and well-being has also arisen in non-clinical contexts, including arts programs in correctional institutions, in after-school programs for at-risk youth, and in community programs for older adults or military veterans.

The Arts Endowment supports projects that deliver creative arts therapies in clinical and non-clinical settings alike. Similarly, the agency supports arts programming that is integrated in healthcare settings or in health interventions. For example, Arts Endowment grants have supported poetry and storytelling in community settings for older adults with dementia, as well as artist residencies in healthcare settings.

In addition, the Arts Endowment chairs the Interagency Task Force on the Arts and Human Development, which encourages more and better research across federal government on how the arts can help people reach their full potential at all stages of life. This foundational work has contributed in part to recent initiatives such as Sound Health, an ongoing collaboration between the Kennedy Center and the National Institutes of Health, in association with the National Endowment for the Arts, which seeks to explore the intersections of music, the brain, and wellness.

An Arts Endowment leadership initiative that supports access to creative arts therapies and evidence-based programs in the arts and health is Creative Forces: NEA Military Healing Arts Network. More than 500,000 U.S. service members and veterans are living with Traumatic Brain Injury (TBI) or Post Traumatic Stress Disorder (PTSD), including 10-20 percent of all service members who have been deployed to Iraq and Afghanistan. TBI and PTSD are known to contribute to depression and to the estimated 20 suicides committed by veterans each day. Creative Forces was established to serve the unique and special needs of military patients and veterans who have been diagnosed with TBI and psychological health conditions, and to serve the needs of their families and caregivers.

Performance Goal 2.4.1

FY 2019 Performance: As a result of the Strategic Plan, direct grants awarded in FY 2019 were monitored for Arts & Health outcomes. This outcome supports access to creative arts therapies and evidence-based programs in the arts and health. This is a new outcome for FY 2019; no data exists for this performance goal until FY 2019, when this outcome type was systemically identified at the grant application stage.

Strategic Objective 2.4. Support access to creative arts therapies and evidence-based programs in arts and health.						
Performance Goal 2.4.1 Annually, the Arts Endowment supports access to creative arts therapies and evidence-based programs in the arts and health.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.4.1.1	The % of direct grants awarded by the Arts Endowment with the intent of providing access to creative arts therapies and evidence-based programs in the arts and health	N/A	N/A	N/A	N/A	0.04%

Source: eGMS

Projected FY 2020 and FY 2021 Performance: Based on the agency's commitment to monitor support of access to creative arts therapies and evidence-based programs in the arts and health, it is projected that FY 2020 and FY 2021 performance will slightly exceed FY 2019 levels with an approximate 1% increase in the indicator.

Other Indicators

The direct award with Arts & Health outcome was awarded primarily in the Visual Arts discipline for the first year since this outcome was identified in the Strategic Plan. Only the discipline with the direct grant awarded is presented in the table below.

Strategic Objective 2.4. Support access to creative arts therapies and evidence-based programs in arts and health						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.4.1.2	The % of NEA direct grants awarded by artistic discipline with the intent of providing access to creative arts therapies and evidence-based programs in the arts and health					
	<i>Visual Arts</i>	N/A	N/A	N/A	N/A	0.73%
2.4.1.3.	Obligated funds for direct grants awarded by the NEA with the intent of providing access to creative arts therapies and evidence-based programs in the arts and health	N/A	N/A	N/A	N/A	\$40,000

Source: eGMS

Other Indicators

Other indicators associated with grant-making supporting access to creative arts therapies and evidence-based programs in the arts and health will not be reported until FY 2020.

Performance Goal 2.4.2

FY 2019 Performance: The Creative Forces clinical creative arts therapies program serves new patients and facilitates multiple encounters per therapist each year. The clinical performance goal is to serve at least 200 new patients and facilitate at least 1,000 encounters per therapist per year across the program. An initial community goal is to establish community networks around clinical sites to extend support for current and former creative arts therapies patients and their families as they transition from treatment in a clinical setting to arts programming in their community.

Below is the number of service members served by the Creative Forces clinical creative arts therapists, and the number of therapeutic encounters facilitated by Creative Forces clinical creative arts therapists. The growth in service members and therapeutic encounters reflects the continuing expansion of this program.

Strategic Objective 2.4. Support access to creative arts therapies and evidence-based programs in arts and health.						
Performance Goal 2.4.2 The Creative Forces clinical creative arts therapies program serves new patients and facilitates multiple encounters per therapist each year.						
Indicator Number	Measure	2015	2016	2017	2018	2019
2.4.2.1	The count of service members served by Creative Forces clinical creative arts therapists	N/A	N/A	1,334	3,120	3,792
2.4.2.2	The count of therapeutic encounters facilitated by Creative Forces clinical creative arts therapists	N/A	N/A	6,368	18,151	22,014

Source: Creative Forces Administrative Records

Projected FY 2020 and FY 2021 Performance: Based on the agency's continued support of the Creative Forces initiative, it is projected that FY 2020 and FY 2021 performance will slightly exceed FY 2019 levels with an approximate 2.5% increase in both indicators.

STRATEGIC GOAL 3

Promote Public Knowledge and Understanding about the Contributions of the Arts

Apart from supporting arts activities throughout the country, the Arts Endowment fosters greater appreciation and understanding of the arts among Americans. Knowing about the arts, and especially about activities in one's community, offers people a chance to connect with each other through a shared arts experience, or to find a different way of perceiving and interpreting their surroundings. By promoting knowledge and understanding about arts activities and artists in U.S. communities, the Arts Endowment helps people better appreciate the arts' value and makes them more inclined to engage with the arts, thereby expanding creativity and innovation within the nation as a whole.

The Arts Endowment is also a leading national source for data and analyses about the U.S. arts sector. It provides credible, evidence-based information about the value and impact of the arts. By making these data and analyses publicly available, the agency plays a crucial role in assisting arts-related organizations and government policymakers in understanding the place of arts and culture in their programs and communities. This service can result in authoritative evidence of the arts' contributions to social, economic, and civic conditions.

To further promote the arts' importance, the Arts Endowment provides opportunities for U.S. artists and artworks to reach global audiences through international residencies and through participation in foreign arts events. Similarly, U.S. audiences, artists, and communities benefit from opportunities to appreciate and understand international artists and artworks. Such efforts, across national boundaries, can significantly extend the reach, understanding, and impact of the arts—broadening the American people's perspectives, encouraging empathy, and familiarizing the unfamiliar.

FY 2019 Performance: The percentage of grants with the primary purpose of promoting public knowledge and understanding about the contributions of the arts or partnerships can be found below.

Strategic Goal 3: Promote Public Knowledge and Understanding about the Contributions of the Arts						
Indicator Number	Measure	2015	2016	2017	2018	2019
3.a	The % of direct grants awarded by the Arts Endowment with the intent of supporting Goal 3.	2.72%	2.61%	2.53%	2.75%	3.53%

Source: eGMS

From FY 2015 to FY 2019, an average of over 3.5% of direct grants per year were awarded by the Arts Endowment with the primary intent of promoting public knowledge and understanding about the contributions of the arts.

These direct grants were mainly funded across three disciplines.

Strategic Goal 3: Promote Public Knowledge and Understanding about the Contributions of the Arts						
Indicator Number	Measure	2015	2016	2017	2018	2019
3.b	The % of Arts Endowment direct grants by artistic discipline with the intent of supporting Goal 3.					
	<i>International</i>	0.00%	0.00%	100.00%	0.00%	100.00%
	<i>Research</i>	100.00%	100.00%	100.00%	100.00%	100.00%
	<i>State & Regional</i>	100.00%	100.00%	100.00%	100.00%	100.00%

Source: eGMS

The funds awarded for these grants with the primary intent of supporting Goal 3 vary across fiscal years, but the average from FY 2015 through FY 2019 is \$51 million per year. During this time period, more than \$255 million were obligated in direct grants and state and regional partnerships by the Arts Endowment with the intent of promoting public knowledge and understand about the contributions of the arts.

Although the percentage of these grants within the agency's grant portfolio is small, the dollar value is large since this category includes state and regional partnership grants, which constitute 40% of the agency's grant-making.

Strategic Goal 3: Promote Public Knowledge and Understanding about the Contributions of the Arts						
Indicator Number	Measure	2015	2016	2017	2018	2019
3.c	Obligated funds for direct grants awarded by the Arts Endowment with the intent of supporting Goal 3.	\$48,635,633	\$50,548,664	\$52,121,515	\$51,305,932	\$52,470,500

Source: eGMS

Strategic Objective 3.1

Inform and engage with the American people about arts activities and artists in communities across the country and their important to the vitality of the nation.

All Americans can benefit from knowing about the presence and contributions of artists, artistic practices, and arts organizations in their communities, and about opportunities to participate. Experiencing the arts can make people's lives better, richer, and fuller, and can foster connections among individuals and communities. By sharing information about successful, meaningful arts events, the National Endowment for the Arts can create a positive impression of the arts. In addition, the American people will become more knowledgeable about the arts in general, and about local arts activities in particular, thus raising the likelihood of robust participation in the arts.

The Arts Endowment sees its position as the national arts agency as a vehicle for promoting the importance of the arts on a national scale. The agency has a national voice and is well placed to use the various tools it possesses—traditional and social media, website, publications, research—to display the arts' perpetual contributions to the welfare and prosperity of America.

Performance Goal 3.1.1

The Office of Public Affairs (OPA) is responsible for disseminating and promoting Arts Endowment-related events, programs, and research, and for promoting the general importance of the arts to the United States.

The overall outcome of this performance goal is a more positive understanding of how the arts affect people's lives and communities, and a more positive view of the work that the Arts Endowment does. A related outcome would be that people interact and engage with the arts more often in their communities. For these outcomes to be possible, the Arts Endowment must reach as many American people as possible through traditional media, social media, the website, and publications.

To determine OPA's reach to the American people, the office reviews the number of newspapers and magazines in which Arts Endowment- and arts-related articles appear. OPA can also review the number of followers on social media channels, and how often people engage with specific material featured on them. OPA looks at how many people visit the Arts Endowment website, in what states they are located, what pages they go to, and how much time they spend on them. OPA examines the number of publications ordered as well as how many times publication pages are accessed on the website. Together, these numbers give a general idea of the reach the Arts Endowment has into American communities to promote the knowledge and understanding of arts.

FY 2019 Performance: Data collected by OPA demonstrates the extent to which the Arts Endowment informs and engages with the American people about arts activities and artists in the communities across the country and their importance to the vitality of the nation.

Strategic Objective 3.1 Inform and engage with the American people about arts activities and artists in communities across the country and their importance to the vitality of the nation.						
Performance Goal 3.1.1. Inform and engage with the American people about arts activities and artists in communities across the country and their importance to the vitality of the nation.						
Indicator Number	Measure	2015	2016	2017	2018	2019
3.1.1.1	The % of states and U.S. jurisdictions, including the District of Columbia, in which Arts Endowment-related articles appeared in news outlets and interact with the Arts Endowment through the website and social media	N/A	N/A	N/A	100%	100%

Source: Office of Public Affairs social media and website data, News Clips

In FY 2018 and FY19, Arts Endowment-related articles appeared in news outlets in all U.S. states and jurisdictions, including the District of Columbia. Likewise, 100% of U.S. states and jurisdictions interacted with the Arts Endowment through our website and social media. Historic data for this indicator are unavailable.

Projected FY 2020 and FY 2021 Performance: Based on the continuation of current OPA strategies, it is projected that this indicator will remain at 100% of states and U.S. jurisdictions, including the District of Columbia.

Other Indicators

Performance Goal 3.1.1. Inform and engage with the American people about arts activities and artists in communities across the country and their importance to the vitality of the nation.						
Indicator Number	Measure	2015	2016	2017	2018	2019
3.1.1.2	The # of Arts Endowment-related articles appearing in news outlets throughout the country	N/A	N/A	N/A	5,145	3,430
3.1.1.3	The # of visitors to the Arts Endowment website from locations within the U.S.	N/A	N/A	N/A	1,217,035	1,163,419
3.1.1.4	The # of followers on the various Arts Endowment social media channels	N/A	N/A	N/A	247,818	258,664

Source: Office of Public Affairs social media and website data, News Clips

Strategic Objective 3.2

Expand and promote evidence of the value and impact of the arts for the benefit of the American people.

Research and evaluation are essential to the Arts Endowment's ability to monitor and improve its overall performance, but this capacity also benefits the public more directly. Arts workers and arts industries depend on timely information and analyses to track patterns of employment, fiscal health, and public demand for their goods and services. Outside the arts sector, individuals and communities require statistically reliable data on the relationship of arts and culture to other aspects of everyday life. The general public 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. The Arts Endowment thus helps the American people to achieve—in the words of its founding legislation—"a better understanding of the past, a better analysis of the present, and a better view of the future."

Based on agency-wide and external feedback, ORA has developed its own five-year strategic plan and [research agenda](#). The office aims to complete 75 percent of targeted projects by the end of the five-year term of the research agenda. The office has identified criteria that have been used to set annual milestones for two tiers of research projects. For example, ORA aims to complete 80 percent of Tier One projects and 50 percent of Tier Two projects by fiscal year 2022. In addition, ORA will review Arts Endowment-originated research articles and citations in academic journals specializing in non-arts disciplines, and it will also review articles about Arts Endowment-originated research in non-academic news outlets across the nation.

Performance Goal 3.2.1

FY 2019 Performance: ORA strives for an annual project completion rate of 15% for the research projects on the research agenda. However, given the long timeframes for some studies, it is anticipated that the completion rate will be lower during the initial years of a five-year research agenda and accelerated during the latter years. The below tables show the percentage of

research projects completed by fiscal year and the percentage of research projects launched by fiscal year.

Strategic Objective 3.2. Expand and promote evidence of the value and impact of the arts for the benefit of the American people.						
Performance Goal 3.2.1 The Arts Endowment's Office of Research & Analysis annually completes 15% of research projects on the agency's five-year research agenda.						
Indicator Number	Measure	2015	2016	2017	2018	2019
3.2.1.1	The % of Arts Endowment Research Agenda projects completed	N/A	N/A	18%	23%	45%

Source: Office of Research & Analysis Research Agenda

Because of the long-term nature of planning required for many of these agenda items, ORA is on its way to completing its performance goal by 2021. The office surpassed its internal goal of completing 15% of research agenda items in FY 2019 and it had launched or completed 90% of research projects on its agenda by end of September 2019.

Projected FY 2020 and FY 2021 Performance: Based on most recent performance, it is projected that the agency will exceed its performance target of 15% of research agenda items completed in FY 2020 and FY 2021.

Other Indicators

Strategic Objective 3.2. Expand and promote evidence of the value and impact of the arts for the benefit of the American people.						
Performance Goal 3.2.1 The Arts Endowment's Office of Research & Analysis annually launches 15% of research projects on the agency's five-year research agenda.						
Indicator Number	Measure	2015	2016	2017	2018	2019
3.2.1.2	The % of Arts Endowment Research Agenda projects launched (cumulative)	N/A	N/A	18.0%	77.0%	90.0%

Source: Office of Research & Analysis Research Agenda

Performance Goal 3.2.2

FY 2019 Performance: Past research supported by the Arts Endowment is mentioned in news articles and academic journals every year. Each year, Arts Endowment research-related articles or citations are counted as a way to measure the reach of the agency's research activities. Note that indicator 3.2.2.1 is a new indicator, therefore there is no historical data prior to FY 2018.

Strategic Objective 3.2. Expand and promote evidence of the value and impact of the arts for the benefit of the American people.						
Performance Goal 3.2.2. Annually, Arts Endowment research-related articles and/or citations appear in academic journals specializing in disciplines other than the arts and in non-academic news outlets.						
Indicator Number	Measure	2015	2016	2017	2018	2019
3.2.2.1	The # of Arts Endowment research related articles and/or citations in academic journals specializing in disciplines other than the arts	N/A	N/A	N/A	204	150
3.2.2.2	The # of Arts Endowment research related articles and/or citations in non-academic news outlets	157	173	123	135	117

Source: Academic Literature, News

Projected FY 2020 and FY 2021 Performance: It is projected that the agency will at least maintain FY 2019 performance levels for these two indicators.

Strategic Objective 3.3

Provide opportunities for the international exchange of artists, artworks, and arts activities.

U.S. artists and artworks already attract global recognition, so the National Endowment for the Arts provides opportunities for them to be showcased for other audiences through participation in global arts events. Similarly, U.S. audiences, artists, and communities can benefit from opportunities to appreciate and understand international artists and artworks.

The Arts Endowment, as the lead federal agency in supporting the arts, is constantly examining opportunities with other federal agencies, nonprofit arts organizations, state arts agencies and regional arts organizations, and international collaborators to partner on activities to raise awareness of the arts for domestic and foreign audiences. The agency is also a key point of contact for international cultural visitors and those interested in the infrastructure for arts support in the United States, hosting an average of 50 international delegations annually.

The overall outcome is to create a more positive understanding of the United States through creative interactions with other countries, and to expose the American people to new arts and culture to build connections among people through the arts and promote a better understanding of our world. The Arts Endowment's international activities increase recognition of the excellence of U.S. arts around the world and broaden the scope of experience for American artists, thereby enriching the art they create. Through partnerships with other government agencies and the private sector, the Arts Endowment fosters international creative collaboration by strengthening residency programs of foreign artists in communities across the country. Through the Arts Endowment Literature Fellowships in Translation program, the agency makes available literary works from around the world, enriching the American people's horizons as creative, innovative thinkers and citizens of the world. And through the Arts and Artifacts Indemnity Program, the Arts Endowment helps bring to U.S. museums art from around the world that might otherwise be too costly to insure.

Performance Goal 3.3.1

FY 2019 Performance: The Arts Endowment builds and maintains partnerships that promote American arts and artists internationally each year. Below are the number of American artists who have visited other countries with support from the Arts Endowment's strategic partnerships with other funders, and the number of countries those American artists visited with support from the Arts Endowment's strategic partnerships with other funders.

Strategic Objective 3.3. Provide opportunities for the international exchange of artists, artworks, and arts activities.						
Performance Goal 3.3.1. The Arts Endowment builds and maintains partnerships that promote American art and artists internationally each year.						
Indicator Number	Measure	2015	2016	2017	2018	2019
3.3.1.1	The # of American artists who visit another country with support from the Arts Endowment's strategic partnerships with other funders	1285	1299	805	1240	1240
3.3.1.2	The # of countries visited by American artists with support from the Arts Endowment's strategic partnerships with other funders	30	32	37	31	43

Source: International Records Program

Projected FY 2020 and FY 2021 Performance: It is projected that the agency will at least maintain FY 2019 performance levels for these two indicators.

Performance Goal 3.3.2

FY 2019 Performance: Each year, the Arts Endowment builds and maintains partnerships that bring art and artists from other countries to U.S. audiences. This performance goal is interested in the number of international artists in residencies across the nation with support from the Arts Endowment's strategic partnerships with other funders.

Strategic Objective 3.3. Provide opportunities for the international exchange of artists, artworks, and arts activities.						
Performance Goal 3.3.2. Each year, the Arts Endowment builds and maintains partnerships that bring art and artists from other countries to U.S. audiences.						
Indicator Number	Measure	2015	2016	2017	2018	2019
3.3.2.1	The number of international artists in residencies across the nation with support from the Arts Endowment's strategic partnerships with other funders	58	258	253	35	36

Source: International Records Program

From FY 2015 to FY 2019, a total of 640 international artists in residencies across the nation have been supported by the Arts Endowment's strategic partnerships with other funders.

Projected FY 2020 and FY 2021 Performance: It is projected that the agency will at least maintain its FY 2019 performance level in FY 2020 and FY 2021 for this indicator.

Performance Goal 3.3.3

FY 2019 Performance: When providing opportunities for the international exchange of artists, artworks, and arts activities, the Arts Endowment is showing a demonstrable benefit for the careers of participating American artists. As part of its ongoing effort to building an evidence base to inform its programs and policies, the agency is planning a survey of U.S. artists participating in international activities with the goal of developing a richer understanding of the short- and long-term impacts of these activities on their careers. A contract was awarded in FY 2019 to produce a survey instrument, plan for administration, prepare related Paperwork Reduction Act (PRA) clearance package, and conduct pilot-testing of the instrument; the agency anticipates this work shall conclude in FY 2020 with the first deployment of the instrument in FY 2021. Since data collection has not begun, no data are reported for FY 2019.

Strategic Objective 3.3. Provide opportunities for the international exchange of artists, artworks, and arts activities.						
Indicator Number	Measure	2014	2015	2016	2017	2018
Performance Goal 3.3.3. During the five-year term of this strategic plan, Arts Endowment-supported international exchanges have a demonstrable benefit on the careers of participating American artists.						
3.3.3.1	The % of American artists that report benefits of their participation in Arts Endowment-supported international exchanges.	N/A	N/A	N/A	N/A	N/A

Source: International Records Program

Projected FY 2020 and FY 2021 Performance: A target will be established following the collection of baseline data.

STRATEGIC GOAL 4

Enable the Arts Endowment Mission through Organizational Excellence

The National Endowment for the Arts is a small, independent federal agency with a big impact, committed to effectively carrying out its mission. The Arts Endowment is a responsible steward of its resources, using technology strategically and building a workforce that is committed to its mission and service to the American people.

The Arts Endowment is the sole arts funding entity, public or private, whose funding reaches every Congressional District in all 50 states, the District of Columbia, and the U.S. territories, supporting activities such as performances, exhibitions, healing arts and arts education programs, festivals, and artist residencies. With such an ambitious mission and extensive roster of programmatic activities, the Arts Endowment can succeed only because of its commitment to organizational excellence. Creating and maintaining a highly functioning organization allows the agency to fulfill its considerable responsibilities to the American people.

Strategic Objective 4.1

Be an effective and vigilant steward of public funds.

Entrusted with public funds to pursue the Arts Endowment's mission, the agency's employees strive to build and sustain public confidence that the agency's business processes and procedures reflect the highest standards of effective and vigilant stewardship.

Performance Goal 4.1.1

FY 2019 Performance: The agency has received an annual unmodified ("clean") financial-statements audit opinion for the last 15 years. An audit opinion remains the primary measurement of success for this strategic objective.

Strategic Objective 4.1. Be an effective and vigilant steward of public funds						
Performance Goal 4.1.1. Each year, the Arts Endowment ensures that public funds are used and accounted for appropriately.						
Indicator Number	Measure	2015	2016	2017	2018	2019
4.1.1.1	Annual receipt of an unmodified audit opinion	unmodified	unmodified	unmodified	unmodified	unmodified

Source: Arts Endowment Financial Audit documentation from the Agency's Budget Office

Projected FY 2020 and FY 2021 Performance: Based on the continuation of the agency's business processes and procedures, it is projected that the Arts Endowment will receive an unmodified audit opinion in FY 2020 and FY 2021.

Strategic Objective 4.2

Be transparent and accountable to the public.

As with all government agencies, the Arts Endowment must be accountable to the public, providing readily available information and data about its operations and decision-making. The

agency maintains and continually improves upon policies, processes, and systems that ensure optimal transparency and accountability.

Performance Goal 4.2.1

Agency activities are fully transparent to the public, and the agency is fully accountable to the public, as evidenced through multiple channels of communication and reporting, chief among them compliance with the requirements of the DATA Act and Federal Information Security Modernization Act. The Arts Endowment ensures transparency to the public by providing accurate reporting of grant data on a quarterly basis.

FY 2019 Performance: The percentage of data submitted to USASpending.gov that is accurate, complete, and in accordance with government-wide data standards as reported in the Auditor's Report on the Arts Endowment's compliance with the DATA Act of 2014 is seen below by fiscal year.

Strategic Objective 4.2. Be transparent and accountable to the public						
Performance Goal 4.2.1. The Arts Endowment ensures transparency to the public by providing accurate reporting of grant data on a quarterly basis.						
Indicator Number	Measure	2015	2016	2017	2018	2019
4.2.1.1	The % of data submitted to USASpending.gov that is accurate, complete, and in accordance with government-wide data standards as reported in Auditor's Report on the Arts Endowment's compliance with the DATA Act of 2014	N/A	N/A	97%	N/A	99%

Source: Internal Agency DATA Act Reports

In FY 2019, 99% of data submitted to USASpending.gov has been accurate, complete, and in accordance with government-wide data standards as reported in the Auditor's Report on the Arts Endowment's compliance with the DATA Act of 2014.

Projected FY 2020 and FY 2021 Performance: Based on past performance and the continuation of the agency's business processes and procedures, it is projected that at least 98% of data submitted to USASpending.gov will be accurate, complete, and in accordance with government-wide data standards.

Strategic Objective 4.3

Attract and maintain a diverse, creative, knowledgeable, productive, and motivated workforce.

The Arts Endowment's workforce is at the heart of its ability to provide the American people with the highest level of service. The Arts Endowment identifies critical workforce needs; it recruits strategically and in compliance with government hiring principles; it provides its workforce with incentives such as training and advancement opportunities, as appropriate; and it

develops and maintains policies and processes to ensure excellent performance and accountability.

Performance Goal 4.3.1

The Arts Endowment will continually maintain compliance with and exceed the requirements of the Office of Personnel Management (OPM) 80-day hiring model, through which talented and skilled applicants are identified and on-boarded in a timely manner.

FY 2019 Performance: Annually, the Arts Endowment has met the requirements of the 80-day hiring model, through which talented and skilled applicants are identified and on-boarded in a minimal amount of time. The annual time by fiscal years is listed in the table below:

Strategic Objective 4.3. Attract and maintain a diverse, creative, knowledgeable, productive, and motivated workforce.						
Performance Goal 4.3.1. Annually, the Arts Endowment exceeds the requirements of the 80-day hiring model, through which talented and skilled applicants are identified and on-boarded in a minimal amount of time.						
Indicator Number	Measure	2015	2016	2017	2018	2019
4.3.1.1	The average time for the identification and on-boarding of new Arts Endowment hires will not exceed 80 days	80 days	80 days	80 days	80 days	80 days

Source: HR Office Records

Projected FY 2020 and FY 2021 Performance: Based on past performance and the continuation of the agency's business processes and procedures, it is projected that in FY 2020 and FY 2021 the average time for the identification and on-boarding of new Arts Endowment hires will not exceed 80 days.

Performance Goal 4.3.2

The Arts Endowment will continue to encourage maximum employee engagement and respond proactively to employee viewpoints in order to maintain a ranking as one of the best places to work in the federal government. A key strategy for collecting employee feedback is the OPM Federal Employee Viewpoint Survey (FEVS), which identifies specific areas as needing improvement.

FY 2019 Performance: Using the FEVS data, the agency tracks the percent of Arts Endowment employees reporting responses to key questions on this survey. Information collected from the survey is used to improve recruitment and retention strategies for high-performing workers. The annual percentages of responses to key questions are listed in the table below:

Strategic Objective 4.3. Attract and maintain a diverse, creative, knowledgeable, productive, and motivated workforce.						
Performance Goal 4.3.2. Annually, Arts Endowment employees report a high degree of satisfaction working at the Arts Endowment.						
Indicator Number	Measure	2015	2016	2017	2018	2019
4.3.2.1	The % of Arts Endowment employees reporting positive responses to key questions on OPM's annual Federal Employee Viewpoint Survey.					
	Reported a positive response to the statement "My agency is successful at accomplishing its mission."	83.80%	95.20%	97.94%	87.90%	94.73%
	Reported a positive response to the statement "I know how my work relates to the agency's goal and priorities."	82.90%	96.00%	98.10%	97.50%	96.49%
	Reported a positive response to the statement "I am held accountable for achieving results."	86.30%	95.00%	94.53%	92.20%	89.67%
	Reported a positive response to the statement "I am constantly looking for ways to do my job better."	94.20%	94.30%	92.63%	89.10%	93.03%
	Employee satisfaction and commitment score	69.30%	86.30%	76.45%	71.30%	79.45%
	Average positive response score of leadership/supervision.	75.00%	85.50%	82.65%	72.00%	73.36%

Source: OPM Federal Employee Viewpoint Survey

As seen in the table above, a significant majority of the Arts Endowment's employees have expressed positive responses to key questions on the FEVS over the past years, with a slight uptick across categories in 2019. Based on these survey results, the National Endowment of the Arts was recognized in December 2019 as the ninth best place to work in Federal government.⁴

Projected FY 2020 and FY 2021 Performance: Based on past performance and the continuation of the agency's business processes and procedures, it is projected that in FY 2020 and FY 2021 the percentage of Arts Endowment employees reporting positive responses to key questions on OPM's annual Federal Employee Viewpoint Survey will meet or exceed that reported in FY 2019.

Strategic Objective 4.4

Recruit and engage citizens as panelists who will make recommendations for Arts Endowment awards that meet the highest standards of excellence.

The democratic process is manifest in the Arts Endowment review of applications seeking agency funds. Representing the demographic and geographic characteristics of this nation, citizen panel members participate in the decision-making process for virtually all of the Arts Endowment's awards. The Arts Endowment ensures that different points of view—those of experts and non-experts in the arts—are heard at panel meetings, thereby enhancing the value of Arts Endowment grant-making for all Americans.

⁴ <https://ourpublicservice.org/these-11-agencies-prove-government-can-be-a-best-place-to-work/>

Performance Goal 4.4.1

Arts Endowment awards are responsibly adjudicated and represent the broad interests of the American people and, where appropriate, the specific artistic disciplines and subdisciplines for which grant proposals are adjudicated. In aggregate, where possible, panelists represent the nation's geographic and demographic diversity.

FY 2019 Performance: The Arts Endowment recruits and engages citizens as panelists from each state and the District of Columbia each year. The percentage of states, including the District of Columbia, who are represented by individuals serving on Arts Endowment panels each fiscal year is shown below.

Strategic Objective 4.4. Recruit and engage citizens as panelists who will make recommendations for Arts Endowment awards that meet the highest standards of excellence.						
Performance Goal 4.4.1. Annually, the Arts Endowment recruits and engages citizens as panelists from each state and the District of Columbia.						
Indicator Number	Measure	2015	2016	2017	2018	2019
4.4.1.1	The % of states, including the District of Columbia, represented by individuals serving on Arts Endowment panels	100.00%	98.04%	96.08%	100.00%	100.00%

Source: Panelist Records/OGPO

From FY 2015 to FY 2019, an average of almost 99% of states, as well as the District of Columbia, are represented by individuals serving on Arts Endowment panels. In FY 2019, 100% of states were represented on panels.

Projected FY 2020 and FY 2021 Performance: Based on past performance and the continuation of the agency's business processes and procedures, it is projected that in FY 2020 and FY 2021 the Arts Endowment will continue to represent 100% of states, including the District of Columbia, on its panels.

CROSS-CUTTING OBJECTIVE (CCO)

Through strategic partnerships and award-making, ensure that Arts Endowment-funded activities reach a wide breadth of geographic locations and underserved populations across the country.

In its founding legislation, the Arts Endowment was charged with the responsibility of widening the availability of art, particularly to historically underserved populations—those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. Since its creation, the Arts Endowment has dedicated considerable resources, developed several leadership initiatives, and strengthened its partnerships with state arts agencies (SAAs) and regional arts organizations (RAOs) to realize the vision of a nation in which the arts enrich the lives of all Americans.

Of particular concern with regard to underserved groups is the connection between income and arts participation. National survey data show large disparities in arts participation rates by income and education level. Despite this challenge, an analysis of Arts Endowment grants awarded in FY 2017 shows that more than 40 % of arts activities sponsored by Arts Endowment grants are held in Census tracts where 20 percent or more of the population live below the poverty line. In addition, a portion of each SAA partnership grant is designated for reaching underserved communities within the state, and a portion of each RAO grant is designated for touring arts activities to underserved populations within the region.

To assess performance on this cross-cutting agency objective, the Arts Endowment will monitor the distribution of awards across the spectrum of artistic disciplines and geographic areas to ensure that they reach Americans nationwide. Indicators of progress include equitable distribution of Arts Endowment-supported activities relative to population across states and to underserved populations.

CCO Performance Goal 1.1

FY 2019 Performance: Beyond the simple categorization of urban versus rural, geographic diversity is also shown by the relative population sizes of communities where Arts Endowment-funded arts events occurred. Within the designation of urban/metro areas, there are four subdivisions used by the U.S. Census to characterize metro areas of different sizes. This performance indicator tracks the percentage of Arts Endowment-funded grant activities in relation to the percentage of the population in those metro-area categories. Rows 1 and 2 display the binary distinction of metro vs. non-metro, whereas rows 3-6 display gradations within the broader metro category, i.e., with rows 3-6 as a refined subset of row 2. Please note that all U.S. population figures shown below are estimates made by the U.S. Census Bureau as of July 1 in each respective year.

As seen in the table below, the distribution of Arts Endowment-funded project activities roughly mirrors the geographic distribution of the U.S. population. This proportional relationship is true in the broad sense as evidenced in rows 1 and 2 at the top of the table, which compare metro vs. non-metro areas, but it is also largely true even when accounting for the gradations in metro size and population density shown in rows 3-6.

Cross-Cutting Objective: Through strategic partnerships and award-making, ensure that Arts Endowment-funded activities reach a wide breadth of geographic locations and underserved populations across the country										
Performance Goal CCO 1.1. Annually, Arts Endowment-funded activities take place in a diverse spectrum of geographic locations.										
Indicator Number	Measure				2015	2016	2017	2018	2019	
CCO 1.1.1	The geographic distribution of applications received, grants awarded, and project activity locations									
	Applications Received				5,643	5,887	6,437	5,783	7,822	
	Grants Awarded				2,315	2,413	2,492	2,303	2,226	
	% of Applications from Urban Areas				92.0%	92.0%	92.00%	90.0%	93%	
	% of Grants in Urban Areas				93.0%	93.0%	93.00%	94.0%	94%	
	% of Applications in Rural Areas				8.0%	8.0%	8.00%	8.0%	7%	
	% of Grants in Rural Areas				7.0%	7.0%	7.00%	7.0%	6%	
	Project Activity Locations				25,653	24,926	23,735	13,779	N/A	
	% of Project Activity Locations in Urban Areas				87.9%	87.3%	89.12%	87.25%	N/A	
	% of Project Activity Locations in Rural Areas				12.1%	12.7%	10.88%	12.75%	N/A	
CCO 1.1.2 The % of Arts Endowment-funded activities occurring in each segment of the rural-urban continuum compared to the percentage of the population that lives in those respective locations.										
	2015		2016		2017		2018		2019	
Rural/Urban Continuum	NEA Activities (n= 25,653)	% Population in Location (324.9M)	NEA Activities (n= 24,926)	% Population in Location (326.5M)	NEA Activities (n= 23,375)	% Population in Location (328.5M)	NEA Activities (n= 13,779)	% Population in Location (330.4M)	NEA Activities (n= N/A)	% Population in Location (N/A)
1. Non-metro, rural areas	12.06%	14.30%	12.72%	14.10%	10.88%	14.20%	12.75%	13.95%	N/A	N/A
2. Metro, urban areas	87.94%	85.70%	87.28%	85.90%	89.12%	85.98%	87.25%	86.05%	N/A	N/A
3. Metro pop < 250K	8.26%	9.00%	8.67%	9.00%	7.24%	8.89%	6.36%	8.89%	N/A	N/A
4. Metro pop >= 250 K but < 1M	15.45%	20.70%	16.67%	20.80%	15.57%	20.88%	12.00%	20.91%	N/A	N/A
5. Metro pop >= 1M but < 4.6M	23.14%	28.30%	22.00%	27.00%	23.80%	27.06%	21.85%	25.72%	N/A	N/A
6. Metro pop >= 4.6M	41.08%	27.70%	39.94%	29.10%	42.87%	29.15%	47.04%	30.54%	N/A	N/A

Source: FDR

2018 Population Estimates, U.S. Census Bureau

The above table shows that each year, the percentage of grants awarded to organizations in rural versus urban settings is roughly proportional to the percentage of applications received from those organizations, although there is a pattern of applications from urban organizations having a slightly higher success rate each year. However, agency-funded projects produce arts events at locations other than just each grantee organization's address. At the conclusion of each project, grantees report this assortment of Project Activity Locations on their FDRs, and each year these data (presented in the final three rows of the above table) demonstrate that these activities occur with more frequency in rural areas than would be expected based on the ratio of grant awards. In other words, Arts Endowment grants often support project activities in rural areas even when the organizations themselves are located in urban areas. In fact, in each year shown in the table above, approximately 6%-7% of grants were awarded to rural organizations; however, an average of 12% of all Endowment Agency-funded project activities occurred in rural areas in

each of those years. The distribution of FY 2018 Arts Endowment-funded project activities is similar to the distribution of the U.S. population, in that approximately 14% of U.S. residents live in rural/nonmetropolitan areas.

FY 2020 and FY 2021 Performance. It is projected that performance on these two indicators will be maintained in FY 2020 and FY 2021.

CCO Performance Goal 1.2

FY 2019 Performance: Each year, the Arts Endowment strives to award direct grants in every congressional district. The percentages, by FY, are listed below.

Cross-Cutting Objective: Through strategic partnerships and award-making, ensure that Arts Endowment-funded activities reach a wide breadth of geographic locations and underserved populations across the country						
Performance Goal CCO 1.2. Each year, Arts Endowment direct grants are awarded in every congressional district.						
Indicator Number	Measure	2015	2016	2017	2018	2019
CCO 1.2.1	The % of congressional districts receiving an Arts Endowment direct grant	100.0%	99.8%	100.0%	99.8%	100.0%

Source: eGMS

FY 2020 and FY 2021 Performance. The agency has consistently awarded grants in nearly all congressional districts across the past five years. It is projected that this performance will be maintained in FY 2020 and FY 2021.

CCO Performance Goal 1.3

FY 2019 Performance: Arts Endowment direct grants engages underserved populations with the arts every year. The percentage of the direct grants awarded that engages underserved populations are shown below by fiscal year.

Cross-Cutting Objective: Through strategic partnerships and award-making, ensure that Arts Endowment-funded activities reach a wide breadth of geographic locations and underserved populations across the country						
Performance Goal CCO 1.3. Arts Endowment direct grants engages underserved populations with the arts every year.						
Indicator Number	Measure	2015	2016	2017	2018	2019
CCO 1.3.1	The % of Arts Endowment direct grant awards that engage underserved populations	36.90%	34.77%	34.94%	34.33%	32.26%

Source: FDR

FY 2020 and FY 2021 Performance. It is projected that at least 32% of projects awarded grants by the agency will engage underserved populations in FY 2020 and FY 2021.

MANAGEMENT PRIORITY

The Arts Endowment identified one major management priority for FY 2018-19 in addition to priorities shown in our strategic framework:

1. Institutionalization of the processes surrounding the recently implemented eGMS (Electronic Grants Management System)

Planned actions and results for this management priority follow:

Management Priority 1. Institutionalization of the processes surrounding the recently implemented eGMS (Electronic Grants Management System).	
Planned Action	Arts Endowment will be working with our Shared Service provider to develop a way to obtain federal financial assistance awardees reporting data via web-based submission into the eGMS.
Results	<ul style="list-style-type: none">• Joint steering committee completed its needs assessment and established requirements for final reports and other reports needing to use web-based submission by the end of Q3 FY 2018.• A joint agency work group concluded its work in Q4 FY 2019 supporting the development of a new agency-defined forms module for the eGMS.• A full-scale pilot test of the agency's FY 2020 grant reports will be launched in Q2 FY 2020.• New work began in Q1 FY2020 to adapt an existing eGMS feature to collect geographic activity data at the final report stage.

RESEARCH AND EVALUATION

The Arts Endowment continuously used research and evaluation across the four strategic goals to inform strategies and identify opportunities to improve agency performance and increase effectiveness of its activities. The agency used internal and external resources and a variety of processes to conduct research and evaluation and apply findings to its programs and practices. The following narrative highlights research and evaluation efforts undertaken by the Arts Endowment during FY 2019 that informed the agency's performance.

Goal 1

The Arts Endowment supports its goal to strengthen the cultural infrastructure of the nation through targeted research and evaluation studies. Research studies have examined the nature of specific arts fields, including their challenges and opportunities, while evaluation studies have examined the agency's role in effecting changes to the nation's cultural infrastructure. Specific studies during the past fiscal year include:

- The Arts Endowment concluded an analysis of the agency's Folk and Traditional Arts program in the last quarter of FY 2019. The publication, [*Living Traditions: A Portfolio Analysis of the National Endowment for the Arts' Folk & Traditional Arts*](#), with an [infographic](#) and [write-ups of sample projects](#) were posted to the agency website in October 2020. Agency staff examined the work of the nation's Folk Arts Partnerships, including the program's geographic reach, its capacity to address historically underserved populations, and the activities and achievements of its grantees and partners. Data were drawn from the applications and final reports of all Folk Arts grants supported by the agency from FY 2013-2015.
- An outcome evaluation study of [Poetry Out Loud](#), a national poetry recitation contest co-created with the Poetry Foundation and administered in partnership with state arts agencies from all 50 states, the District of Columbia, the U.S. Virgin Islands, and Puerto Rico, was launched during the fourth quarter of FY 2018. The study's purpose is primarily to assess student-level outcomes associated with the program under optimally implemented conditions. Findings from the study will be used to guide future Arts Endowment investments in the competition. The Poetry Foundation is co-funding the study, which is expected to conclude in FY 2020.
- An Arts and Technology Field Scan was launched in June 2019. This national research study, initiated by the Arts Endowment, with co-funding from the Ford Foundation and the Knight Foundation, seeks to better understand the needs of U.S.-based artists working with technology as a creative medium and to use this information to educate arts funders and resource providers in both the public and private sector. The study is expected to conclude in early FY 2021.

Goal 2

Through this goal, the Arts Endowment intends to positively affect people – to enrich and improve their lives and the communities in which they live. Research studies are intended to

inform the agency's efforts in support of this goal, while evaluation studies support program improvement or assess the effectiveness of current grant-making activities. Specific research and evaluation studies that have been done include:

- During FY 2019, the National Endowment for the Arts worked with the Education Commission of the States (ECS) on its Statewide Data Infrastructure Project for Arts Education. As part of this cooperative agreement, ECS released [50-State Comparison: Arts Education Data Collection and Reporting](#), a multi-phased landscape analysis assessing all 50 states' and DC's capacity and efforts to extract, analyze and report arts education data. In addition, ECS provided technical assistance to nine states, Alabama, Alaska, Colorado, Illinois, Louisiana, Maine, Nevada, North Dakota, and Rhode Island, to help states make progress in making arts education data publicly available. The project will bring greater access and transparency to public data about K-12 student participation in arts education through the dissemination of a toolkit in March 2020. The toolkit will provide user guides, dashboard wireframes, and training materials to help states build their own systems for extracting, analyzing, reporting, and communicating data about arts education. At the end of the project in June 2020, the Arts Endowment and ECS will share key findings, lessons learned and effective practices through a final report.
- The Arts Endowment launched work in FY 2018 on the development of an evidence-based logic model and measurement model for the agency's Arts Education Collective Impact program. Developing a common measurement system across grant projects is an important goal as it would position the agency to use grantee data for an outcome evaluation study in the future. This work is expected to conclude in the second quarter of FY 2020.
- The Arts Endowment launched in FY 2018 an implementation evaluation study to validate the recently developed Our Town theory of change, logic model, and measurement model. The primary methods for the implementation evaluation are a national survey and case studies. The agency anticipates modifying its FDR requirements based on this study in order to build a stronger evidence base in the long term. The study concluded in Dec. 2019, providing the agency with recommendations for updating the program's theory of change, logic model, and measurement framework. The agency also intends to share study findings with the public late in FY 2020 or early FY 2021.
- The Arts Endowment through its Creative Forces program is investing in clinical research on the biological, psycho-social, and comparative cost effectiveness impacts and benefits of creative arts therapies on service members, veterans, and their families. Through a cooperative agreement with the Creative Arts Therapies PhD program at Drexel University in Philadelphia, several research studies are underway. The [Creative Forces Research Inventory](#) lists and links to all the completed, current, and pending research and clinical practice papers associated with Creative Forces. Fourteen studies have been published in peer-reviewed journals, including a case study examining long-term art therapy with a senior military service member with PTSD and TBI. To guide future evidence-building efforts, the Arts Endowment produced the [Creative Forces Clinical Research Strategic Framework and Five-Year Agenda \(2018-2022\)](#), which establishes

strategic objectives for Creative Forces clinical research and provides a five-year plan for achieving those objectives.

- During the last quarter of FY 2019, the Arts Endowment, working with its cooperator Americans for the Arts, launched work on developing a community engagement framework and measurement system. The model will feature high-level indicators that may be used to gauge the impact and benefits from participating in therapeutic arts interventions and community-based arts engagement programs aligned with, or complementary to, Creative Forces clinical program outcomes. The work is expected to conclude in FY 2020.

Goal 3

The Arts Endowment supports its goal to promote public knowledge and understanding about the contributions of the arts primarily through its research program. External research on the impacts of the arts on individuals and communities is supported by the Arts Endowment through its Research: Arts Works grant program, which offers grants for research examining the value and impact of the arts. The Arts Endowment's Research Labs program, which was launched in FY 2017, funds transdisciplinary research teams, grounded in the social and behavioral sciences, to engage with the Arts Endowment's five-year research agenda. Research studies in support of the Arts Endowment research agenda are also undertaken directly by Arts Endowment staff and contractors. Research studies that have focused on the impacts of the arts include:

- In February 2019, the Arts Endowment released [The Arts in Neighborhood Choice](#) based on analysis of the 2015 American Housing Survey—specifically an arts module that was co-authored by researchers at the National Endowment of the Arts and the U.S. Department of Housing and Urban Development. The report enumerated and described adults who value living near arts/cultural venues. It also reported data on householders who cited greater access to arts venues as a reason for having moved to their present location, and who affirmed neighborhood benefits from those venues. The report was featured as part of an [arts data profile](#), which included an infographic and access to the dataset and data tables.
- In March 2019, the Arts Endowment released [findings](#) from the [Arts and Cultural Production Satellite Account \(ACPSA\)](#), which is produced jointly by the Arts Endowment's ORA and the Bureau of Economic Analysis, U.S. Commerce Department. Among other data, the ACPSA reveals the size of the arts and cultural sector and its contributions to the U.S. economy, the number of workers employed by those industries and their compensation figures, consumer expenditures on arts and culture, and import/export activity. The presentation of findings included a national summary report, interactive infographic, data tables, and access to the dataset. An arts data profile featuring [State-Level Estimates of the Arts' Economic Value and Employment \(2001-2016\)](#) was released at the same time.
- In April 2019, the agency published an [arts and data profile](#) and [full report](#) describing the artists and cultural workers in the U.S. labor force. A variety of federal datasets were used to estimate the numbers of artists and cultural workers, their employment trends and

earnings, and their key demographic characteristics. The arts data profile featured an interactive infographic, data tables, and access to public datasets.

- During FY 2019, the agency concluded a comprehensive analysis of data from the 2017 administration of the Survey of Public Participation in the Arts (SPPA), conducted in partnership with the U.S. Census Bureau, about adults' participation in artistic and creative activities. The report, [U.S. Patterns of Arts Participation: A Full Report from the 2017 Survey of Public Participation in the Arts](#), was released in December 2019, accompanied by the simultaneous release of an arts data profile on [State-Level Estimates of Arts Participation Patterns \(2017-19\)](#). A monograph series released in FY 2020 will explore in greater depth topics such as reading, digital media, and barriers, motivations, and personal preferences affecting arts participation.
- Historically, the use of opioids for the treatment of acute pain has been accepted, while their use for managing chronic pain has been controversial. Arts-based interventions have the potential to be incorporated as complementary approaches to the management of pain and prevention and treatment of substance use disorder. A contract was awarded during FY 2019 to conduct a literature review and program scan to provide insight into what role the arts and/or creative arts therapies can play in pain management and prevention; and in the prevention, management, and recovery process of substance use disorders and addiction. The report is scheduled for release in FY 2021.
- Work began in FY 2019 on the development of a survey to examine the impacts of international exchanges on the careers of U.S. artists receiving USArtists International grants supported by the Arts Endowment. The goal is to develop a richer understanding of the program's short- and long-term impacts on artists' careers. The survey will be administered annually as part of the agency's performance measurement beginning in FY 2021.

Goal 4

The Arts Endowment rigorously reviews its management functions. With respect to financial management, the Arts Endowment's Office of Inspector General (OIG) oversees an annual audit, which encompasses an independent and thorough review to ensure the agency's financial statements accurately and completely represent the agency's financial position. The OIG also oversees the annual review of the agency's compliance with the Federal Information Security Modernization Act (FISMA). The financial statement audit and FISMA review typically result in recommendations for improvement that inform the agency's strategic plan and efforts for improved programs and processes.

Human capital management reviews are essential for hiring, managing, training and retaining talented and high performing employees. To that end, the Arts Endowment regularly evaluates and acts on its human capital programs via Office of Personnel Management (OPM) audits and assessments and Equal Employment Opportunity Commission (EEOC) reviews. In addition, results from OPM's Federal Employee Viewpoint Survey, provide important data on employee engagement, sense of inclusion, dedication to the Arts Endowment mission, and commitment to

personal accountability. Surveys of panelists participating in reviews of funding applications provide information used to improve the peer review process.

Specific analyses that were done include:

- The FY 2019 Federal Employee Viewpoint Survey found that 96% of Arts Endowment employees understood how their work related to the agency's goals and priorities, while about 90% reported that they were held accountable for achieving results.



Budget Request For Fiscal Year 2022

**Submitted to the Congress
May 2021**

**National Endowment for the Arts
Budget Request for Fiscal Year 2022
Submitted to the Congress
May 2021**

TABLE OF CONTENTS

- I. Budget Request for Fiscal Year 2022
- II. Fiscal Year 2022 Annual Performance Plan

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TABLE OF CONTENTS

National Endowment for the Arts Budget Proposal.....	1
Overview	1
The Arts Endowment’s Mission.....	2
Priorities and Budget Highlights	3
Rebuild the Creative Economy	4
Heal the Nation.....	11
Advancing Racial Equity, Access & Climate Justice	22
Serve the Arts Field and Enhance the Agency’s Operations	27
Strategic Plan 2018-2022	31
Budget Table	33
Support Art that Meets the Highest Standards of Excellence	34
Cultivate Public Engagement With, and Access To, Various Forms of Excellent Art Across the Nation.....	39
Promote Public Knowledge and Understanding about the Contributions of the Arts	49
Program Support	56
Salaries and Expenses	62

National Endowment for the Arts Budget Proposal

The National Endowment for the Arts (Arts Endowment) requests \$201 million in FY 2022 as outlined below and in the table on page 33. This FY 2022 budget request supports the Arts Endowment's FY 2018-FY 2022 Strategic Plan framework as provided on page 32.

FY 2022 Budget Proposal	
Programmatic Funds – Funding grant programs such as <i>Grants for Arts Project</i> , <i>Challenge America</i> , and <i>Our Town</i> , and national initiatives such as <i>Creative Forces: NEA Military Healing Arts Network</i> , <i>Poetry Out Loud</i> , <i>NEA Big Read</i> , <i>Citizen's Institute on Rural Design</i> , <i>Shakespeare in American Communities</i> , <i>Mayors' Institute on City Design</i> , and the <i>Musical Theater Songwriting Challenge</i>	98,310,000
Programmatic Funds – Funding State & Regional Partnership Agreements	65,540,000
Program Support Funds – Funding Research contracts, panel reviews, and public outreach efforts	2,000,000
Salaries & Expenses Funds – Funding Arts Endowment operations including staff salaries and benefits, rent, IT modernization efforts, travel, supplies, and equipment	35,150,000
TOTAL	201,000,000

We appreciate the Administration's and Congress's belief in the Arts Endowment as recognized by the \$75 million received in FY 2020 under the Coronavirus Aid, Relief and Economic Security (CARES) Act and \$135M received in FY 2021 under the American Rescue Plan to preserve jobs and help support organizations forced to close operations due to the spread of COVID-19. We look forward to continuing to support organizations across America as they recover from the economic impacts of COVID-19, and provide communities the opportunity to experience the arts and exercise their creativity.

Overview

Established by Congress in 1965, the National Endowment for the Arts is the independent federal agency whose funding and support give Americans the opportunity to participate in the arts, exercise their imaginations, and develop their creative capacities. The Arts Endowment is America's chief funder and supporter of the arts, celebrating the arts as a national priority, critical to America's future. Through partnerships with state arts agencies, regional arts organizations, local leaders, other federal agencies, and the philanthropic sector, the Arts Endowment supports arts learning, affirms and celebrates America's rich and diverse cultural heritage, and promotes equal access to the arts in every community across America.

The arts provide a space for us to create and express. Through grants given to thousands of nonprofit organizations each year, the Arts Endowment helps people in communities across America experience the arts and exercise their creativity. From visual arts to digital arts, opera to jazz, film to literature, theater to dance, to folk and traditional arts, healing arts and arts education, the Arts Endowment supports a broad range of America's artistic expression. More

than 80 percent of the appropriation will be distributed as grants and awards to organizations and individuals across the country.

Since its inception, the Arts Endowment has made a significant contribution to art and culture in America. From early support for the Vietnam Veterans Memorial design competition to the Sundance Film Festival, from the Steppenwolf Theater to the American Film Institute, to Maya Lin and Wynton Marsalis, thousands of artists and arts organizations of all genres have received Arts Endowment grants during their formative years. The Arts Endowment has awarded more than 150,000 grants totaling more than \$5.5 billion dollars, leveraging up to nine times that amount through private philanthropies and local municipalities.

In addition to historically supported organizations, the Arts Endowment also funds an impressive list of current grantees from every artistic discipline representing every state and U.S. jurisdiction. Arts Endowment grantees and their stories are the stories of arts and culture in America. They reflect a diverse array of cultures, people, places, and ideas. Their stories showcase how the arts are a vital part of our everyday lives and how they play an integral role in America's industry, creativity, and productivity.

The Arts Endowment's Mission

The Arts Endowment is the independent Federal agency that works to provide people across America the opportunity to participate in and experience the arts. The Arts Endowment is the only funder, public or private, that provides equal access to the arts in all 50 states and every congressional district, the District of Columbia, and U.S. territories, supporting activities such as healing arts, arts education programs, performances, exhibitions, festivals, and artist residencies. Arts Endowment funding is project-based ¹ and goes to thousands of nonprofit organizations each year, along with partnerships and special arts initiatives, research and other support that contribute to the vitality of our neighborhoods, engage our students and schools, and preserve our American culture.

Mission Statement

To strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.

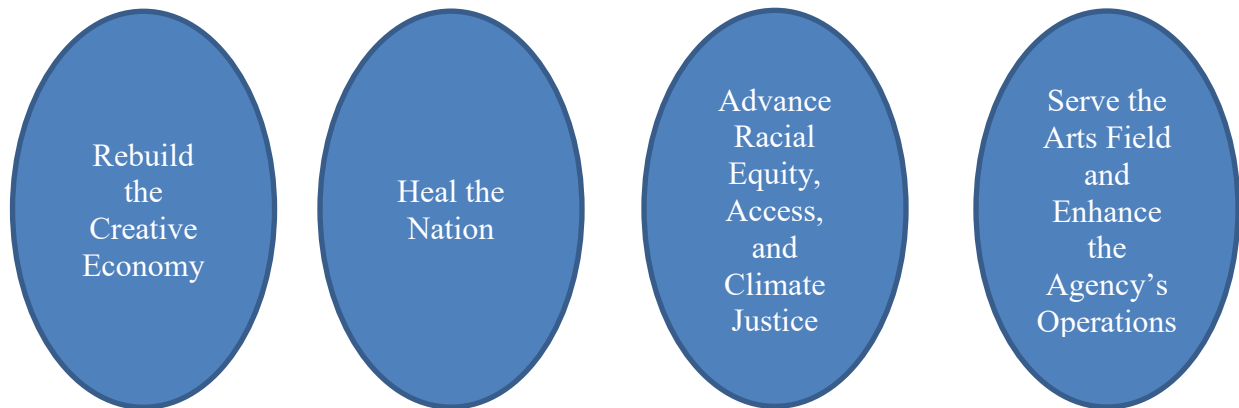
The Arts Endowment mission is based on an abiding conviction that the arts play an integral role in our national life and public discourse. The first half of the statement refers to the Arts Endowment's deep-rooted investment in the artistic and creative assets throughout the country. The agency is committed to helping communities to leverage these assets more effectively as part of a comprehensive strategy to improve quality of life through the arts. The second half identifies the need to reach individuals with multiple channels for engaging with artistic excellence, thus improving the likelihood that Americans from all backgrounds will benefit directly from the Arts Endowment activities.

¹ A waiver was provided in the Consolidated Appropriations Act, 2021, to allow grant recipients from FY 2019 to FY 2021 to use funding for general operations in order to assist arts and cultural organizations in recovering from the economic impacts of COVID-19. Likewise, funding provided in the CARES Act and the American Rescue Plan was available to support general operations.

The Arts Endowment mission is to ensure all Americans have access to the arts no matter where they live. While the arts would continue to thrive in our biggest urban centers, access to the arts would evaporate in many other parts of the country if not for the Arts Endowment. A review of the funding for the arts by the top 1,000 private foundations shows that those private dollars do not reach 65 percent of American counties. In contrast, the Arts Endowment is in 773 more counties than private foundations. That is 25 percent of America where the Arts Endowment provides funding and the top 1,000 private foundations do not.

Priorities and Budget Highlights

Consistent with President Biden and Vice President Harris’ priorities and the agency’s Strategic Plan, the Arts Endowment will focus its efforts within the following four areas:



Rebuild the Creative Economy

The Arts – A Key Segment of the U.S. Economy

After more than a year enduring the pandemic, the arts and cultural industries remain among the hardest hit by the economic crises inflicted by COVID-19. New data released by the Arts Endowment and the Bureau of Economic Analysis (BEA) describe the national and state-level contributions of the arts and cultural sector to the nation's gross domestic product in 2019. These data from the Arts and Cultural Production Satellite Account (ACPSA) show the sector as thriving just before the pandemic struck. The Arts Endowment and BEA's [most recent estimates](#) demonstrate the long-term contributions of the arts to the nation's gross domestic product (GDP). Among the new findings released on March 30, 2021 are:

- The arts and cultural production contributed more than \$919.7 billion to the U.S. economy in 2019, representing 4.3 percent of the GDP.
- Over 5.2 million workers were employed in the production of arts and cultural goods, receiving more than \$447 billion in compensation.
- The arts and cultural production trended positively between 2017 and 2019 with an average growth rate of 3 percent.
- The U.S. exports roughly \$33 billion more in arts and cultural goods and services than it imports, resulting in a trade surplus.

On a state level, the arts and cultural sector added \$72.8 billion to the economies of rural states—i.e., states in which 30 percent or more of the population live in rural areas, equaling 18 states.

Grantmaking and Reaching Rural and Underserved Areas

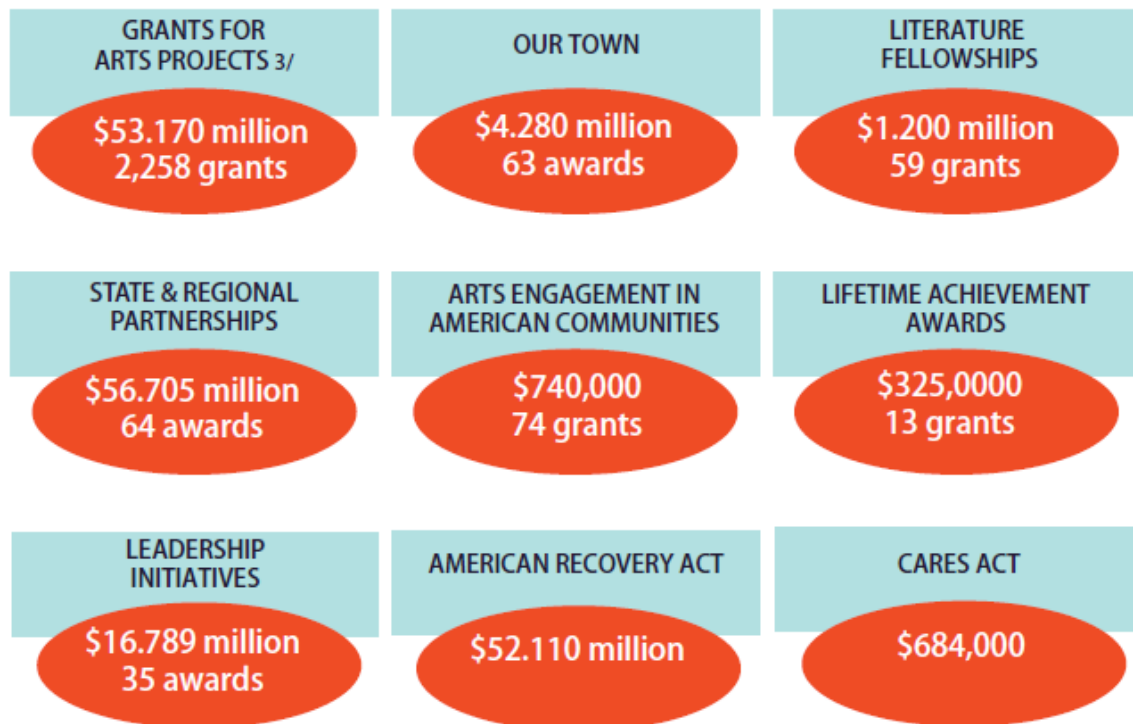
In FY 2021, the Arts Endowment anticipates making 2,566 programmatic awards, including 2,540 grants, 20 cooperative agreements, and 6 interagency agreements using its appropriated funds. The following graphic provides additional details on our grantmaking in FY 2021.

2021 GRANTMAKING

FY2021 APPROPRIATION: \$167.5 MILLION

+ AMERICAN RESCUE PLAN: \$135 MILLION

2,566 PROGRAMMATIC AWARDS / \$186 MILLION AWARDED 1/2/



1/ Excludes gift funds and interagency funding received from other federal agencies.

2/ Funding amounts include amendments to prior year awards processed in FY 2021; award numbers do not include these amendments. For American Recovery Act and CARES Act, amendments were processed to prior year awards to SAAs, RAOs, and LAAs.

3/ Includes Grants for Arts Projects and Research Grants in the Arts.



Estimates as of May 2021

The Arts Endowment awards grants to organizations for exemplary projects supporting public engagement with, and access to, various forms of excellent art across the nation, the creation of art that meets the highest standards of excellence, learning in the arts at all stages of life, and the integration of the arts into the fabric of community life. Projects may be large or small, existing or new, and may take place in any part of the nation's 50 states, the District of Columbia, and U.S. territories. Typical projects include the documentation and preservation of significant artworks or cultural traditions, the presentation of performances or exhibitions at home or on

tour, commissioning and development of new work, arts education projects for prekindergarten through 12th-grade students, the publication and dissemination of work important to the field, and the professional training of artists.

The Arts Endowment's core grant programs include both direct endowment grants and state and regional partnerships.

Funding for the agency's direct endowment grants supports the following:

- *Grants for Arts Projects*, a grant program that supports the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and the strengthening of communities through the arts.
- *Challenge America*, a grant program that helps the agency carry out its commitment of ensuring a direct grant in every Congressional district. These grants enable organizations, particularly those that are small or mid-sized, to extend the reach of the arts to underserved populations—those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.
- *Research Grants in the Arts*, a grant program that supports research that investigates the value and/or impact of the arts, either as individual components within the U.S. arts ecology or as they interact with each other and/or with other domains of American life.
- *National Endowment for the Arts Research Labs*, which funds transdisciplinary research teams grounded in the social and behavioral sciences, yielding empirical insights about the arts for the benefit of arts and non-arts sectors alike.
- *Our Town*, a grant program that supports creative placemaking projects that integrate arts, culture, and design activities into efforts that strengthen communities by advancing local economic, physical, and/or social outcomes.
- *NEA Literature Fellowships* awarded to published creative writers and translators.
- *Lifetime Honors* including the NEA Jazz Masters Fellowships, the highest honor that our government bestows on jazz musicians and advocates; the NEA National Heritage Fellowships, recognizing the recipients' artistic excellence and supporting their continuing contributions to our nation's traditional arts heritage; and the National Medal of Arts, awarded by the president of the United States to individuals or groups who 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.
- *Signature leadership initiatives*, such as the *Creative Forces: NEA Military Healing Arts Network*, *Poetry Out Loud*, *The NEA Big Read*, and *Shakespeare in American Communities*, which extend the reach of the agency through partnerships with State Arts Agencies (SAAs) and Regional Arts Organizations (RAOs).

The Arts Endowment role is to make sure all Americans have access to the arts no matter where they live. Among the proudest accomplishments of the Arts Endowment is the growth of arts activity in areas of the nation that were previously underserved or not served at all, especially in rural and inner-city communities. Often Arts Endowment grants support free performances, as well as reduced ticket prices for those who cannot afford to buy a ticket. A significant percentage of grants benefit those who have fewer opportunities to participate in the arts.

In 2021, the Arts Endowment reached even more underserved constituencies, encouraging applications from institutions serving Hispanic and African American populations, American Indian and Alaska Native tribes and tribal colleges and universities, and Asian American and Pacific Islander communities. We will continue to reach out and bring the arts to those populations who are limited by geography, ethnicity, economics, or disability.

Highlights of the Arts Endowment's reach include:

- Annually recommending a grant award in all 50 states and every Congressional district.
- The majority of Arts Endowment grants go to small and medium-sized organizations (budgets less than \$2 million), which tend to support projects that benefit audiences that otherwise might not have access to arts programming.
- 42% of Arts Endowment-supported activities take place in high-poverty neighborhoods.
- 35% of Arts Endowment grants go to organizations that reach underserved populations such as veterans, people with disabilities, and people in institutions.
- More than half of Arts Endowment-funded art events take place in locations where the median household income is less than \$50,000.

Arts Endowment-funded arts activities are as diverse as the places that foster them. The following are just a few of the projects funded in FY 2021

- In **University City, Missouri, Art of the Rural** received a \$20,000 award to support the Kentucky Rural-Urban Exchange, a virtual program to develop Kentucky's creative leadership. Participants from the western Kentucky coalfields, northern Kentucky river cities, and rural Appalachian region will gather virtually to share stories, articulate challenges, and develop skills related to arts, agriculture, community development, health, and business. Case studies, handbooks, and insights from the program will be shared with the field through virtual programming.
- In **Santa Fe, New Mexico, Santa Fe Film Institute** received a \$20,000 award to support the Santa Fe Independent Film Festival, the Indigenous Film Program, and associated public programming. Presented online and in-person, the festival will present American and international films accompanied by post-screening panel discussions, master classes, and question-and-answer sessions with industry professionals, alongside a program of virtual reality works. In partnership with the Institute of American Indian Arts and the Santa Fe Indian School, the festival will offer the Indigenous Film Program, highlighting voices often marginalized in the film industry and covering Native topics.

- In **Houston, Texas, Da Camera Society of Texas** received a \$25,000 award to support artist fees for presentations of chamber music and jazz. Plans include the presentation of *Unearthed* by jazz drummer Kendrick Scott, which commemorates the recently discovered unmarked graves of 95 African-American inmates in the nearby city of Sugar Land. Texas Southern University, a historically Black university, will coordinate community dialogue activities. Other plans include concerts by chamber ensembles Quartetto di Cremona and Brentano String Quartet, clarinetist David Krakauer, soprano Dawn Upshaw, and trumpeter and composer Amir ElSaffar.

Arts Endowment grants provide a significant return on investment of federal dollars. Based upon historical review of final reports filed by grantees, it is estimated that each \$1 awarded by the Arts Endowment in direct grants to nonprofit organizations will leverage \$9 from other non-federal sources. This results in over \$500 million in matching support, far surpassing the required non-Federal match of at least one to one.

Support for States for Projects that Benefit Local Communities

The Arts Endowment extends its influence through SAAs and RAOs, ensuring that programs reach even the smallest communities in remote rural areas. By Congressional statute, 40 percent of the Arts Endowment's grantmaking funds are allocated to the 50 states, six special jurisdictions, and six RAOs. In addition, the Arts Endowment provides funding for the SAAs and RAOs above the 40% to support arts education and folk and traditional arts projects, as well as SAA participation in the *Poetry Out Loud* initiative. State governments match the federal Arts Endowment grant dollars to create additional investments that support programs and initiatives that respond to constituent needs in arts education, organizational and community development, preservation of diverse cultures, and providing access to the arts. In recent years, more than 4,400 communities have been served annually through grants made possible by partnership agreements with SAAs and RAOs.

Collaboration with the SAAs and RAOs extends beyond just grantmaking. The Arts Endowment's *Poetry Out Loud* initiative relies on our SAA partners to conduct outreach to schools and educators. Likewise, for *Creative Forces*, SAAs are helping to build a support network of state, regional, and local partners that provide community-based arts activities for military and veteran families in states where military medical sites are operating.

CARES Act Funding Supporting Arts Jobs and Sustaining Arts Organizations

Congress appropriated \$75 million to the Arts Endowment through the CARES Act to preserve jobs and help support organizations forced to close operations due to the spread of COVID-19. Of the \$75 million, the Arts Endowment awarded 855 direct grants totaling \$44.5 million to nonprofit arts organizations located in every state, the District of Columbia, and Puerto Rico. These nonmatching funds support staff salaries, fees for artists or contractual personnel, and facilities costs. The Arts Endowment received more than 3,100 eligible applications requesting \$157 million for the \$44.5 million available for direct assistance.

These awardees represent the diverse nature of arts organizations around the country. Overall funding is divided nearly evenly between small, medium, and large arts organizations.

CARES Act Direct Grant Awards by Organization Size

Organization Size	Percent	Budget Size Category	Percent
Small	32%	Less than \$250K	16%
		\$250K – LT \$500K	16%
Medium	36%	\$500K – LT \$2M	36%
Large	32%	\$2M+	32%

Additionally, the Arts Endowment awarded \$29.7 million directly to SAAs and RAOs to distribute through their funding programs. The Arts Endowment anticipates that together those entities will make between 4,200 and 5,600 awards.

Recognizing the urgency of the funding, the Arts Endowment pursued expediency in making awards, while maintaining the agency’s reputation for organizational excellence. Just 12 days after the CARES Act legislation was signed into law, the Arts Endowment posted guidelines for direct funding applicants. In less than three weeks, the agency had announced awards to state arts agencies and regional arts organizations. By September 2020, all 855 direct grants had been awarded.

American Rescue Plan Funding Supporting Recovering from COVID-19

In March 2021, Congress appropriated and President Biden signed the American Rescue Plan which includes funding for the Arts Endowment to support organizations and jobs in the arts sector that have been impacted by the pandemic. The \$135 million allocated for the Arts Endowment in this historic legislation represents a significant commitment to the arts and a recognition of the value of the arts and culture sector to the nation’s economy and recovery.

The Arts Endowment is moving quickly to develop guidelines and application materials for the competitive funding process. The goal is to craft a process which factors in important issues such as equity and access and benefits as many nonprofit arts organizations as possible. We will encourage applications from a variety of eligible organizations including: organizations that serve historically underserved populations such as those whose opportunities to experience the arts are limited by ethnicity, economics, geography, or disability; organizations with small and medium-sized budgets; organizations from rural to urban communities; and organizations that may be applying for federal support through the Arts Endowment for the first time.

Additionally, per the Arts Endowment’s legislation, 40 percent of the \$135 million is directed to SAAs and RAOs to be distributed through their funding programs. These funds and the 60 percent awarded directly by the Arts Endowment will not require cost share/matching funds from grantees.

The arts community has endured some of the highest rates of unemployment. While the national unemployment rate for the fourth quarter of 2020 was approximately six percent, the rate for dancers/choreographers was 77.8 percent; actors, 47.6 percent; and musicians, 21.5 percent.

Based on an analysis of historical Arts Endowment grants data, the Arts Endowment's Office of Research and Analysis estimates that the \$135 million from the American Rescue Plan will result in:

- Support for approximately 234,000 jobs.
- Reaching an estimated 107 million people across 1,000 distinct communities—23 percent of which are likely to be rural or non-metropolitan—through the organizations that are awarded grants.

Similar to the CARES Act, the Arts Endowment is following a course to award these funds quickly to support arts organizations and communities struggling in the wake of COVID-19, while delivering effective and equitable relief and being vigilant stewards of these funds.

On April 29, 2021, the Arts Endowment announced more than \$52 million in funding for state and jurisdictional arts agencies and regional arts organizations to distribute through their funding programs. Likewise, we are planning to have \$78 million in direct grants awards recommended by the National Council on the Arts and approved by the Chairman by the end of 2021.

Heal the Nation

Research on the Art of Reopening During COVID-19

In January 2021, the Arts Endowment issued [*The Art of Reopening: A Guide to Current Practices Among Arts Organizations During COVID-19*](#). Based on in-depth interviews with nine arts organizations representing various artistic disciplines, budget sizes, and geographic regions, as well as from surveys of national service organizations in the arts, document scans, and interviews with arts management consultants, the Arts Endowment's Office of Research & Analysis identified common practices among arts groups that successfully have reopened their doors to audiences or visitors during the COVID-19 pandemic.

In addition to grant funding, the Arts Endowment is committed to continuing to provide research and technical assistance to the arts field to assist in the recovery from impacts of the pandemic.

Creative Forces and the Healing Power of the Arts

[Creative Forces: NEA Military Healing Arts Network](#) is an initiative of the Arts Endowment in partnership with the U.S. Departments of Defense and Veterans Affairs, and state and local arts agencies that seeks to improve the health, wellness, and quality of life for military and veteran populations exposed to trauma, as well as their families and caregivers.

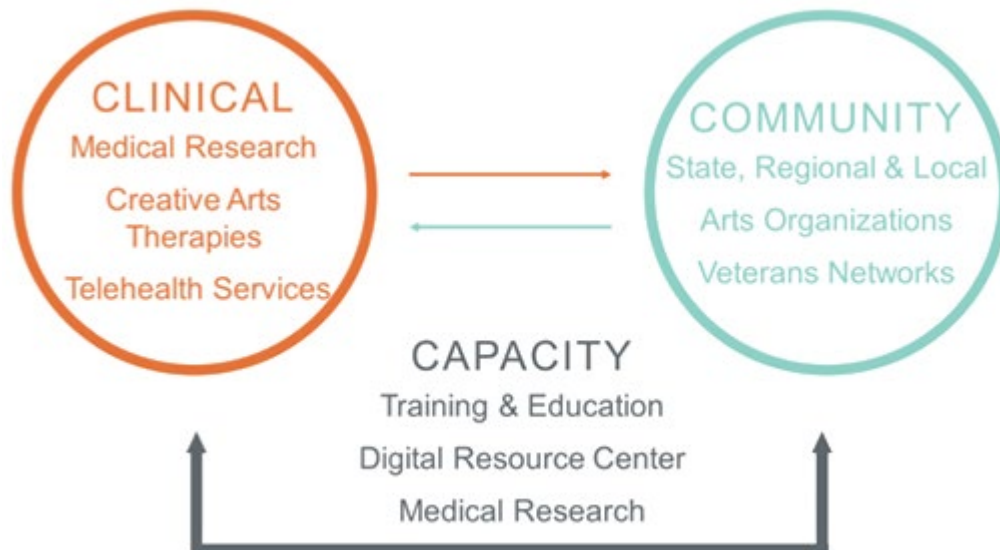
The program places creative arts therapies at the core of patient-centered care at clinical sites throughout the country, including telehealth services, and increases access to community arts activities to promote health, wellness, and quality of life for military service members, veterans, and their families and caregivers. Creative Forces is managed in partnership with Americans for the Arts, the Henry M. Jackson Foundation for the Advancement of Military Medicine, and Mid-America Arts Alliance.

We are building a national network of care and support for trauma-exposed service members, veterans, and their families and caregivers.

The program has three components:

- **CLINICAL** – Creative Forces is placing creative arts therapies at the core of patient-centered care at military medical facilities, including telehealth delivery of care for patients in rural and remote areas. In clinical settings, creative arts therapists provide art, music, and dance/movement therapies, as well as therapeutic writing instruction, for military patients and veterans.
- **COMMUNITY** – Creative Forces provides community-based arts opportunities for military and veteran populations and their families around clinical site locations, as well as via virtual arts engagement. These networks extend support for current and former creative arts therapies' patients and their families as they transition from treatment in a clinical setting to arts programming in their community.

- **CAPACITY** – Creative Forces invests in capacity-building efforts, including the development of toolkits, training materials, and other resources to support best practices in serving the target populations. In addition, Creative Forces is investing in research on the impacts and benefits—physical, social, and emotional—of these innovative treatment methods.



The initiative was launched in response to a growing need in our country to address traumatic brain injury (TBI) and post-traumatic stress disorder (PTSD). Research shows that in the United States an estimated 2.8 million people sustain a TBI annually and eight million have PTSD. More than 500,000 men and women of our armed services are living with TBI or PTSD, including 10-20 percent of all service members deployed to Iraq and Afghanistan. TBI and PTSD are known to contribute to depression, and to the estimated 20 suicides committed by veterans each day.

Creative Forces has supported research and evaluation on how creative arts therapies have helped service members deal with trauma as part of an integrated care model. We have monitored how these interventions make a difference in people's lives that medicine alone could not achieve. As a result, the program has expanded to include support for trauma-exposed military-connected populations in both clinical and community settings.

The Arts Endowment currently funds creative arts therapists, equipment, and supplies at 12 clinical sites across the nation, plus telehealth services from multiple sites. Through Creative Forces, creative arts therapists will provide an estimated 19,000 clinical encounters, and serve approximately 3,200 new patients every year, with additional reach to rural and remote places provided via the telehealth component. In 2020, Creative Forces partnered with the VA Office of Rural Health and the North Florida/South Georgia VA Health System to expand access to the creative arts telehealth therapies. In partnership with the Rural Veterans Telerehabilitation Initiative, Creative Forces has expanded to three additional VA sites. Each site hired two Creative Arts Therapists to deliver telehealth-based services, one funded by the VA and the other funded by Creative Forces.

Creative Forces Clinical Sites	
Joint Base Elmendorf-Richardson (JBER), Anchorage, AK	G.V. (Sonny) Montgomery VA Medical Center, Jackson, MS
Fort Carson, CO	Marine Corps Base Camp Lejeune, Jacksonville, NC
James A. Haley Veterans' Hospital, Tampa, FL	VA Northeast Ohio Healthcare System, Cleveland, OH
North Florida/South Georgia Veterans Health System, Gainesville, FL	Fort Hood, TX
Richard L. Roudebush VA Medical Center, Indianapolis, IN	Fort Belvoir, VA
National Intrepid Center of Excellence (NICoE) at Walter Reed, Bethesda, MD	Joint Base Lewis-McChord, Tacoma, WA

In 2021 the Arts Endowment will launch a national sub-granting program to support community engagement activities for military and veteran populations that have been exposed to trauma. The new grant program will be open to any eligible organization from across the country. Up to 40 grants per year are expected to be supported by this new program, which will include community-level data collection to measure the tangible benefits and impacts of these efforts.

The initiative continues agency investments in research on the impacts and benefits—physical, emotional, social, and economic—of creative arts therapies as innovative treatment methods for military and veteran-connected populations who have been exposed to trauma. [Key clinical research findings](#) associated with Creative Forces-supported research indicate that creative arts therapies can:

- Enable recovery from traumatic experiences through meaning-making, positive framing, and verbal processing.
- Reduce symptoms associated with PTSD, including flashbacks and nightmares, and interrupted sleep.
- Improve awareness and tolerance of PTSD/TBI symptoms such as hypervigilance, pain, and stress.
- Encourage development of healthy independent coping mechanisms through creation of a safe environment and therapist/patient rapport.
- Channel aggressive behaviors and provide a means to address anger and anxiety through creative expression and improved self-regulation.
- Foster the ability to experience hope and gratification, and increase confidence through strengths-based rehabilitation.
- Reduce isolation and stigma through meaningful interaction with others and improved communication with family, peers, and providers.

Capacity-building efforts also continue to expand. The Creative Forces National Resource Center was launched in July 2020. The [National Resource Center](#) provides online capacity-building support for the initiative. Features and services of these online support tools will help manage knowledge distribution; support consistent delivery of clinical treatment; coordinate

research; facilitate data collection; and, support training and collaboration efforts for stakeholders across clinical and community efforts to support our military and veteran-connected populations.

Recognizing Outstanding Achievement in the Arts

On behalf of the American people, the federal government recognizes outstanding achievement in the arts through the National Endowment for the Arts Jazz Masters; National Endowment for the Arts National Heritage Fellowships; and National Medal of Arts, a presidential award.

National Endowment for the Arts Jazz Masters

The [NEA Jazz Masters](#) are the highest honors that our government bestows upon jazz musicians. These fellowships are given in recognition of those individuals who have made significant contributions to the art of jazz. Non-matching fellowships of \$25,000 each are awarded annually on the basis of nominations. The Arts Endowment honors a wide range of styles in the jazz field. In addition, the A.B. Spellman Jazz Masters Award for Jazz Advocacy is given to an individual who has made a major contribution to the appreciation, knowledge, and advancement of jazz, such as a writer, patron, or presenter.

Since 1982, the Arts Endowment has awarded 161 fellowships to great figures in jazz, including Ella Fitzgerald, Sonny Rollins, Dianne Reeves, Miles Davis, Chick Corea, and George Wein. The Arts Endowment's website features resources and content about the NEA Jazz Masters, including archived concerts, video tributes, podcasts, and more than 350 NEA Jazz Moments audio clips. The Arts Endowment has also supported the Smithsonian Jazz Oral History Program, an effort to document the lives and careers of nearly 100 NEA Jazz Masters

National Heritage Fellowships

As part of the Arts Endowment's efforts to honor and preserve our nation's diverse cultural heritage, [NEA National Heritage Fellowships](#) are given to recognize the recipients' artistic excellence and accomplishments, and support their continuing contributions to America's folk and traditional arts. Non-matching fellowships of \$25,000 each are awarded annually on the basis of nominations. In addition, the Bess Lomax Hawes National Heritage Award is presented to an individual who has made a major contribution to the excellence, vitality, and public appreciation of the folk and traditional arts through teaching, collecting, advocacy, or preservation work.

The National Heritage Fellowships are the nation's highest honor in the folk and traditional arts. Including the 2020 class, the Arts Endowment has awarded 449 National Heritage Fellowships, recognizing artists working in more than 200 distinct art forms, including bluesman B.B. King, Cajun fiddler and composer Michael Doucet, sweetgrass basketweaver Mary Jackson, cowboy poet Wally McRae, Kathak dancer and choreographer Chitresh Das, and gospel and soul singer Mavis Staples.

National Medal of Arts

The [National Medal of Arts](#) is the highest award given to artists and arts patrons by the federal government. It is awarded by the president of the United States to individuals or groups who 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. Annually, a number of nominations are submitted from citizens across the country for consideration by the National Council on the Arts, which in turn submits its recommendations to the White House.

Partnerships Providing Opportunities for Americans to Experience the Arts

In addition to the work discussed above, the Arts Endowment has continued to grow its partnerships with other Federal agencies, state and local governments, state and regional arts agencies, and private nonprofit organizations on projects that provide opportunities for Americans to experience quality arts programming throughout the country. These include, but are not limited to:

National Initiative	Partners	Impact
Poetry Out Loud A national arts education program that encourages high school students to learn about great poetry through memorization and performance. This program helps students master public speaking skills, build self-confidence, and learn about literary history and contemporary life.	<ul style="list-style-type: none">• Poetry Foundation• State Arts Agencies• Mid Atlantic Arts Foundation	Annually serves more than 300,000 students from every state, the District of Columbia, Puerto Rico, the U.S. Virgin Islands, Guam, and American Samoa during the school year. Since its start in 2005, more than 4.1 million students and 68,000 teachers from more than 17,000 high schools have participated in <i>Poetry Out Loud</i> nationwide.

National Initiative	Partners	Impact
<p><u>NEA Big Read</u> A national literature program broadening our understanding of our world, our communities, and ourselves through the joy of sharing a good book.</p>	<p>Arts Midwest</p>	<p>Annually supports approximately 75 dynamic community reading programs, each designed around a single <i>NEA Big Read</i> selection. Since its inception in 2006, funded more than 1,600 programs, providing more than \$22 million in grants to organizations nationwide. In turn, these organizations have leveraged nearly \$50 million in local funding to support their <i>NEA Big Read</i> programs. More than 5.7 million Americans have attended an <i>NEA Big Read</i> event, approximately 91,000 volunteers have participated at the local level, and over 39,000 community organizations have partnered to make <i>NEA Big Read</i> activities possible.</p>
<p><u>Mayors' Institute on City Design (MICD)</u> A national program bringing mayors and design experts together to solve case studies of critical urban design challenges brought by participating mayors.</p>	<p>United States Conference of Mayors</p>	<p>Since 1986, helped prepare more than 1,200 mayors to be the chief urban designers of their cities and connected more than 700 design and development professionals to local governance.</p>
<p><u>Citizens' Institute on Rural Design (CIRD)</u> A national program providing funding and technical assistance to small towns and rural communities to host community workshops to address challenges related to economic vitality and quality of life by employing design solutions.</p>	<ul style="list-style-type: none"> • Housing Assistance Council • Buildingcommunity WORKSHOP 	<p>Established in 1991, <i>CIRD</i> has supported more than 100 communities in all regions of the country with results that include strengthened local economies, enhanced rural character, leveraging of cultural assets, and design of recreational trails.</p>

National Initiative	Partners	Impact
<p><u>Shakespeare in American Communities</u></p> <p>A national theater program bringing performances and related educational activities to audiences across the country.</p>	<p>Arts Midwest</p>	<p>Annually up to 40 theater companies across the nation perform and conduct educational activities at more than 400 middle and/or high schools. Since 2003, introduced 2.9 million middle and high school students to the power of live theater and the masterpieces of William Shakespeare through performances and educational activities. 127 theater companies across the United States have taken part. 13,100 performances and more than 51,000 related educational activities have occurred at more than 11,000 schools and juvenile justice facilities in 4,500 communities in all 50 states, the District of Columbia, and the U.S. Virgin Islands.</p>
<p><u>Musical Theater Songwriting Challenge</u></p> <p>A national competition for high school students who have a passion for writing songs that could be part of a musical theater production.</p>	<ul style="list-style-type: none"> • The American Theatre Wing • Samuel French, Inc. • Disney Theatrical Productions • Concord Theatricals • NMPA S.O.N.G.S. Foundation 	<p>Launched as a pilot program in 2016 and expanded nationally in 2017, pairs twelve national finalists with professional musical theater artists to develop the students' original song into a Broadway-stage-ready composition. All finalists have their song published. Nearly 200 applications were submitted by high school students in 41 states, the District of Columbia, and Puerto Rico during the 2020 program cycle.</p>
<p><u>Blue Star Museums</u></p> <p>A national program in which more than 2,000 museums participate providing free admission to the nation's active-duty military personnel and their families, including National Guard and Reserve, from Memorial Day weekend through Labor Day.</p>	<ul style="list-style-type: none"> • Department of Defense • Blue Star Families 	<p>Annually reaches on average more than 856,000 military members and their families.</p>

The Arts and Culture in Disaster Recovery

The Arts Endowment supports the recovery of arts and cultural communities devastated by major disasters through financial support, technical and policy assistance, and leadership. Since FY 2018, the Arts Endowment has served as a member agency in the federal Natural and Cultural Resources Recovery Support Function (NCRRSF), working in coordination with other federal agencies, such as the Federal Emergency Management Agency (FEMA) and the Department of Interior. In recent years, Arts Endowment staff have been deployed multiple times to the U.S. Virgin Islands and Puerto Rico to provide assistance in the wake of Hurricanes Irma and Maria.

Supporting Arts Learning

The Arts Endowment's arts education grant program is focused on prekindergarten through 12th-grade students, the educators and civic leaders who support them, and the schools and communities that serve them. The agency's funding is focused on providing dance, music, theater, visual arts, literary arts and media arts education for all students and closing the opportunity gap for students who have the least arts education access. Data shows that students from low socioeconomic backgrounds, as well as students of color, are more likely to attend schools without arts education programs. Arts education plays a significant role in equalizing educational opportunities; students with an education rich in the arts have higher GPAs and standardized test scores, lower drop-out rates, and even better attitudes about community service—benefits reaped by students regardless of socioeconomic status.² The agency's arts education grants are extremely significant as close to 80% of funded arts education projects grants directly engage underserved populations.

- The Arts Endowment's direct learning grants increase student knowledge and skills in the arts, helping them reach their full potential. Trends across recommended direct learning projects include removing barriers to arts participation for youth in low socioeconomic neighborhoods; providing opportunities for urban and rural youth to increase arts skills and knowledge over multiple years of programming; addressing the impact of trauma on youth; building partnerships with parents/guardians and the local community; and supporting high school graduation and college readiness efforts.
- The Arts Endowment's professional development projects build the capacity of urban and rural classroom teachers and teaching artists to effectively teach and measure student learning in the arts. Professional development includes summer institutes, on-site workshops over the course of the school year, ongoing meetings of small groups of educators to share effective practices, and webinars.
- The Arts Endowment collective impact projects transform schools and communities by providing access and engagement in the arts through collective, systemic approaches. Projects aim to ensure that *all students* across entire neighborhoods, schools, school districts, and states—in communities of all sizes—participate in the arts. Collective

² National Endowment for the Arts, *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies* (2012).

Impact grants are higher award amounts for longer-term, large-scale projects that create lasting systems change tailored to community needs, fundamentally altering the ways in which the components and structures of a system behave and interact.

In addition, the Arts Endowment implements an ambitious strategy to ensure every student is engaged through an excellent arts education that combines grantmaking with national and state leadership, and data and research initiatives. For example:

- Through a cooperative agreement with [Education Commission of the States](#), which is jointly funded by the US Department of Education, the Arts Endowment provides annual support for the [Arts Education Partnership](#) (AEP), the nation's hub for arts and education leaders, building their leadership capacity to support students, educators and learning environments. Guided by its [strategic mission](#), AEP gathers and compiles information that helps arts and education leaders improve practice, build effective partnerships and inform policy; issues relevant and timely reports, providing concise, factual overviews and analysis on priority arts and education issues; provides unbiased advice and consultation on arts and education policy and practice; and brings arts and education leaders together locally, within their states and nationally to interact, collaborate and learn from each other.

In response to the growing need for tools to help arts and education leaders navigate the impact of the COVID-19 outbreak, AEP compiled [relevant content to support the arts education field](#). In addition, AEP coordinated the [AEP Equity Working Group](#), bringing together arts and education organizations committed to advancing equity to gather, study and share models of practice and lessons learned on the topic of equity in arts education. These efforts exemplify the ability of AEP to both lead the field and respond to immediate needs and challenges.

- To promote more and better information in young people's access to and participation in arts education, the Arts Endowment, in collaboration with Education Commission of the States, released a groundbreaking suite of resources as part of the [State Data Infrastructure Project for Arts Education](#) (SDIP). SDIP, an initiative to help stakeholders extract, analyze and report on data about arts education, includes case studies of how education leaders in [California](#), [New Jersey](#), and [Texas](#) are harnessing state education data systems to improve arts education access and opportunities; a [five-part technical toolkit](#) on how to mount a state arts education data initiative; and, a [summary of lessons](#) that emerged from technical assistance provided to states across the country.
- The Arts Endowment provides annual support for a [Professional Development Institute](#) for State Arts Agency arts education managers, which provides meaningful leadership development and technical assistance for this diverse field. In addition, the agency awards an annual leadership grant to the [State Education Agency Directors of Arts Education](#), which consists of those persons at state education agencies whose responsibility is education in the arts.

Research into the Value and Impact of the Arts

Research into the value and impact of the arts is a core function of the Arts Endowment. Through accurate, relevant, and timely analyses and reports, the Arts Endowment reveals the conditions and characteristics of the U.S. arts ecosystem and the impact of the arts on our everyday lives. The Arts Endowment is the national agency of record for arts-related research. Examples include:

- In October 2020, the Arts Endowment released [*Arts Strategies for Addressing the Opioid Crisis: Examining the Evidence*](#). In its first-ever report addressing the nation's opioid crisis, the Arts Endowment finds that incorporating music into treatments for opioid use disorder can contribute significant, positive effects for patients. The report centers on arts integration in pain management and in the prevention and treatment of substance use disorder (SUD), including opioid use disorder. The report examines studies and programs that demonstrate the arts' role in improving physical symptoms, psychological health, and personal relationships. Although this report was commissioned before COVID-19 erupted, it is especially timely given multiple news accounts have suggested an increase in opioid-related deaths due in part to isolation and lack of access to treatment during the pandemic.
- In April 2020, the Arts Endowment released [*Envisioning the Future of Theater for Young Audience*](#) recognizing the benefits of theater experiences in developing creative, adept, and resilient young people. The report was prepared in partnership with the national association Theatre for Young Audiences/USA (TYA/USA). It follows a June 2019 meeting convened by the Arts Endowment, TYA/USA, and Theatre Communications Group to tackle some of the structural and societal challenges facing the field and consider ways to overcome those challenges. While the country copes with the ravages of COVID-19 and begins to think about what a post-pandemic world might look like, it is worth considering how best to shape a sustainable future for the field of theater for young audiences.

The Arts Endowment's [*Sound Health Network*](#) (SHN) is a partnership of the Arts Endowment with the University of California, San Francisco in collaboration with the National Institutes of Health (NIH), the John F. Kennedy Center for the Performing Arts, and Renée Fleming, the center's artistic advisor. SHN aims to expand knowledge and understanding of how listening to, performing, or creating music involves intricate circuitry in the brain that could be harnessed for health and wellness applications in daily life; explore ways to enhance the potential for music as therapy for neurological disorders; identify future opportunities for research; and create public awareness about how the brain functions and interacts with music.

Now in its fifth year, [*NEA Research Labs*](#) are housed at universities and made up of transdisciplinary teams of researchers that explore the arts in one of three topic areas: health and social/emotional well-being; creativity, cognition, and learning; and entrepreneurship and innovation. These labs illustrate not only the significant role that the arts play in advancing our understanding of other fields but also in showing the effectiveness of diverse teams—including researchers, artists, and arts administrators—working together to produce knowledge. With the addition of the five new research labs funded in FY 2020, there are now 16 across the country.

The Arts Endowment spearheads partnerships with other federal agencies to investigate areas of common interest. Since 2011, the Arts Endowment has convened the [Arts and Human Development Task Force](#), a coalition of representatives from 20 federal entities, to encourage more and better research on how the arts can help people reach their full potential at all stages of life.

Creative Placemaking Transforming Communities

The Arts Endowment's [Our Town](#) grant program supports creative placemaking projects that help to transform communities into lively, beautiful, and sustainable places with the arts at their core. Creative placemaking refers to the process in which artists, arts organizations, and community development practitioners deliberately integrate arts and culture into community revitalization work such as land-use, transportation, economic development, and housing. Arts Endowment funding supports local efforts to enhance quality of life and opportunity for existing residents, increase creative activity, and create a distinct sense of place. Awarded grants represent a mix of urban, tribal, suburban, and rural communities.

Our Town grants support a range of arts engagement, design, and cultural planning projects that encompass nearly every artistic discipline at the Arts Endowment. Communities are turning to the arts and cultural sector to bring new attention to key community assets and issues, connect people with place, and inject new energy and creative problem solving with a focus on the future. *Our Town* grants promote cross-sector partnerships and systems change, paving the way for long-term sustained support and recognition of arts and culture as integral to every phase of community development. For example, in **Des Moines, Iowa, Polk County Iowa** received a \$125,000 FY 2020 matching *Our Town* award to support Shoreline Signals, a series of public art installations along the Central Iowa Water Trails System at the confluence of the Raccoon and Des Moines Rivers. The initiative will engage residents of Des Moines in flood resiliency as well as water safety and access issues.

All *Our Town* grant awards are made to partnerships that consist of at least one nonprofit organization and a local government entity. Each grant speaks to the role of arts practitioners and partners in improving the quality of life across a range of geographies and community types. Many communities have used these grants to support multi-partner, anchor investments in their communities' future, with the projects' artistic and creative interventions addressing a wide range of community challenges, such as improving public safety, stimulating the local economy, promoting healthier living, and strengthening transit access and public space.

Advancing Racial Equity, Access & Climate Justice

Funding Programs for Advancing Racial Equity

In 2022, the Arts Endowment will continue to pursue a comprehensive approach to advancing racial equity, civil rights, racial justice, and equal opportunity by extended outreach to underserved communities and continuing to promote engagement with underserved communities, including those in rural America, in our grant programs and special initiatives. Building on the work the agency has done in this area as well as the work the agency is starting with its American Rescue Plan grantmaking program design, the Arts Endowment aims to expand existing programs and develop new programs dedicated to equity in the arts. At a minimum, \$15M of the requested increase in the budget from FY 2021 to FY 2022 will be used for the following:

- Expanding the impact of the agency's *Grants for Arts Projects*, *Challenge America*, and *Our Town* grant programs to reach even more underserved communities. As the Arts Endowment updates its funding guidelines for its grant programs, the Arts Endowment will look for additional opportunities to affirm and embed equity.
- Creating distinctive grant programs for populations and communities whose opportunity to experience the arts has been limited by ethnicity, geography, economics and disability, including communities defined in the President's Executive Order: Black, Latino, and Indigenous and Native American persons, Asian Americans and Pacific Islanders and other persons of color; members of religious minorities; lesbian, gay, bisexual, transgender, and queer (LGBTQ+) persons; persons with disabilities; persons who live in rural areas; and persons otherwise adversely affected by persistent poverty or inequality.

Additionally, the Arts Endowment's Agency Equity & Access Working Group is focused on the following:

- Working with diversity, equity, and inclusion (DEI) consultant(s) to design and implement a robust stakeholder engagement process, building off of learnings from existing agency efforts, including American Rescue Plan implementation strategy, Nation-to-Nation consultation, Historically Black Colleges and Universities (HBCU) and Hispanic Serving Institutions (HSI) outreach, and engagement in Puerto Rico and other U.S. territories. It is anticipated that the stakeholder engagement strategy will include structured, facilitated conversations across the country with populations whose access to Arts Endowment funding, programming and resources has been limited by ethnicity, geography, economics and disability. To maximize community participation, the Arts Endowment will rely on partnerships with trusted leaders, service organizations, and state, regional, and local arts agencies who can utilize existing relationships to mobilize and provide a bridge to the communities that the agency wants to listen to and engage.
- Ensuring communities are aware of the funding opportunities the Arts Endowment offers and providing a robust technical assistance strategy so that they have the

necessary support to apply. Technical assistance may include ongoing and frequent Zoom workshops, tutorial videos, and live help desk assistance, etc. The Arts Endowment is considering providing application workshops, funding opportunity guidelines, and other application materials in multiple languages.

Support for Historically Black Colleges and Universities

The Arts Endowment is committed to advancing the agency's work pertaining to diversity, equity, inclusion, and access, and fostering mutual respect for the diverse beliefs and values of all individuals and groups. Part of this commitment includes our partnership with the White House Initiative on HBCUs. Since 2018, the Arts Endowment has engaged with 74 out of 102 HBCUs. A few *Grants for Arts Projects* examples of successful applications from or involving HBCs in FY 2021 include:

- In **Atlanta, Georgia, National Black Arts Festival** received a \$20,000 matching grant to support the Move/Dance! Program in partnership with Atlanta Public Schools and Spelman College, which will virtually engage students in the appreciation of Black dance in America.
- In **Normal, Illinois, Illinois State University** received a \$15,000 matching grant to support outreach to HBCUs and the publication of *Obsidian: Literature & Arts in the African Diaspora*. With the aim of growing its readership and cultivating new voices, *Obsidian* plans to offer online literary programming at HBCUs across the country.
- In **Accokeek, Maryland, Coalition for African Americans in the Performing Arts** received a \$25,000 matching grant to support a master class series for aspiring classical music singers. The project will take place at several historically Black colleges and universities such as Morgan State University in Baltimore, Maryland; Spelman College in Atlanta, Georgia; and Virginia State University in Petersburg, Virginia.
- In **Frankfort, Kentucky, Josephine Sculpture Park** received a \$20,000 matching grant to support an artist residency program for visual artists and related public programming. Artists will engage local rural audiences and a partnership with Kentucky State University will enable students to engage with the residency program as interns and volunteers.
- In **Tuscaloosa, Alabama, Arts and Humanities Council of Tuscaloosa** received a \$100,000 matching grant to support the pARTners Project. The goal of the initiative is to increase access to arts education for students in West-Central Alabama, with a special focus on preK-12th grade students in rural areas, by creating a strategic plan and providing arts integration programs to schools, including developing curriculum and training teachers. Teaching artists will be recruited for participation from local colleges and universities, such as Stillman College.

The Arts Endowment work with HBCUs has been recognized through invitations to participate in key HBCU meetings including the Heritage Foundation's Inaugural Historically Black Colleges and Universities Forum and North Carolina A&T's Aggie Advocacy Day. In addition, the agency was one of a select number of federal agencies invited to present at a February 14, 2020 meeting of the President's Board of Advisors for HBCUs, whose members are appointed by the President.

The Arts Endowment also managed the White House Initiative's Arts, Humanities & History Cluster. In partnership with the National Endowment for the Humanities, the Institute of Museum and Library Services, the Advisory Council for Historic Preservation, and the U.S. Department of Education, the Arts Endowment co-hosted *Dream It – Be It: Competitiveness via Federal Arts, Humanities, and History Opportunities and Partnerships* for the [2020 HBCU Virtual Conference](#) from September 21-25, 2020. *Dream It – Be It* consisted of two sessions: *Applying for Success* and *Discover Your Place in the Creative Economy*.

Applying for Success focused on educating participants about grant programs and funding opportunities in the arts, humanities, culture, and history fields; the mechanics of applying for a federal grant; and, how to write a competitive application. *Discover Your Place in the Creative Economy* featured the data and research behind the tracking of the economic impact of arts and culture; the occupations and jobs that are part of this economy; resources HBCUs can use to identify the arts, culture, and humanities industries and jobs in their state; and, career opportunities for students in arts, humanities and history majors.

Native Arts and Culture

Working with Native-led national service organizations and an interagency federal working group, the Arts Endowment has carried out strategic outreach to Native communities and artists since 2016. Outreach includes nation-to-nation work with tribal governments in Washington, DC, reservation communities, Tribal Colleges and Universities (TCUs), and at conferences and convenings of indigenous leaders and organizations. Outreach also includes recruitment of Native artists and community leaders to participate as panelists to review grant applications.

One outcome of this ongoing outreach was *Native Arts & Culture: Resilience, Reclamation, and Relevance*, a first-of-its-kind national convening that was hosted by the Arts Endowment, National Endowment for the Humanities, and Native Arts & Cultures Foundation in February 2020. U.S. Poet Laureate (and NEA Literature Fellow) Joy Harjo (Mvskoke) was the keynote speaker for the convening, which included break-out panels to discuss issues affecting Native arts and culture today, such as the need to use language, arts, and historic preservation to revitalize Native communities; the role of indigenous arts in social change; advancing the truth about Native culture through research and cultural resources; and reimagining Native visibility and identity in urban areas. Members from more than 40 tribal nations participated in the convening, as well as the heads of several federal agencies.

As building relationships with TCUs is a high priority for the Arts Endowment, the agency also works in coordination with the White House Initiative on American Indian and Alaska Native Education. The initiative, located within the Department of Education, seeks to support activities that expand education opportunities and improve education outcomes for all American Indian and Alaska Native students.

On April 7, 2021, the Arts Endowment hosted a tribal consultation to discuss President Biden's Memorandum on Tribal Consultation and Strengthening Nation-to-Nation Relationships. The purpose of this meeting was to update tribal leaders on the Arts Endowment's engagement with Native cultural leaders, to use the input of tribal leaders to inform our Nation-to-Nation consultation plan, and to inform our work related to the Executive Order on Advancing Racial Equity and Support for Underserved Communities Through the Federal Government.

National Folklife Network

In FY 2021, the Arts Endowment will enter into a cooperative agreement with Southwest Folklife Alliance, Inc., to support the National Folklife Network (NFN), an initiative to bolster the folk & traditional arts field through training, fieldwork, convenings, community collaborations, and cultural asset mapping. In the fall of 2019, the Arts Endowment released "[Living Traditions](#)," a portfolio analysis of the agency's Folk & Traditional Arts program. The report identified significant gaps in the map of national arts funding for the folk & traditional arts. From this reporting, the Arts Endowment identified seven regions on which to focus additional resources: rural areas of Northern Plains, Southern Plains, Rocky Mountain West, and Alaska, as well as three urban centers east of the Mississippi River. The report also articulated a need to identify and connect related organizations and individuals within these areas to promote and strengthen the folk & traditional arts.

The NFN will be established by identifying a cohort in each of the seven regions consisting of an anchor organization as well as related organizations and individuals, including but not limited to folk & traditional arts organizations, tribal communities or tribes, minority-serving institutions, federally-designated post-secondary institutions (e.g., HBCUs and Tribal Colleges & Universities), colleges and universities, and artists. Consultative services, training, and logistical support will be provided to the NFN regional cohorts on topics such as capacity building, financial management, general administration, fieldwork, archiving, cultural asset mapping, and fundraising. Additionally, technical assistance for federal, state, and regional funding opportunities will be promoted and provided as appropriate, and best practices will be identified and shared within and among the regional cohorts. An NFN website will also be developed and maintained.

Making the Arts Accessible

The Arts Endowment helps to make the arts accessible for people with disabilities, older adults, veterans, and people living in institutions by:

- Providing technical assistance to applicants, grantees, and the public to help them comply with accessibility laws and ensure access for all audiences to their arts activities.
- Funding projects that provide art experiences for older adults, as well as professional development for those interested in working with older adults.
- Identifying barriers for people with disabilities who are interested in pursuing careers in the arts, expanding career opportunities, and encouraging diversity in the arts.
- Building the infrastructure, research agenda, policies, and practices around the arts and aging to demonstrate the need and value of arts experiences for, by, and with older adults.

- Leading and participating with other federal and nonprofit organizations in seeking solutions to challenges related to health and human development.

The Arts Endowment in partnership with Art Beyond Sight has created a series of six webinars that provide tools and information for people with disabilities seeking careers in the arts, as well as for arts employers, arts educators, and arts funders. The webinars are part of a toolkit that will empower artists and other job seekers with disabilities to achieve career success in the arts, while educating arts employers, educators and grantmakers on the roles that they play in cultivating full inclusion. Webinars created to date include [Careers in the Arts: Promoting Access, Equity, and Inclusion for People with Disabilities](#); [Navigating Your Arts Career: Resources and Financial Tools for People with Disabilities](#); [Preparing Students with Disabilities for Careers in the Arts: Approaches for Arts Educators](#); and, [Working as an Artist with a Disability: An Artist's Perspective](#).

The Arts Endowment's Office of Accessibility also provides training and resources internally to agency staff. Information on laws, regulations, and guidelines is provided, as well as assistance on providing quality customer service, communication, and accommodations to people with disabilities.

Arts Programs and Criminal Justice Reform

The Arts Endowment supports the vision to reduce crime, enhance public safety, and provide those who have engaged in criminal activity with greater opportunities to lead productive lives. A growing body of research indicates that arts programs in justice facilities can help reduce recidivism rates, increase self-esteem, and improve social interactions and emotional health. The Arts Endowment's national initiative *Shakespeare in American Communities* engages youths within the juvenile justice system with the works of Shakespeare through theater education programs. Theater companies and organizations across the nation partner with the juvenile justice system to reach youths through juvenile facilities or detention centers, educational schools/programs specifically for juvenile offenders or incarcerated youths, court-appointed programs, short- or long-term treatment centers, and transitions centers.

The Arts Endowment also partners with the Department of Justice, Federal Bureau of Prisons to provide an artist-in-residence program at individual correctional institutions within the federal prison system. Writing instructors conduct classes in creative writing, including fiction, creative non-fiction, poetry, and memoir. These classes can provide positive outcomes for rehabilitation, including reduced recidivism, increased prison safety and security, and improved emotional well-being for inmates.

Serve the Arts Field and Enhance the Agency's Operations

The Arts Endowment is committed to improving the agency's ability to implement its mission, providing excellent services to constituents, and being effective stewards of taxpayer dollars.

Conducting Convenings to Engage Arts Organizations

By leveraging strategic partnerships and engaging expert consultants, the Arts Endowment is able to conduct workshops, forums, and convenings to address important and emerging issues in the arts. For example, in February 2020, the Arts Endowment joined the National Endowment for the Humanities and the Native Arts and Cultures Foundation to host [*Native Arts & Culture: Resilience, Reclamation, and Relevance*](#), a first-of-its-kind national convening. Members from more than 40 tribal nations came together along with leaders of several federal agencies to discuss challenges and issues related to Native arts and culture.

Celebrating and Promoting the Arts

The Arts Endowment promotes the arts in the United States. Our efforts include:

- Commissioning and disseminating arts-based research.
- Offering free resources on our website, including hundreds of [podcasts](#) with artists, including recipients of the NEA Jazz Masters, NEA National Heritage Fellowships, and the National Medal of Arts.
- Producing the quarterly magazine [American Artscape](#), featuring stories on artists and arts organizations from across the country, discussions on trending arts issues, as well as online audio and video features.
- Sharing stories about the arts in U.S communities on the [National Endowment for the Arts blog](#) and through social media channels like Facebook, Twitter, YouTube, and Instagram.

Outreach to Engage and Inform

Outreach is a critically important in the Arts Endowment meeting its mission. In addition to our outreach efforts discussed in other areas of this budget—such as in promoting accessibility, working with HBCUs, promoting the arts and our grantees through the various materials provided on our website and social media platforms—we support outreach intended to educate applicants, grantees, and the general public.

We conduct grant workshops—both in-person and through webinars—to inform arts organizations about the process of applying for an Arts Endowment grant, including eligibility requirements and deadlines, and opportunities for future participation in agency initiatives.

Quality Grant Application Reviews Using 100% Virtual Panels

All grant applications to the Arts Endowment are reviewed on the basis of artistic excellence and artistic merit, as required by the agency's authorizing legislation. Applications generally

receive three levels of review. First, they are reviewed by independent, national panels of artists and art experts. Panels make recommendations that are forwarded to the National Council on the Arts (NCA). The NCA, the Arts Endowment's advisory body, comprises nationally and internationally renowned artists, distinguished scholars, and arts patrons appointed by the President, and members of Congress (who serve *ex officio*). Per the Arts Endowment's authorizing legislation, 'in making such appointments, the President shall give due regard to equitable representation of women, minorities, and individuals with disabilities who are involved in the arts and shall make such appointments so as to represent equitably all geographical areas in the United States.' The NCA reviews and makes recommendations on the applications. Those recommendations for funding are sent to the Arts Endowment Chairman. The Chairman reviews those applications and makes final decisions on all grant awards.

As indicated above, our application review process relies upon the assistance of citizen experts who serve as panelists and consultants; their membership must comply with the agency's authorizing legislation which includes ensuring "that all panels are composed, to the extent practicable, of individuals reflecting a wide geographic, ethnic, and minority representation as well as individuals reflecting diverse artistic and cultural points of view." To achieve this mandate, the Arts Endowment carefully tracks the characteristics of each panel, including the percentage of new versus returning panelists, representation from people of color, sex/gender balance, and geographic diversity. The Arts Endowment also ensures that panelists bring diverse points of view to the grant application review process, as evidenced by factors such as their experience in the arts, education and/or work experience, and other professional activities. At the end of each year, the Arts Endowment analyzes its achievements in these areas. Panels contribute significantly to the Chairman's funding decisions. For review of FY 2020 applications, nearly 650 citizen experts reviewed approximately 6,500 grant applications. Additionally, 215 citizen experts reviewed more than 3,100 CARES Act applications.

The Arts Endowment implemented a policy of 100 percent virtual panels as of May 2014. Through the use of an electronic application review system, we enhanced our application review process by enabling applicants to upload their application material electronically; panelists to review application material (including work samples), score, and comment online in advance of panel meetings; and, staff to use new tools for the application process and the management of panel meetings. We learned that convening review panels virtually versus in-person yields the same results at considerable cost-savings. Panelists thoroughly review all applications, have quality discussions, and recommend applications of high artistic excellence and merit for funding. Panelists and Arts Endowment staff are overwhelmingly satisfied with the quality of virtual grant application review.

Virtual panels also yield other practical benefits: meeting planning is streamlined; the agency's pool of potential panelists is expanded; and, staff and panelists have more time to focus on application review. Additionally, use of virtual panels and the processes and procedures put in place have aided the Arts Endowment significantly during the pandemic. The agency continues to effectively adjudicate grant applications while agency staff are teleworking, including managing the increased application workload implementing the CARES Act.

Effective Financial Management Emphasizing Automated Systems

The Arts Endowment is committed to vigilant stewardship of public funds through sound financial management that is implemented through the use of proven automated operations which include:

- Leveraging the financial system expertise of U.S. Department of Transportation's Enterprise Services Center (ESC), which provides the Arts Endowment with an Oracle-based fully-compliant financial management system (Delphi) and full financial services support.
- Use of an automated grants management system (eGMS) developed and supported by the National Endowment for the Humanities (NEH) with economies of scale achieved through the use and funding by a cross team of cultural agencies.
- Use of ESC's E2 travel system, leveraging the benefits of this system/service in regards to online travel arrangements, travel authorizations, and travel payments.
- Utilizing the payroll processing operations of the National Finance Center to process staff pay and benefits.

This focus on automation not only helps the agency in its pursuit of financial excellence, but also aids the agency in digitizing inputs, enabling electronic approvals and signatures, promoting data sharing, and meeting electronic records requirements. The agency's most recent assessment of improper payment risk, which included the review of preventive and detective payment controls noted that Arts Endowment had an insignificant risk of significant improper payments. The agency's audits of Data Act reporting found that the agency submissions were complete, accurate, and timely. Finally, since its first independent audit in 2003, the Arts Endowment has received clean opinions on the audit of the agency's annual financial statements.

Commitment to IT Modernization

The Arts Endowment requests funding within the Salaries & Expenses budget line item for IT resources, including personnel and funding for IT modernization and cybersecurity initiatives. The following are a few highlights of our work in the area of IT:

- In FY 2020 we completed migrating our Trusted Internet Connection (TIC) to DC-Net, a program managed by the District of Columbia's Office of the Chief Technology Officer (OCTO). In March of 2021, we migrated our VoIP telephone system to DC-Net.
- During FY 2022, we intend to plan and scope out the transition to Internet Protocol Version 6 (IPv6), with the intent to transition to IPV6 during FY 2023.
- In alignment with OMB Memorandum M-19-03, we are reviewing the modernization of our High Value Assets (HVA). The Arts Endowment has three HVA systems: our General Support System (GSS); our agency web site (www.arts.gov); and, the grant application Applicant Portal. All systems go through the accreditation process with

deficiencies tracked using Plan of Action and Milestones (POAMs). We also follow a 3-year technical refresh cycle for hardware and software for these systems.

- Current modernization efforts for our GSS include server and operating system upgrades, migration of file services to the MS Azure cloud, and a new remote access system by Zscaler using the private access VPN replacement model. The GSS also includes our email and collaboration system using the Software as a Service (SaaS) Microsoft Office 365.
- Our arts.gov website, which uses the Drupal content management system is currently being upgraded to version 8 with the goal of reaching version 9 after the redesign. The scope of the effort includes ensuring all cybersecurity, FISMA, and Section 508 requirements are met.
- The Applicant Portal is hosted in the Microsoft Azure cloud using both Infrastructure as a Service (IaaS) and Platform as a Service (PaaS) cloud technologies. Current Applicant Portal upgrades include a malware scanning function within the work sample upload module.
- In regards to Continuous Diagnostics and Mitigation (CDM), the Arts Endowment is working with the Department of Homeland Security in support of the CDM effort.
- The Arts Endowment is currently in the process of migrating logical access for all systems to the cloud-based Identity as a Service (IDaaS) service by Okta. Once this project is complete logical access to all IT systems will be managed from one user database using two-factor authentication.

Leveraging Shared Services to Improve Quality, Timeliness and Cost Effectiveness of Services

In an effort to operate more efficiently within our existing workforce, the Arts Endowment continues to leverage assets within the federal government. For example, we have interagency agreements in place with the following federal agencies:

- Office of Personnel Management (OPM) for human resource staffing support. OPM provides human resource project planning and management support; candidate assessment and referral support; staffing consultation services; performance management system and support, and metrics and reporting services.
- U.S. Department of Interior's Interior Business Center for contracting and acquisition support services.
- Defense Counterintelligence and Security Agency for employee security clearance services.
- U.S. Department of Health and Human services for Grants.gov.
- National Endowment for the Humanities for our electronic grants management system (eGMS).
- National Finance Center for the processing of employee pay and benefits.

As mentioned above, we also have an interagency agreement with ESC for Delphi, our financial management system. Partnering with ESC for our financial management system and NEH for the eGMS will assist in ensuring our applicable systems are prepared for the transition to and implementation of the new federal awardee Unique Entity Identifier, which is to occur in April 2022.

Attracting and Retaining Talented Professionals

The Arts Endowment was ranked fifth out of 28 small federal agencies in the Best Places to Work in the Federal Government rankings for FY 2019, as calculated by the Partnership for Public Service and Boston Consulting Group. The Arts Endowment's staff of approximately 151 employees is dedicated to the agency's mission of promoting and strengthening the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation. We believe this is in part due to the Arts Endowment's efforts to promote retention of the agency's highest performing employees by encouraging creativity and innovation with an emphasis on excellent customer service to the arts field while at the same time improving the efficiency and effectiveness of operations.

Strategic Plan 2018-2022

The FY 2022 budget request is informed by the Arts Endowment's Strategic Plan FY 2018-2022, which provides the framework for all agency activity. The Strategic Plan may be summarized with the following goals:

Goals:

- Support art that meets the highest standards of excellence.
- Cultivate public engagement with, and access to, various forms of excellent art across the nation.
- Promote public knowledge and understanding about the contributions of the arts.
- Enable the NEA mission through organizational excellence.

The following sections of the budget provide more information on each of the goals of the Strategic Plan.

NEA STRATEGIC FRAMEWORK: 2018-2022

MISSION STATEMENT

To strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.

VISION STATEMENT

A nation in which every American benefits from arts engagement, and every community recognizes and celebrates its aspirations and achievements through the arts.

GOAL 1

Support Art that Meets the Highest Standards of Excellence

OBJECTIVE 1.1 Honor and support artistic activities and traditions across the nation.

OBJECTIVE 1.2 Expand the portfolio of American art.

OBJECTIVE 1.3 Strengthen the cultural infrastructure of the nation.

GOAL 2

Cultivate Public Engagement with, and Access to, Various Forms of Excellent Art across the Nation

OBJECTIVE 2.1 Provide opportunities for the American people to engage with the arts.

OBJECTIVE 2.2 Provide opportunities for the American people to acquire knowledge and skills in the arts at all stages of life.

OBJECTIVE 2.3 Provide opportunities for the arts to be integrated into the fabric of community life.

OBJECTIVE 2.4 Support access to creative arts therapies and evidence-based programs in the arts and health.

GOAL 3

Promote Public Knowledge and Understanding about the Contributions of the Arts

OBJECTIVE 3.1 Inform and engage with the American people about arts activities and artists in communities across the country and their importance to the vitality of the nation.

OBJECTIVE 3.2 Expand and promote evidence of the value and impact of the arts for the benefit of the American people.

OBJECTIVE 3.3 Provide opportunities for the international exchange of artists, artworks, and arts activities.

GOAL 4

Enable the NEA Mission through Organizational Excellence

OBJECTIVE 4.1 Be an effective and vigilant steward of public funds.

OBJECTIVE 4.2 Be transparent and accountable to the public.

OBJECTIVE 4.3 Attract and maintain a diverse, creative, knowledgeable, productive, and motivated workforce.

OBJECTIVE 4.4 Recruit and engage citizens as panelists who will make recommendations for NEA awards that meet the highest standards of excellence.

CROSS-CUTTING OBJECTIVE

Through strategic partnerships and award-making, ensure that NEA-funded activities reach a wide breadth of geographic locations and underserved populations across the country.

EXPLANATORY NOTE: The NEA Strategic Plan applies to all agency activities, foremost among them being grantmaking, but also activities such as leadership initiatives, convenings, strategic partnerships (with federal agencies, state arts agencies, regional arts organizations, and other public and private organizations), and the agency's internal operations.

Budget Table
Fiscal Year 2022 Request – Appropriations Committee Format
(\$ in thousands)

	FY 2020	FY 2021	FY 2022
	Appropriation	Appropriation	Request
Direct Endowment Grants			
Project Support	70,160	72,710	87,710
Challenge America	<u>7,600</u>	<u>7,600</u>	<u>10,600</u>
Subtotal	77,760	80,310	98,310
State & Regional Partnerships			
Basic Plan Support	40,798	42,153	51,580
Underserved	<u>11,042</u>	<u>11,387</u>	<u>13,960</u>
Subtotal	51,840	53,540	65,540
TOTAL PROGRAM	129,600	133,850	163,850
PROGRAM SUPPORT	1,950	1,950	2,000
TOTAL PROGRAM & PROGRAM SUPPORT	131,550	135,800	165,850
SALARIES & EXPENSES	<u>30,700</u>	<u>31,700</u>	<u>35,150</u>
TOTAL a/b/	162,250 c/	167,500 d/	201,000

a/ Excludes both unobligated balances brought forward at the start of each fiscal year and recovery of prior year unpaid/paid obligations during each fiscal year.

b/ Excludes gift funds and funds received from other federal agencies via interagency agreements.

c/ Excludes \$75M provided by the CARES Act.

d/ Excludes \$135M provided by the American Rescue Plan.

Support Art that Meets the Highest Standards of Excellence

Introduction

Throughout its history, the United States of America has exemplified ingenuity and inventiveness in such diverse fields as science, engineering, agriculture, medicine, commerce, and information technology. But our nation’s advances in artistic excellence and innovation have been no less profound or transformative.

American artworks are recognized and celebrated worldwide. American artists have made indelible contributions such as original plays and literature; music and dance compositions; paintings, sculpture, and craft arts; films, video, and photography; and architecture and design. The Arts Endowment exists to support art that meets the highest standards of excellence—whether such projects involve celebrating artistic and cultural traditions, creating original artworks, or strengthening the nation’s cultural infrastructure.

Funding

We anticipate that in FY 2022 the amount of funds and awards under this goal will be within the following ranges:

Funding range:	\$20.9-\$23.3 million in program funds
Award range:	875-975 grants to be awarded

Objectives, Strategies, and Project Examples

Strategic Objective 1.1: Honor and Support Artistic Activities and Traditions across the Nation

The Arts Endowment has continually lauded and preserved significant cultural contributions and traditions as part of the country’s artistic legacy. For example, in 1982 the agency recognized the need to preserve the distinctly American art form of jazz as well as folk and traditional art forms in order that they may be practiced and enjoyed by new generations of Americans. This recognition spurred creation of two lifetime awards honoring artists in these fields: NEA Jazz Masters and NEA National Heritage Fellowships.

The comprehensive scope and variety of artistic offerings supported by the Arts Endowment presents myriad opportunities to engage Americans with new and old artistic traditions. By funding these opportunities, and also through national leadership initiatives and strategic partnerships, the Arts Endowment promotes civic dialogue around vital and constantly reinvigorated artistic practices, shaped by values and standards of excellence that are passed from generation to generation.

Below is a list of strategies for implementation of this objective:

- Offering grant funding to support archival, documentation, and preservation projects, along with mentorships and apprenticeships across a spectrum of artistic disciplines and geographic locations.

National Endowment for the Arts – Appropriations Request for FY 2022

- Offering NEA Jazz Masters and National Heritage Fellowship awards, through an annual public nomination process, to recognize exemplary artists in jazz and the folk & traditional arts, respectively.
- Partnering with other federal agencies, nonprofit and for-profit organizations, and SAAs/RAOs.

The following provides more information on the Arts Endowment’s recognition of outstanding achievement in the arts through lifetime honors such as the *NEA Jazz Masters* and the *NEA National Heritage Fellowships*.

NEA Jazz Masters

The Arts Endowment celebrates jazz as America’s truly indigenous musical art form through its [*NEA Jazz Masters*](#) initiative. Every year since 1982, the Arts Endowment has honored living legends with the *NEA Jazz Masters* award in recognition of their outstanding contributions to jazz.

Since the initiative’s inception, awards have been presented to distinguished figures in the American jazz community, including performers such as Count Basie, Dave Brubeck, Gary Burton, Miles Davis, Ella Fitzgerald, Dizzy Gillespie, Herbie Hancock, the Marsalis Family, Sonny Rollins, and Nancy Wilson; as well as jazz advocates including Dan Morgenstern, Wendy Oxenhorn, and Rudy Van Gelder.

NEA Jazz Masters are selected from nominations submitted by the public. Awardees receive a one-time fellowship in the amount of \$25,000 and are honored at a live public broadcast and webcast ceremony and concert.

The Arts Endowment has created numerous multimedia online and print resources to support the *NEA Jazz Masters* initiative, including:

- NEA Jazz Masters [video tributes](#).
- Archived [webcasts](#) of *NEA Jazz Masters* awards concerts, and highlights of *NEA Jazz Masters* panel discussions. The [2021 virtual tribute concert](#) celebrating the 2021 *NEA Jazz Masters* featured recorded performances and tributes by acclaimed jazz musicians. The event also featured welcome remarks from the Second Gentleman of the United States. The concert was free and available for people across the country and internationally to watch online and via radio broadcast.
- [Podcasts](#) featuring *NEA Jazz Masters* as well as other jazz musicians, and field experts.
- [Interviews](#) with *NEA Jazz Masters*.
- [The *NEA Jazz Masters* publication](#), an annually produced digital and print brochure showcasing the incoming class of honorees.

In addition, the Arts Endowment has supported the *Smithsonian Jazz Oral History Program* at the National Museum of American History, an unprecedented effort to document the lives and careers of *NEA Jazz Masters*. On a dedicated public-facing

Smithsonian Jazz webpage, the featured materials include full transcriptions of extended interviews, photo portraits, and audio clips highlighting individual Jazz Masters' first experiences with music; education and journeyman years; and their unique personal and professional experiences in the world of jazz.

NEA National Heritage Fellowships

The [*NEA National Heritage Fellowships*](#) were established in 1982 to recognize lifetime achievement, artistic excellence, and significant contributions to our Nation's folk and traditional arts heritage. The Arts Endowment annually awards these one-time-only Fellowships of \$25,000, the highest form of Federal recognition for folk and traditional artists.

Since its beginning, the Arts Endowment has awarded 449 *National Heritage Fellowships* to master traditional artists working in more than 200 distinct art forms from every state in the union, including bluesman B.B. King, Cajun fiddler and composer Michael Doucet, sweetgrass basketweaver Mary Jackson, cowboy poet Wally McRae, gospel and soul singer Mavis Staples, Okinawan dancer Lynne Yoshiko Nakasone, and bluegrass musician Bill Monroe.

NEA National Heritage Fellowship recipients are nominated by the public; judged by a panel of experts in folk and traditional arts on the basis of their continuing artistic accomplishments and contributions as practitioners and teachers; and are honored at an awards ceremony. Profiles and photos of the Fellows are available on the Arts Endowment's website, along with audio and video samples of their work. On March 4, 2021, the Arts Endowment honored the 2020 *NEA National Heritage Fellows* with the pre-recorded video [*The Culture of America: A Cross-Country Visit with the National Endowment for the Arts National Heritage Fellows*](#). Storyteller Queen Nur hosted a virtual trip across the country, taking viewers into the homes and communities where the Fellows live and create.

Strategic Objective 1.2: Expand the Portfolio of American Art

American art affirms the creativity of the nation's spirit, assesses the full range of individual and societal experiences composing the nation's identity and that of its peoples, meditates on its struggles and conflicts, and envisions new prospects for the future. The Arts Endowment is committed to enriching the nation's artistic output. It does so by funding projects that commission original artistic pieces, and by providing direct support to creative writers and literary translators of distinction.

Below is a list of strategies for implementation of this objective:

- Offering grant funding to support creative activities (e.g., commissioning new works) across a spectrum of artistic disciplines and geographic locations.
- Offering individual fellowships that support creative writers and literary translators.

- Partnering with other federal agencies, nonprofit and for-profit organizations, and the SAAs/RAOs to meet this objective.

The following provides more information on the Arts Endowment’s NEA Literature Fellowships programs.

NEA Literature Fellowships

The Arts Endowment recognizes promising and mid-career writers, poets, and translators with NEA Literature Fellowships that enable them to set aside time for writing and research. NEA Literature Fellowships in creative writing are the agency’s most competitive funding category. In FY 2021, \$875,000 was awarded to 35 of the 1,682 creative writing fellowships applicants (just 2%). 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. This program operates on a two-year cycle with fellowships in prose and poetry available in alternating years.

NEA Literature Fellowships also are awarded for translation projects. As one of the Nation’s most significant supporters of literary translation, the Arts Endowment provides 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. In FY 2021, \$325,000 was awarded in fellowships to 24 translators to translate works from 16 languages across 19 countries into English.

Strategic Objective 1.3: Strengthen the Cultural Infrastructure of the Nation

The Arts Endowment’s founding legislation, as amended, states: “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.” These “material conditions” include the financial and human resources needed for designing, planning, and executing projects showcasing artistic excellence. Although it is unreasonable to suppose that any single federal agency can fully support this vast cultural enterprise, the Arts Endowment is positioned to shape key components of it—through direct grantmaking and State/Regional Partnership Agreements, and also through research, publications, and convenings.

Below is a list of strategies for implementation of this objective:

- Offering grant funding to support professional development opportunities, artist residencies and other support systems, mentorships and apprenticeships, and other services to the field, across a spectrum of artistic disciplines and geographic locations.
- Partnering with other federal agencies, nonprofit and for-profit organizations, associations, and the SAAs/RAOs.
- Monitoring and reporting on the state of U.S. arts and cultural infrastructure in terms of occupations, industries, and citizen engagement with artistic and creative activities.

- Through publications and convenings, leading national discussions of key issues affecting the future of the U.S. arts and cultural infrastructure.

Here are some recent examples of grants awarded supporting this objective:

In **Chicago, Illinois, 3Arts, Inc.** received a \$14,000 FY 2021 matching grant to support residencies and related activities for artists with disabilities. Through a partnership with the University of Illinois at Chicago, multi-month residencies will provide resources for artists with disabilities to create new work, as well as opportunities to teach, lead workshops, mentor graduate students, collaborate with faculty, and/or present public lectures or performances. While the project's primary focus will be to assist artists with disabilities, the residencies also will focus on raising awareness regarding equity, accessibility, and inclusion.

In **Clearmont, Wyoming, Ucross Foundation** received an \$11,000 FY 2021 matching grant to support residencies for writers and visual artists with an emphasis on Latinx artists. Participating artists will receive stipends, living accommodations, and studio space on Ucross's 20,000-acre ranch in the High Plains of northern Wyoming. They will have the opportunity to share their work and participate in public programs, such as workshops, panel discussions, open studio events, and readings.

Cultivate Public Engagement With, and Access To, Various Forms of Excellent Art Across the Nation

Introduction

Artworks and audiences come together to create an experience that is unique, memorable, and life-affirming. Americans connect with art by attending music, dance, and theater performances; by touring architectural sites and art exhibits; by reading works of literature; and by enjoying artworks through electronic and digital media. Americans also participate in the arts through a variety of learning opportunities. Arts and cultural assets and activities contribute to the flourishing of communities—whether urban or rural, or small, mid-sized, or large—across the nation. Creative arts therapies and arts-in-health programs contribute to the health and healing of individuals.

The arts spur job creation, productivity, and economic growth. Artists, arts workers, and arts industries improve the aesthetic appeal of a community—and they play key roles in increasing civic pride and well-being, and in drawing local investments. The arts allow spaces and opportunities for community members of different backgrounds to converge on a shared aesthetic experience, one that summons their collective creativity and allows them to re-imagine their surroundings.

This strategic goal recognizes the importance of supporting numerous and diverse opportunities for the American people to engage directly with excellent artworks and to acquire knowledge and skills in the arts throughout their lives. It also champions the integration of arts and cultural practices with community life and it elevates the healing role of the arts.

Funding

We anticipate that in FY 2022, the amount of funds and awards under this goal will be within the following ranges:

Funding range:	\$65.5-\$68.4 million in program funds
Award range:	2,000-2,100 grants to be awarded

Objectives, Strategies, and Project Examples

Strategic Objective 2.1: Provide Opportunities for the American People to Engage with the Arts

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—including TV, radio, handheld or mobile devices, and the internet—whether sampling a video clip, curating a playlist, or downloading a blog entry about graphic art. Furthermore, American audiences and artists are constantly discovering the potential for immersive storytelling technologies such as virtual and augmented reality.

The Arts Endowment's grantmaking programs are responsive to the changing landscape of arts participation. The agency rewards innovative strategies and models for engaging the public directly with arts experiences and for making them accessible to all.

Similarly, just as the Arts Endowment is charged with helping to preserve America's great artistic traditions in all their variety, it also has a responsibility to bring those works and artistic practices into diverse populations and thereby stimulate new discoveries for all people. This emphasis on art "delivery" systems is in keeping with a new generation of arts audiences who, faced with many competing options for spending discretionary time, nevertheless appear to prefer personal participation in the arts over passive spectatorship.

Below is a list of strategies for implementation of this objective:

- Offering grant funding to support public engagement with the arts across a spectrum of artistic disciplines and geographic locations.
- Partnering with other federal agencies, nonprofit and for-profit organizations, and the SAAs/RAOs to support this objective. Notable examples of initiatives resulting from such partnerships are *Poetry Out Loud*, *NEA Big Read*, *Shakespeare in American Communities*, and *Blue Star Museums*.

Here are some recent examples of grants awarded supporting this objective:

In **St. Paul, Minnesota, Minnesota Museum of American Art** received a \$30,000 FY 2021 matching grant to support administrative and exhibition costs for an exhibition dedicated to the Latinx art collective Grupo Soap del Corazón. Presenting the first retrospective of Grupo Soap del Corazón, the collective advances the work of local, national, and international Latinx artists with the intention of inspiring through the doorways of art. The exhibition will consider themes of political, economic, and racial justice, and the Latinx experience in the region.

In **Boise, Idaho, Idaho Shakespeare Festival, Inc.** received a \$10,000 FY 2020 matching grant to support actor fees for Idaho Theater for Youth, a part of the Idaho Shakespeare Festival's Access Program. The Access Program creates opportunities for people to participate in the theater who otherwise would not be able to do so. The initiative includes Idaho Theater for Youth, which brings fully-staged performances into more than 100 schools across the state each year.

In **Willoughby, Ohio, Fine Arts Association** received a \$10,000 FY 2021 matching grant to support a virtual production of *Modern Warrior LIVE* by Dominick Farinacci and Jaymes Poling. The musical will encourage community dialogue and broaden understanding of the challenges that military veterans face. Related project activities will include theater workshops and creative arts therapy sessions for local military service members, veterans, and their families.

In **Stowe, Vermont, Stowe Story Labs, Inc.**, received a \$20,000 FY 2021 matching grant to support the Stowe Sidewalk Film Festival and associated public programming. In

partnership with Alabama's Sidewalk Film Festival, Stowe Story Labs will bring short and feature-length narrative films with a focus on contemporary stories by Southern filmmakers to rural New England, creating a cross-cultural dialogue. Film screenings will be supplemented by public question-and-answer sessions with filmmakers, and artists will have the opportunity to participate in professional development workshops, master classes, and networking events with industry professionals.

In addition to the direct grant examples cited above, the following are examples of leadership and partnership activities that support this objective:

NEA Big Read

The [NEA Big Read](#), a partnership with Arts Midwest, broadens our understanding of our world, our communities, and ourselves through the joy of sharing a good book. Showcasing a diverse range of titles that reflect many different voices and perspectives, the NEA Big Read aims to inspire conversation and discovery.

The NEA Big Read annually provides support to selected nonprofit organizations around the country to host dynamic community-wide reading programs, each designed around a single NEA Big Read selection. Arts Midwest manages the NEA Big Read grants program. Each community program that receives an NEA Big Read grant—which ranges between \$5,000 and \$20,000—is also provided with resources, outreach materials, and training on various aspects such as working with local partners, developing public relations strategies, and leading book discussions and Q&As. The program may last as short as a week or as long as several months and includes a kick-off event; book discussions; events inspired by the content and themes from the book(s) (e.g., panel discussions, lectures, film screenings); and projects that engage the community and/or respond creatively to the book (e.g., art exhibitions, theatrical and/or musical performances, poetry slams, writing workshops and contests, activities related to collecting and sharing oral/written stories from members of the community).

Blue Star Museums

[Blue Star Museums](#) is a collaboration among the Arts Endowment, Blue Star Families, the Department of Defense, and more than 2,000 museums in all 50 states, the District of Columbia, and Puerto Rico to offer free admission to the nation's active military personnel including National Guard and Reserve and their families from Memorial Day through Labor Day. The program served more than 839,000 active duty military personnel and their families in 2019. Participating museums include children's museums, fine art museums, history and science museums, and nature centers.

The program provides families an opportunity to enjoy the nation's cultural heritage and learn more about their new communities after completing a military move. It also helps museums improve their community outreach, and better serve those men and women and their families in uniform.

NEA Regional Touring Program

The *NEA Regional Touring Program* helps bring high-quality performing, literary, and visual arts activities to communities across the country. Offered in partnership with the six RAOs, the program provides support 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. The program gives artists the opportunity to enrich their work by broadening their exposure to new audiences, gives audiences the opportunity to experience live arts events, and gives presenters the opportunity to showcase touring artists that might not otherwise perform in their community. Almost all touring engagements are structured to have an interstate orientation and include school or community educational activities such as artist talkbacks or master classes.

Strategic Objective 2.2: Provide Opportunities for the American People to Acquire Knowledge and Skills in the Arts at All Stages of Life

By helping to foster public appreciation and understanding of various art forms, genres, and artistic traditions, the Arts Endowment builds public capacity for lifelong participation in the arts. For audiences, the result is a richer and more complex and meaningful arts experience. For artists and teachers, the Arts Endowment facilitates the transfer of critical knowledge and skills that enables them to refine their abilities and improve their work.

Beyond enriching the quality of personal arts experiences, arts education is a hallmark of civilization. The Every Student Succeeds Act (ESSA), enacted in 2015, recognizes the arts as core to a well-rounded education. ESSA discusses the provision of such educational experiences to all students, including female students, minority students, English learners, children with disabilities, and low-income students, who often go underrepresented in critical and enriching subjects. These well-rounded experiences include increasing student access to the arts and improving student engagement and achievement in arts activities and programs.

The benefits of an arts education throughout life have been reported by numerous research studies and publications. For example, socioeconomically disadvantaged children and teenagers who participate in arts-intensive learning have shown greater academic, social, and civic engagement compared with peers who did not participate in such opportunities. Similarly, research and evaluation have demonstrated the potential benefits of arts education when integrated with STEM disciplines in formal learning environments.

Below is a list of strategies for implementation of this objective:

- Offering grant funding to support acquisition of knowledge and skills in the arts at all stages of life, across a spectrum of artistic disciplines and geographic locations.
- Partnering with other federal agencies, nonprofit and for-profit organizations, and the SAAs/RAOs, to meet this objective. Notable examples of initiatives resulting from such partnerships are *Poetry Out Loud*, *Shakespeare in American Communities*, the Arts Education Partnership (discussed on page 19), and State Education Agency Directors of Arts Education.

Here are some recent examples of grants awarded supporting this objective:

In **Rockport, Maine, Cultural Resources, Inc.** received a \$20,000 FY 2021 matching grant to support the Wabanaki Traditional Arts Mentorship Program. In collaboration with the Maine Indian Basketmakers Alliance, accomplished Wabanaki artists will instruct youth in basket making techniques and cultural knowledge, including material selection for baskets and construction methods. The students also will receive training in presentation and marketing skills, critical for a successful career as a traditional basketmaker.

In **Salt Lake City, Utah, Salt Lake Music School Foundation** received a \$25,000 FY 2020 matching grant to support Project GRIT (Growth, Resilience, Instinct, Tenacity), a free, after-school music education program for students. In partnership with Title I schools, music instructors from the Gifted Music School will provide private lessons and group music instruction to students, creating a multi-year music education pathway for K-12 students. Activities may take place in person or virtually.

In addition to the direct grant examples cited above, here are some examples of leadership and partnership activities that support this objective:

Poetry Out Loud

A partnership of the Arts Endowment, the Poetry Foundation, and the state arts agencies, [Poetry Out Loud](#) is a national arts education program that encourages the study of great poetry by offering free educational materials and a dynamic recitation competition for high school students across the country. This program helps students master public speaking skills, build self-confidence, and learn about literary history and contemporary life.

Shakespeare in American Communities

[Shakespeare in American Communities](#), launched in 2003, continues to inspire students nationwide with live performances of Shakespeare's plays. Annually, selected theater companies receive competitive grants to support performances and educational activities. These funds have enabled theater companies to offer more performances to schools and reach more students. They have expanded the geographic reach of their touring programs, and provided improved access to the arts for underserved schools.

Strategic Objective 2.3: Provide Opportunities for the Arts to be Integrated into the Fabric of Community Life

Artists, arts workers, and arts industries play a critical role in helping communities flourish as lively, beautiful, and resilient places. Through the arts, communities can imagine new possibilities for their future, or solve a specific local problem. The arts also provide a means for bringing together communities, people, places, and economic opportunity via physical spaces or new relationships.

In service of this objective, the Arts Endowment supports grants to organizations across a diverse spectrum of artistic disciplines and geographic areas. For instance, the Arts Endowment has

supported festivals of traditional American music and dance that amplify a region's cultural heritage. It has also supported arts activities that engage local residents in art-making in public spaces. Other Arts Endowment funded projects serving this objective have expanded local creative industries.

The most prominent Arts Endowment activity that provides opportunities for the arts to be integrated with community life is creative placemaking. Creative placemaking integrates arts, culture, and design activities into efforts that strengthen communities. Creative placemaking requires partnership across sectors, deeply engages the community, involves artists, designers and culture bearers, and helps to advance local economic, physical, and/or social change, ultimately laying the groundwork for systems change. The benefits of creative placemaking are visible in both rural and urban communities when artists, arts organizations, and community development practitioners deliberately integrate arts and culture into community revitalization work—placing the arts at the table with land use, transportation, economic development, education, housing, infrastructure, and public safety strategies. *Our Town* grants help to advance and sustain the increased utilization of art, culture, and design activities in community development through diverse, cross-sector partners.

Below is a list of strategies for implementation of this objective:

- Offering grant funding to support the integration of the arts in community life across a spectrum of artistic disciplines and geographic locations.
- Partnering with other federal agencies, nonprofit and for-profit organizations, and the SAAs/RAOs to support this objective. Notable examples of initiatives resulting from such partnerships are *Our Town*, the *Citizens' Institute on Rural Design*, and the *Mayors' Institute on City Design*.

Here are some recent examples of grants awarded supporting this objective:

In **Hindman, Kentucky, Appalachian Artisan Center of Kentucky, Inc.**, received a \$75,000 FY 2020 matching *Our Town* grant to support the Culture of Recovery, a program that integrates the arts into addiction recovery programs in Knott County, Kentucky. Programming includes visual arts and performance workshops as well as mentorships in blacksmithing, ceramics, and luthiery (the construction and repair of stringed instruments). Access to arts programming and skill-building is expected to enhance well-being and increase economic opportunities for participants.

In **Pueblo, Colorado, Pueblo Performing Arts Guild, Inc.**, received a \$30,000 FY 2020 matching grant to support a youth-focused creative placemaking training program in Pueblo County, Colorado. Pueblo Arts Alliance will offer online training sessions related to topics such as civic engagement, city government, and project management will inform the development of youth-led monthly art and placemaking projects sited throughout a state-designated creative district.

In addition to the direct grant examples cited above, here are some examples of leadership and partnership activities that support this objective:

Mayors' Institute on City Design (MICD)

[MICD](#) is a leadership initiative of the Arts Endowment in partnership with the United States Conference of Mayors. Since 1986, the Mayors' Institute has helped transform communities through design by preparing mayors to be the chief urban designers of their cities.

MICD achieves its mission by organizing technical assistance workshops where mayors engage leading design and development experts to find solutions to the most critical planning and design challenges facing their cities. Sessions are organized around case study projects. Each mayor presents a project from his or her city and receives feedback from other mayors and design professionals.

Every year, MICD plans and manages six sessions held throughout the country. Participation in each two-and-one-half-day session is limited to eight mayors, eight preeminent design and development professionals, and MICD partners. Many complex design topics have been addressed in recent years including downtown and neighborhood revitalization, transportation planning, creative placemaking, district visioning and branding, main street and commercial corridor redevelopment, affordable housing, historic preservation, and sustainable development. Following each presentation, mayors and design professionals identify important issues, offer suggestions, and discuss potential solutions. The interchange sparks lively debates, generates new ideas, and inspires creative thinking.

In response to the COVID-19 pandemic, MICD has adapted its model to a series of impactful and timely virtual programs in 2020 and 2021. The inaugural MICD Just City Mayoral Fellowship, a collaboration between the Mayors' Institute on City Design and the Just City Lab at the Harvard Graduate School of Design, launched in Fall of 2020. Using the MICD model, the program brings together a small group of mayors and design experts over the course of nine weeks to directly tackle racial injustices in each of their cities through planning and design interventions. Other virtual offerings have included direct technical assistance support for mayors and their planning staff, along with a series of seminars that cover timely topics such as designing streets for pandemic response and recovery, and monuments—reckoning with the past and envisioning the future. MICD offers mayors an intimate space to learn from each other and the nations' leading design experts on ways to tackle pressing and timely design challenges.

With the dual goals of educating mayors about design and educating design professionals about the practical needs of American cities, the program has graduated more than 1,200 mayors and engaged more than 750 designers.

Citizens' Institute on Rural Design (CIRD)

[CIRD](#) is a leadership initiative of the Arts Endowment in partnership with the Housing Assistance Council. Focusing on communities with populations of 50,000 or less, CIRD's goal is to enhance the quality of life and economic vitality of rural America through planning, design, and creative placemaking.

CIRD is intended to empower local citizens to capitalize on unique local and regional assets in order to guide the civic development and future design of their own communities. The CIRD program goals include:

- Building capacity in rural communities to plan comprehensive revitalization strategies;
- Introducing creative placemaking, arts, culture, and design strategies as drivers of economic development in rural America;
- Facilitating a network of rural communities for idea exchanges and peer learning; and
- Preparing communities to be ready and competitive for state and federal funding opportunities.

CIRD provides communities access to the resources they need to convert their own good ideas into reality. The program offers competitive funding to small towns and rural and tribal communities to host a multi-day community design workshop. With support from a wide range of design, planning, and creative placemaking professionals, the workshops bring together local residents and local leaders from nonprofits, community organizations, and government to develop actionable solutions to the community's pressing design challenges. The community receives additional support through webinars, web-based [resources](#), and customized follow-up support after the workshop.

From 2021-2022, CIRD will engage four rural communities in hosting a local design workshop and 15 communities in the design learning cohort. From 2019-2020, CIRD delivered three hybrid and virtual local design workshops, and supported a cohort of 20 rural communities by offering virtual learning, technical assistance, and peer exchange on a range of rural design topics.

Strategic Objective 2.4: Support Access to Creative Arts Therapies and Evidence-Based Programs in the Arts and Health

Creative arts therapies refer collectively to music therapy, visual art therapy, dance/movement therapy, drama therapy, and several other arts-based forms of therapy. Arts-in-medicine and arts-in-healing programs contribute further to the arts' delivery in clinical settings. Application of the arts to promote health and well-being has also arisen in non-clinical contexts, including arts programs in correctional institutions, in after-school programs for at-risk youth, and in community programs for older adults or military veterans.

The Arts Endowment supports projects that deliver creative arts therapies in clinical and non-clinical settings alike. Similarly, the agency supports arts programming that is integrated in healthcare settings or in health interventions. For example, Arts Endowment grants have supported poetry and storytelling in community settings for older adults with dementia, as well as artist residencies in healthcare settings.

In addition, the Arts Endowment chairs the Interagency Task Force on the Arts and Human Development, which encourages more and better research across federal government on how the arts can help people reach their full potential at all stages of life. This foundational work has

contributed in part to recent initiatives such as *Sound Health*, an ongoing collaboration between the John F. Kennedy Center for the Performing Arts and the National Institutes of Health, in association with the Arts Endowment, which seeks to explore the intersections of music, the brain, and wellness.

An Arts Endowment leadership initiative that supports access to creative arts therapies and evidence-based programs in the arts and health is *Creative Forces: NEA Military Healing Arts Network*. *Creative Forces* was established to serve the unique and special needs of military patients and veterans who have been diagnosed with traumatic brain injury and psychological health conditions, and to serve the needs of their families and caregivers.

Below is a list of strategies for implementation of this objective:

- Offering grant funding to support access to creative arts therapies and evidence-based programs in the arts and health for a spectrum of artistic disciplines, settings, and geographic locations.
- Partnering with other federal agencies, nonprofit and for-profit organizations, and the SAAs/RAOs to meet this objective. Notable examples of initiatives benefiting from such partnerships are *Creative Forces: NEA Military Healing Arts Network* (discussed on page 11), the Interagency Task Force on the Arts and Human Development, and *Sound Health*.

Here are some recent examples of grants awarded supporting this objective:

In Baltimore, Maryland, Magical Experiences Arts Company, Ltd., received a \$10,000 FY 2020 matching grant to support filmed performances of original plays for students with severe multiple physical and cognitive disabilities, and for adults with Alzheimer's disease. The plays will foster communication and self-expression skills in safe, nurturing environments through presentations at special education schools and adult care centers in Maryland and Texas.

In Glen Allen, Virginia, Cultural Arts Center at Glen Allen Foundation received a \$10,000 FY 2020 matching grant to support a visual arts program for individuals with Alzheimer's Disease and other forms of dementia. Based on Opening Minds through Art (OMA), an intergenerational arts program developed by the Scripps Gerontology Center at Miami University (Ohio), the program will include regular visual arts workshops for participants and promote individual expression and creativity in a social setting. In addition, OMA-certified instructors will provide training designed for program volunteers, family members, and caregivers, such as guided improvisational skills for communicating with the participants. At the conclusion of each program session, a public exhibit of participant artwork will be installed at the Center.

In Tacoma, Washington, Museum of Glass received a \$35,000 FY 2020 matching grant to support the expansion of Hot Shop Heroes, a glass-making program for wounded warriors. The museum plans to expand its therapeutic glass art program with Joint Base Lewis-McChord by creating strategic partnerships within the contemporary glass movement to provide outreach to other U.S. glass institutions and military bases.

Cross-Cutting Objective: Through Strategic Partnerships and Award-Making, Ensure that Arts Endowment-Funded Activities Reach a Wide Breadth of Geographic Locations, and Underserved Populations across the Country

In its founding legislation, the Arts Endowment was charged with the responsibility of widening the availability of art, particularly to historically underserved populations— those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. Since its creation, the Arts Endowment has dedicated considerable resources, developed several leadership initiatives, and strengthened its partnerships with SAAs and RAOs to realize the vision of a nation in which the arts enrich the lives of all Americans.

Of particular concern with regard to underserved groups is the connection between income and arts participation. National survey data show large disparities in arts participation rates by income and education level. Despite this challenge, an analysis of Arts Endowment grants awarded shows that 42 percent of Arts Endowment grants take place in high-poverty neighborhoods, and 35 percent of grants reach low-income audiences of underserved populations such as veterans, people with disabilities, and people in institutions. In addition, a portion of each SAA partnership grant is designated for reaching underserved communities within the state, and a portion of each RAO grant is designated for touring arts activities to underserved populations within the region.

Below is a list of strategies for implementation of this objective:

- Fund grants across a diverse spectrum of artistic disciplines and geographic areas.
- Continue geographic data collection and reporting capabilities to ensure that grants are being funded across the United States.
- Develop and support leadership initiatives and strategic partnerships that provide opportunities for the Arts Endowment to address special artistic or cultural needs— whether field- or geography-based.
- Maintain a fair and effective review process that provides reviewers with adequate information to determine which projects meet the highest standards of excellence, and instills public confidence in the agency’s decision-making process.
- Work efficiently and effectively with the SAAs and RAOs to explore mutual strategies that can help the agency fulfill this cross-cutting objective.

Promote Public Knowledge and Understanding about the Contributions of the Arts

Introduction

In addition to supporting arts activities throughout the country, the Arts Endowment fosters greater appreciation and understanding of the arts among the American people. Knowing about the arts, and especially about activities in one's community, offers people a chance to connect with each other through a shared arts experience, or to find a different way of perceiving and interpreting their surroundings. By promoting knowledge and understanding about arts activities and artists in U.S. communities, the Arts Endowment helps people better appreciate the arts' value and makes them more inclined to engage with the arts, thereby expanding creativity and innovation within the nation as a whole.

The Arts Endowment is also a leading national source for data and analyses about the U.S. arts sector. It provides credible, evidence-based information about the value and impact of the arts. By making these data and analyses publicly available, the agency plays a crucial role in assisting arts-related organizations and government policymakers in understanding the place of arts and culture in their programs and communities. This service can result in authoritative evidence of the arts' contributions to social, economic, and civic conditions.

To further promote the arts' importance, the Arts Endowment provides opportunities for U.S. artists and artworks to reach global audiences through international residencies and through participation in foreign arts events. Similarly, U.S. audiences, artists, and communities benefit from opportunities to appreciate and understand international artists and artworks. Such efforts, across national boundaries, can significantly extend the reach, understanding, and impact of the arts—broadening the American people's perspectives, encouraging empathy, and familiarizing the unfamiliar.

Funding

We anticipate that in FY 2022, the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$74.5-\$75.0 million in program funds (includes funds for both direct Arts Endowment grants as well as state and regional partnerships)
Award range: 125-135 grants to be awarded

Objectives, Strategies, and Project Examples

We have identified two objectives to achieve through this goal; however, unlike the first two goals, this one will not utilize a primary strategy of awarding grants. Rather, we will pursue primarily a variety of other direct strategies in support of the two objectives described below.

Strategic Objective 3.1: Inform and Engage with the American People about Arts Activities and Artists in Communities across the Country and Their Importance to the Vitality of the Nation

All Americans can benefit from knowing about the presence and contributions of artists, artistic practices, and arts organizations in their communities, and about opportunities to participate. Experiencing the arts can make people's lives better, richer, and fuller, and can foster connections among individuals and communities. By sharing information about successful, meaningful arts events, the Arts Endowment can create a positive impression of the arts. In addition, the American people will become more knowledgeable about the arts in general, and about local arts activities in particular, thus raising the likelihood of robust participation in the arts.

The Arts Endowment sees its position as the national arts agency as a vehicle for promoting the importance of the arts on a national scale. The agency has a national voice and is well placed to use the various tools it possesses—traditional and social media, website, publications, research—to display the arts' perpetual contributions to the welfare and prosperity of America.

Below is a list of strategies for implementation of this objective:

- Using traditional media techniques, such as placing high-impact stories about Arts Endowment funded activities in newspapers and magazines nationwide, placing op-eds by the Chairman as appropriate, and monitoring press coverage of the Arts Endowment specifically and of the arts generally.
- Using social media channels, such as Facebook, Twitter, Instagram, and YouTube, to directly reach hundreds of thousands of people regarding important arts happenings and issues.
- Using the Arts Endowment website as the main portal for interaction between the agency and its constituents. The website includes the application process for Arts Endowment funding, and detailed descriptions of grants and projects the agency has funded. It is also the hub where agency-created content on the arts is located, including webcasts, podcasts, blog posts, magazine articles, and other publications.
- Using webcasts to make the National Council on the Arts meetings open to as much of the public as possible; to broadcast special convenings on the arts in various artistic disciplines; and to share special Arts Endowment events with the public.
- Using the [National Endowment for the Arts Blog](#) and [podcast](#) series to provide information on exemplary art projects and artists across the country, encourage arts participation, and engage the public in national conversations about the arts to demonstrate their importance to individuals and communities.
- Using the Arts Endowment's quarterly magazine, [American Artscape](#), to present more detailed information on exemplary arts projects and artists across the country, showing how the arts impact communities large and small across the country.
- Producing monthly newsletters to constituents to update them on Arts Endowment activities, issues in the arts, new arts content on the Arts Endowment website and elsewhere on the internet, and upcoming events.

- Making the Arts Endowment Chairman and discipline directors available in traditional and social media to discuss arts issues, positioning the Arts Endowment as a leader in the arts community.
- Working with the Chairman’s office on travel throughout the United States to inform the public about the Arts Endowment’s support for the arts in American communities.
- Producing publications on various arts-related subjects, including:
 - Arts Endowment activities,
 - Essays on specific artistic areas,
 - Reports from conferences and convenings, and
 - Research reports.

Strategic Objective 3.2: Expand and Promote Evidence of the Value and Impact of the Arts for the Benefit of the American People

Research and evaluation are essential to the Arts Endowment’s ability to monitor and improve its overall performance, but this capacity also benefits the public more directly. Arts workers and arts industries depend on timely information and analyses to track patterns of employment, fiscal health, and public demand for their goods and services. Outside the arts sector, individuals and communities require statistically reliable data on the relationship of arts and culture to other aspects of everyday life. The general public seeks 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. The Arts Endowment thus helps the American people to achieve—in the words of its founding legislation—“a better understanding of the past, a better analysis of the present, and a better view of the future.”

Below is a list of strategies for implementation of this objective:

- Conducts, commissions, and curates high-quality, policy-oriented research on the value and impact of arts and culture. Based on a five-year research agenda and a guiding schematic, the Arts Endowment’s Office of Research and Analysis (ORA) designs and implements studies yielding original reports, research briefs and articles, and interactive data visualizations about the arts’ value and impact.
- Develops models, methods, and metrics that report the impact of the Arts Endowment’s performance and provide a resource for nonprofit arts organizations to better account for their own performance. ORA routinely monitors and updates the Arts Endowment’s performance measurement system. As an integral part of this work, the office assesses grants-related data for utility, quality, and integrity. In addition, ORA cultivates Arts Endowment’s staff awareness of the tools and services available through the office. Finally, ORA conducts or supports evaluations and analyses as requested by senior management or discipline directors, while ensuring that the methodologies and results from these projects are accessible to the public.
- Improves capacity of researchers outside the Arts Endowment to conduct rigorous, high-impact studies about the arts. ORA does this by continuing to use opportunities

within federal data collections to improve the quality and variety of useful data collected about the arts. ORA makes such collections publicly available through its National Archive of Data on Arts & Culture as well as through the Arts Endowment's Arts Data Profile pages. ORA also supports a research grants program—including funds for experimental and quasi-experimental studies of the arts—and a Research Labs program, fostering sustainable, trans-disciplinary partnerships between researchers and arts practitioners

Here are some examples of grant, leadership and partnership activities that support this objective:

In Boston, Massachusetts, Boston Chinatown Neighborhood Center, Inc., received a \$25,000 FY 2021 *Research Grants in the Arts* matching grant to support a mixed-methods study exploring how collaborative artmaking by artists and local residents can improve community social cohesion. The study will investigate the Pao Arts Center's Residence Lab, a program that partners Asian-Pacific Islander artists with Boston Chinatown residents so they can use storytelling and the co-creation of artwork to shape the future of Chinatown and expand its cultural footprint. Researchers will rely mainly on ethnographic and qualitative methods such as interviews with artists, residents, and visitors; observations of Residence Lab workshops; and analyses of artistic products. In addition, the team will administer community health surveys on social cohesion, cultural identity, neighborhood wellness, and the arts' potential impacts on health.

NEA Research Labs

Through a series of grants and cooperative agreements, the Arts Endowment is establishing a national program that permits transdisciplinary research teams, grounded in the social and behavioral sciences, to engage with the Arts Endowment's [five-year research agenda](#). The [NEA Research Labs](#) program will yield empirical insights about the arts for the benefit of arts and non-arts sectors alike.

Each of the *NEA Research Labs* designs a research agenda, conducts a program to implement its own agenda, and prepares reports and other products that contribute substantively to a wider understanding of one of three areas of special interest to the Arts Endowment. Sustained methods of inquiry into these topic areas will have distinctive benefits for the arts community, but also for sectors such as healthcare, education, and business or management. The three topic areas that our Labs are covering are:

- [The Arts, Health, and Social/Emotional Well-Being](#)
- [The Arts, Creativity, Cognition, and Learning](#)
- [The Arts, Entrepreneurship, and Innovation](#)

Federal Interagency Task Force on the Arts and Human Development

Since 2011, the Arts Endowment has convened a [Federal Interagency Task Force on the Arts and Human Development](#) to encourage more and better research on how the arts can help people reach their full potential at all stages of life. Task force members represent multiple units across federal government, including the U.S. Department of Health and

Human Services, the National Institutes of Health, the National Science Foundation, and the U.S. Department of Education, among others.

To date, the Task Force has met quarterly to share ideas and information about research gaps and opportunities for understanding the arts' role in improving health and educational outcomes throughout the lifespan. The Task Force has conducted a series of public webinars on compelling research and practices. Additionally, the group has collaborated on reports, research announcements, and convenings about the arts and human development

Strategic Objective 3.3: Provide Opportunities for the International Exchange of Artists, Artworks, and Arts Activities

The Arts Endowment provides opportunities for U.S. artists and artworks to be showcased for international audiences through participation in global arts events. Similarly, U.S. audiences, artists, and communities can benefit from opportunities to appreciate and understand international artists and artworks. The Arts Endowment, as the lead federal agency in supporting the arts, is constantly examining opportunities with other federal agencies, nonprofit arts organizations, SAAs and RAOs, and international collaborators to partner on activities to raise awareness of the arts for domestic and foreign audiences. The agency is also a key point of contact for international cultural visitors and those interested in the infrastructure for arts support in the United States.

Below is a list of strategies for implementation of this objective:

- Partners with RAOs on programs such as *Performing Arts Discovery*, which showcases the work of U.S. performing artists for presenters based outside the United States.
- Partners with the State Department by managing the peer review process for selection of participating U.S. artists and architects for the Venice Biennale, and by providing grants for participating arts organizations.
- Partners with the Japan-United States Friendship Commission on the *U.S./Japan Creative Artists Program*, which supports three-month residencies in Japan for five U.S. artists in any arts discipline annually.
- Partners with U.S. regional arts organization Mid Atlantic Arts Foundation on two of its international programs: USArtists International (USAI) and Performing Arts Global Exchange (PAGE). USAI provides support for U.S. dance, music, and theater ensembles that have been invited to participate in international arts markets, while PAGE enables international artists to perform in U.S. communities that have little access to this work.

Additionally, two Arts Endowment offices work on specific international activities. The Arts Endowment Literary Arts Office manages the *NEA Literature Fellowships* program, which provides not only grants to literary writers but grants to translators for specific translation projects, enabling access to literature from other countries and cultures that the American people would not be able to experience otherwise.

The Arts Endowment's Museums Office administers the U.S. government's Arts and Artifacts Indemnity Program on behalf of the Federal Council on the Arts and the Humanities. The Indemnity Program was created by Congress in 1975 for the purpose of minimizing the costs of insuring domestic and international exhibitions for U.S. nonprofit museums and organizations.

In addition to the examples cited above, here are some examples of leadership and partnership activities that support this objective:

USArtists International

[USArtists International](#), in partnership with Mid Atlantic Arts Foundation, supports performances by U.S. artists at impactful international festivals and performing arts marketplaces outside the United States and its territories. The program supports the engagements of exemplary solo artists and ensembles across all performing arts disciplines including dance, music, theater, multidisciplinary work, and folk/traditional arts.

USArtists International is designed to encourage the presence of U.S. performing artists on international stages and in the global arts community; to support engagements that develop and expand both the careers and artistic goals of U.S. performers by providing connections with presenters, curators, and fellow artists; and to promote justice in the arts community by elevating the diverse voices contributing to the vibrant array of creative expression in the United States.

Additional funding is provided by the Andrew W. Mellon Foundation, the Howard Gilman Foundation, and The Trust for Mutual Understanding

Performing Arts Global Exchange (PAGE)

[Performing Arts Global Exchange \(PAGE\)](#) in partnership with Mid Atlantic Arts Foundation brings exemplary international music, dance, and theater to audiences across the United States. Fee support grants are available to nonprofit presenting venues and units of state, local, or tribal government based anywhere in the U.S. or its territories that book artists from a curated roster. Artists on the roster have not widely toured in the United States and reside in a selected region; the 2020–2021 roster features artists from Canada and Mexico.

State and Regional Partnerships

As our public agency partners, SAAs and RAOs greatly extend the agency's reach and impact, translating national leadership into local benefit. By Congressional statute, the 50 State and six special jurisdiction SAAs—together with their six RAOs—receive 40% of the Arts Endowment's grantmaking funds. In recent years, more than 4,500 communities have been served each year through grants made possible by partnership agreements with SAAs and RAOs.

National Endowment for the Arts – Appropriations Request for FY 2022

The FY 2022 request will enable our State and regional partners to receive \$65.540 million as follows:

Basic Plan Support	\$51.580 million
Underserved	\$13.960 million

In addition, the Arts Endowment provides funding to SAAs and RAOs above the 40 percent to support arts education and folk and traditional arts projects. Likewise, additional funding is provided to SAAs for their participation in the Arts Endowment's *Poetry Out Loud* initiative.

Arts Endowment Partnership Agreement grants invest in the work of SAAs and RAOs and support programs and initiatives that respond to constituent needs in arts education, organizational and community development, preservation of diverse cultures, and providing access to the arts. Here are examples of SAA and RAO programs:

The **South Dakota Arts Council (SDAC)** developed [Residencies for Recovery](#) within SDAC's Emergency Assistance Grants framework to help struggling arts groups build resiliency while helping to support artists within the state. Nonprofit arts and cultural organizations and certain government organizations may request support to employ artists to help develop and implement creative planning to recover from the COVID-19 pandemic, prepare for future disasters, and build resilient arts communities.

Numerous state arts agencies, including the **Alabama State Council on the Arts** and the **Idaho Arts Commission**, are addressing implicit bias in their written materials and agency processes with the help of internal staff, external community task forces, and paid consultants. They are rewriting application guidelines and simplifying application procedures and technology requirements in an effort to welcome an expanded constituency into agency services, activities, and funding.

The **Nevada Arts Council (NAC)** is holding discussions with the Stewart Indian School Cultural Center and Museum in Carson City, Nevada, and Great Basin Native Artists, a nonprofit collective of Indigneous artists, to develop the Wa-Pai-Shone Artists Initiative. This project will provide \$50,000/year to support artist residencies and demonstrations, professional development opportunities, and peer-reviewed grants to and for people identifying as Native American in Nevada. A similar initiative is being discussed to extend enhanced services to Nevada's largest geographical concentrations of Black residents—the North Las Vegas and the Westside Las Vegas neighborhoods. A third initiative will direct resources toward artists in rural areas who express a "Western" identity through ranch crafts, visual and musical arts, or cowboy poetry. Future initiatives are also being discussed to focus outreach and resources on Nevada's Hispanic and Latino artists and communities, refugee populations, and others.

Program Support

Introduction

The Program Support budget funds activities that directly relate to and enable the Arts Endowment 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 members of the National Council on the Arts (NCA), 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.

Funding

The Arts Endowment requests \$2,000,000 in FY 2022 for Program Support (see table on page 61 for a breakdown of expenses). Provided below are the categories through which we undertake Program Support activity.

- 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. \$376,000 is requested for panelist and reviewer compensation.
- Consultants. \$62,000 is requested to support expert consultants' participation at convenings on arts topics, presentations at NCA meetings, and review of manuscripts submitted as part of the *NEA Literature Fellowships* application review process.
- Printing and Reproduction. \$51,000 is requested for the production of publications that directly relate to the arts fields, including brochures about agency grant opportunities.
- Travel. \$74,000 is requested to support travel for NCA members, recipients of the National Medal of Arts, and individuals participating at convenings, symposia, and meetings.
 - Members of the NCA (composed of up to 18 voting members) travel to Washington, D.C. three times per year to advise the Arts Endowment Chairman on agency 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.
 - Individuals travel at the request of the Arts Endowment to participate at convenings, symposia, and meetings on various arts topics.

National Endowment for the Arts – Appropriations Request for FY 2022

- Research and Analysis. The Arts Endowment requests \$934,500 in Program Support funds for research and analysis. The Arts Endowment's Office of Research and Analysis (ORA) produces unique data sets, analyses, and reports that provide important insights into public policy issues affecting artists, arts organizations, and arts audiences. Funding also supports activities essential to implement the goals, objectives, and performance measurements reflected in the agency's Strategic Plan and Performance Plan.
- 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). The \$22,500 requested will support symposia, workshops, and panels that address accessibility issues.
- Other Services. \$275,000 is requested for contractual services supporting 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 nonprofit organizations and non-Federal organizations; and efforts to enhance public access to and knowledge about the agency's activities such as production of agency publications and online content, and webcasting of agency activities of particular interest to the arts field and general public.
- 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 paid to the U.S. Department of Health and Human Services (HHS), the managing partner for Grants.gov. \$205,000 is requested for the FY 2022 Grants.gov assessment.

Objectives, Strategies, and Achievements

The activities supported by this account contribute to the achievement of all of the Arts Endowment's goals. The following describes four particularly important strategies/activities made possible with Program Support funds.

Quality Grant Application Review

Recent achievements. Our application review process relies upon the assistance of citizen experts who serve as panelists and consultants; their membership must comply with the agency's authorizing legislation, as amended. This includes ensuring "that all panels are composed, to the extent practicable, of individuals reflecting a wide geographic, ethnic, and minority representation as well as individuals reflecting diverse artistic and cultural points of view." Panels contribute significantly to the Chairman's funding decisions. For review

of FY 2022 applications, we anticipate utilizing up to 650 individuals to review approximately 6,500 grant applications.

The Arts Endowment implemented a policy of 100 percent virtual panels in May 2014. Convening review panels virtually results in cost-savings without impacting the quality of the review process. Panelists continue to thoroughly review all applications, have quality discussions, and recommend applications of high artistic excellence and merit for funding. Additionally, holding review panels virtually also increases the potential pool of panelists as work can be conducted remotely.

In addition to panelists, consultants are engaged in the review of *NEA Literature Fellowship* creative writing and translation applications. For funding in FY 2021, the agency received 1,682 creative writing applications and 98 translation applications covering a multitude of languages. In the case of translation fellowships, consultants serve as expert readers to consider the extent to which the language, the author, and the specific work to be translated are not adequately represented in English translation; the applicant's proficiency in the language to be translated; and the significance of the author and/or the original work. These applications also are reviewed by virtual panels.

Quality Research and Analysis

Recent achievements: One of the cornerstones of the agency's Strategic Plan is the focus on research and evaluation. For three-and-a-half decades, Arts Endowment'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. For example, a new report published in April 2021, [*WE-Making: How Arts & Culture Unite People to Work Toward Community Well-Being*](#), shows that place-based arts and cultural practices, or creative placemaking, can help grow social cohesion to encourage community well-being. Developed with support from the Arts Endowment, The Kresge Foundation, and other funders, *WE-Making* breaks new ground by synthesizing research from different areas of study along with on-the-ground experiences of artists and researchers, practitioners in community development, and advocates for health equity. The report distills that information into key terms and concepts that together demonstrate that social cohesion nurtures coordinated community organizing and can lead to increased community well-being.

Productive Convenings

Recent achievements: By leveraging strategic partnerships and engaging expert consultants, the Arts Endowment conducts workshops, forums, and convenings to address important and emerging issues in the arts. For example, the Arts Endowment's senior staff and artistic discipline directors meet annually with the [*National Association of Latino Arts and Cultures \(NALAC\) Advocacy Leadership Institute*](#) to provide information on the Arts Endowment, exchange ideas on the current state of the arts sector, and better understand the perspectives of the NALAC fellows as they work in their respective arts fields.

In the fall of 2018, the Arts Endowment and the National Assembly of State Arts Agencies co-hosted [Close Listening](#), a convening to address the value and impact of Folk & Traditional Arts. The Arts Endowment convened 120 people from 46 states, 2 territories, and several indigenous communities to showcase the breadth of Folk & Traditional Arts programs in the United States, and to articulate collective value and impact. We discussed how traditional arts practitioners, folklorists, cultural advocates, community leaders, festival directors, educators, and museum curators work to honor and sustain the expressive cultures of our many communities. We identified significant innovations, accomplishments, and synergies. And, we engaged in vigorous discussion about how to amplify transmission, awareness, understanding, and appreciation of cultural heritage. The conversations among such a diverse group of cultural heritage practitioners and professionals revealed the critical roles Folk & Traditional Arts play in building and maintaining a cohesive society.

Effective Outreach

Recent achievements: Outreach is a critically important strategy for all agency goals. Through the Program Support account, our outreach efforts focus primarily on the use of our website, the production and distribution of materials, and the use of social media as vehicles for communication. We support outreach intended to educate applicants, grantees, and the general public. Additionally, we provide technical assistance that encourages accessibility in arts programming for older adults, veterans, people with disabilities, and people who reside in institutions. In FY 2022, the agency plans to evolve its strategy from "outreach" to "engagement," finding ways to build trust and long-lasting relationships with communities whose access to Arts Endowment funding, programming and resources has been limited by ethnicity, geography, economics and disability. Some examples of recent accomplishments include:

- Providing on our website a means to: obtain up-to-date information on the [National Endowment for the Arts blog](#), which highlights the ways that art works in neighborhoods and towns across America; and view live webcasts such as the *NEA Jazz Masters* awards ceremony and concert, and public meetings of the National Council on the Arts. In addition, an [online grant search](#) tool available on the agency's website allows the public to search all of the Arts Endowment's grants since 1998 using a variety of attributes to customize their results.
- Expanding the use of webinars to interact with the public. Webinars cover a wide variety of subjects, from grant workshops, to press conferences, to Arts Endowment research efforts, to presentations on topics of interest to both the agency and its constituents. Recent webinars include:
 - Grant guideline workshops, with presentations by Arts Endowment staff followed by question and answer sessions.
 - A March 11, 2021 the Arts Endowment hosted [The Art of Reopening Webinar](#) exploring best practices for reopening arts venues. The webinar is based in part on the Arts Endowment's report [The Art of Reopening: A Guide to Current Practices](#)

[*Among Arts Organizations During COVID-19*](#) that was published in January 2021. The report examines reopening practices of organizations that resumed in-person programming in 2020 and presents promising tactics along with nine case studies. Three of the organizations featured as case studies formed the panel moderated by Sunil Iyengar, director of the Arts Endowment's ORA.

The use of webinars provides members of the public with both an opportunity to communicate directly with and ask questions of the agency, as well as an available resource to share with others and use for future reference. In turn, the Arts Endowment is able to interact with more members of the public than it could in a single in-person forum, while also saving travel and meeting costs.

- Producing and distributing materials such as:
 - The [*Guide to the National Endowment for the Arts*](#), which provides details on the programs and activities that the Arts Endowment supports, as well as funding deadlines for the agency's various grant programs.
 - [*American Artscape*](#), the agency's quarterly magazine featuring interviews with and stories on artists, arts organizations, and arts projects from across the United States.
 - The agency's [*Annual Reports*](#), highlighting Arts Endowment activities during a given fiscal year.
- Using social media: the agency has a presence on [Twitter](#), [Facebook](#), [YouTube](#), [Apple Podcasts](#), and [Instagram](#), all with the goal of helping the Arts Endowment share information and stay connected to the public. On YouTube, the public can access information such as video profiles of *NEA Jazz Masters*, and hear students who participated in *Poetry Out Loud* talk about their experience with the program.

National Endowment for the Arts
Detail of Program Support Activities
(\$ in thousands)

ACTIVITIES	FY 2020 Actual Obligations	FY 2021 Estimated Obligations	FY 2022 Request
Panels and Reviewers	312	352	376
Consultants	51	62	62
Printing and Reproduction	75	51	51
Travel a/	20	8	74
Research and Analysis b/	1,257	1,447	934
Accessibility	11	23	23
Other Services c/	264	510	275
Grants.gov Assessment	<u>198</u>	<u>205</u>	<u>205</u>
Total Program Support d/	2,188 e/	2,658 f/	2,000

a/ Includes travel costs for members of the National Council on the Arts, recipients of the National Medal of Arts, and experts invited to participate in Arts Endowment convenings.

b/ Includes \$860K for the Survey of Public Participation in the Arts (SPPA). This project, in conjunction with the Census Bureau, is funded every five years.

c/ Includes costs for contractual services not reported in other categories.

d/ Excludes obligations funded by the CARES Act and the American Rescue Plan.

e/ Includes \$1,950K appropriated in FY 2020, \$1,720K of carryover funds to FY 2020, and \$21K of prior year deobligations brought forward to FY 2020.

f/ Includes \$1,950K appropriated in FY 2021, \$1,503K of carryover funds to FY 2021, and \$18K of prior year deobligations brought forward to FY 2021.

Salaries and Expenses

Introduction

The agency's management goal is to enable the Arts Endowment's mission through organizational excellence. Achieving this goal is a prerequisite for the Arts Endowment's success in serving its overall mission. The Arts Endowment must ensure that it is a high-performing and publicly accountable organization committed to implementing its strategic plan. To succeed in this, the Arts Endowment must possess a diverse, creative, productive, and motivated workforce; ensure that its operations are efficient, effective, and transparent to the public; and be a vigilant steward of public funds and resources.

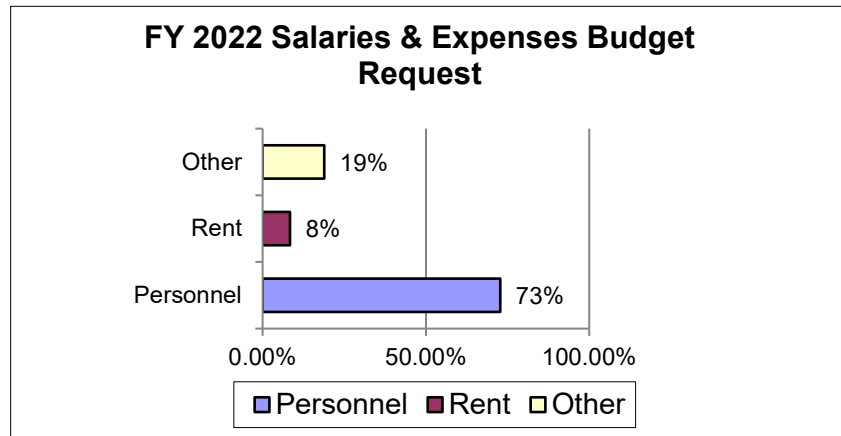
The Salaries and Expenses (S&E) budget provides operating funds essential to the achievement of the mission, goals, and objectives of the Arts Endowment and its Office of the Inspector General (OIG). Funds are needed for personnel compensation and benefits, staff and invitational travel, rent payments to the General Services Administration (GSA), communications and utilities, contractual services such as training and information technology support, reimbursable interagency agreements with other federal agencies, and the acquisition of supplies and equipment.

Funding

The Arts Endowment's FY 2022 request for S&E is \$35,150,000. The S&E budget components are (see table on page 70 for a breakdown of expenses):

Category	Amount
Personnel Compensation and Benefits	\$25,573,000
Staff and Invitational Travel	400,000
Rent	2,945,000
Contractual Services / Interagency Agreements	5,392,000
Other Operating Services ³	840,000
Total	\$35,150,000

³ Includes transportation of things, communications and utilities, printing and reproduction, supplies and materials, and equipment.



- **Personnel Compensation and Benefits.** Success in achieving our mission is directly linked to the quality and expertise of the agency’s employees. Personnel compensation and benefits account for approximately 73 percent of the agency’s S&E budget. The personnel compensation request of \$25.573 million will support approximately 151 FTE. This funding level also covers a 2.7 percent pay raise proposed by the President for FY 2022.

The Arts Endowment will also use funding provided in the American Rescue Plan to support approximately 5 FTE in FY 2022 for implementation of programming provided with these funds.

- **Staff and Invitational Travel.** \$400,000 is requested for local and out-of-town travel for staff. 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.
- **Rent and Relocation.** \$2.945 million is requested for rental of office space in the Constitution Center.

The Arts Endowment’s occupancy agreement with the General Services Administration for lease of space at the Constitution Center ends February 29, 2024. At GSA’s request, we are working with GSA to develop a lease prospectus to meet the agency’s needs to fulfill its mission. At this time, we do not know if the Arts Endowment will be moving from the Constitution Center in FY 2024, nor is it known what costs GSA will expect the Arts Endowment to incur directly regarding planning for a move or for the actual move itself. In the event funds are needed for this, the Arts Endowment will need to work with OMB and GSA to secure funding.

- **Contractual Services and Interagency Agreements.** Contractual services obtained from the private sector and interagency agreements with other federal agencies include, but are not limited to, security, training, and various miscellaneous services such as administrative contracts for information technology and financial assistance. The Arts Endowment is seeking \$5.392 million for these purposes.

National Endowment for the Arts – Appropriations Request for FY 2022

The Arts Endowment uses contractual services and interagency agreements 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 (Delphi) and e-travel services system (E2) provided under an interagency agreement with the U.S. Department of Transportation's Enterprise Services Center (ESC).
- Support for an electronic grants management system (eGMS) provided under an interagency agreement with the National Endowment for the Humanities (NEH) through a strategic partnership.
- Other Operating Services. \$840,000 is requested for other operating services including transportation of things; communications, utilities, and miscellaneous charges; printing; supplies; and equipment.

Objectives, Strategies, and Achievements

The activities supported by the S&E 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.

Strategic Objective 4.1: Be an Effective and Vigilant Steward of Public Funds

Entrusted with public funds to pursue the Arts Endowment's mission, the agency's employees strive to build and sustain public confidence that the agency's business processes and procedures reflect the highest standards of effective and vigilant stewardship.

Below is a list of strategies for implementation of this objective:

- Engage in rigorous review and oversight (including pre-award risk assessments and post-award audits and reviews) to ensure that grantees are compliant with regulations concerning the proper use of federal funds.
- Invest in efficient and effective systems to ensure that the agency's funds are spent wisely and accounted for accurately.
- Cooperate with the Arts Endowment's Office of the Inspector General in an annual independent financial statements audit.

Maintain Financial Integrity

Through a cross-servicing agreement, ESC provides the Arts Endowment with an Oracle-based fully-compliant financial system. The agency received an unqualified audit opinion on its FY 2020 financial statements. This is the agency's 18th consecutive year receiving a "clean" audit opinion.

Promote Data-Driven Decision-Making and Information-Sharing Practices

In conjunction with the implementation of the Uniform Guidance (2 CFR Part 200), the agency developed a risk-management report that retrieves current information for staff to make decisions about potential awards. Pulling data from our awards management systems and other Federal systems such as the IRS website (for current 501(c)3 status) and SAM (for active exclusions and delinquent debt) among others, we use this to help inform our decision-making. The report was designed to cross over programs and disciplines so that any Arts Endowment staff member can see the big picture.

Good Accounting Obligation in Government Act

In accordance with the Good Accounting Obligation in Government Act (P.L. 115-414), we are reporting the following:

- No public recommendations of the Government Accountability Office to report.
- In regards to public recommendations for corrective action from the Arts Endowment's Office of Inspector General, we have no financial recommendations in a status of "open" or "closed, unimplemented" for a period exceeding one year preceding the submission of this budget justification.

We review and consider the appropriate action to take for recommendations from the Government Accountability Office and the agency's Office of Inspector General. It is our intent to implement corrective action to recommendations as quickly as possible within financial and human resources constraints. We are currently working on corrective actions in response to public recommendations from the Arts Endowment's Office of Inspector General reported during the audits of the agency.

Strategic Objective 4.2: Be Transparent and Accountable to the Public

As with all government agencies, the Arts Endowment must be accountable to the public, providing readily available information and data about its operations and decision making. The agency maintains and continually improves upon policies, processes, and systems that ensure optimal transparency and accountability. Chief among these is the Arts Endowment's grant application review process, at the heart of which are review panels comprised of citizen panels—both experts in the various arts fields and laypersons with knowledge in the relevant fields, whose names are made publicly available after each panel concludes. In addition, state and regional partnership agreement review panels are conducted in the open—accessible in real time via internet and/or teleconferencing.

Below is a list of strategies for implementation of this objective:

- Make data about financial assistance awards, contracts, and research readily available to the public.
- Ensure the security of Arts Endowments information technology systems and the data they contain.

National Endowment for the Arts – Appropriations Request for FY 2022

- Provide equitable access to agency opportunities in as simplified and streamlined a manner as possible.
- Ensure the accessibility of the Arts Endowment’s website, printed materials, and multimedia resources.
- Maintain the Arts Endowments Online Grant Search tool for public use.
- Educate and inform the public about agency activities and, more broadly, the arts in America.

Expand Applicant/Grantee Outreach

There is great demand for funding from the Arts Endowment; as a result, the grant process is extremely competitive. The agency is committed to broad and geographically diverse public outreach; 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. The agency offers these workshops in-person when possible and via webinar, which has dramatically extended their reach. By providing general technical assistance to potential applicants and grantees at community, state, and national workshops and conferences, the Arts Endowment ensures that organizations serving underserved areas have knowledge of available funding opportunities.

Expand the Use of Technology to Improve Productivity and Efficiency

- The Arts Endowment’s grant application review process has been made more efficient through the enhanced use of technology.
- The agency continues in partnership with NEH on the eGMS. This system streamlines and standardizes grants management processes through adoption of a common cloud-based grants management solution.
- The Arts Endowment's [online grant search](#) system, launched in 2013, allows members of the public to search all of the Arts Endowment’s grants since 1998, including newly recommended awards, using a variety of attributes to customize their results.
- The Arts Endowment’s Information & Technology Management Office has adopted a cloud-first strategy, consistent with Administration guidance, and also employs shared services and other new technological innovations where possible to improve productivity and cut costs.
- The Arts Endowment has significantly expanded its use of webinars to interact with the public. Webinars are free and open to the public and have covered a wide range of topics from grant workshops to presentations on specific issues of importance to the agency and our constituents.

Strategic Objective 4.3: Attract and Maintain a Diverse, Creative, Knowledgeable, Productive, and Motivated Workforce

The Art Endowment’s workforce is at the heart of its ability to provide the American people with the highest level of service. The Arts Endowment identifies critical workforce needs; it recruits strategically and in compliance with government hiring principles; it provides its workforce with incentives such as training and advancement opportunities, as appropriate; and it develops and maintains policies and processes to ensure excellent performance and accountability.

Below is a list of strategies for implementation of this objective:

- Design positions appropriate to the need.
- Recruit effectively and in compliance with government hiring principles.
- Provide tools, such as compensation, incentives, training, advancement opportunities, and appropriate resources to ensure that the workforce is equipped and motivated to provide consistently outstanding service to the American people.
- Foster a climate of personal and professional accountability, and open communication.
- Maintain policies and processes that ensure consistently excellent organizational performance, including maintaining a workplace free from discrimination and harassment.

The Arts Endowment has taken steps to foster an environment that supports a highly productive, creative, and motivated workforce. In addition to government-wide benefits—including family-friendly leave policies, and flexible/alternative work schedules—the Arts Endowment provides wellness services, such as its interagency agreement with Federal Occupational Health (FOH) to provide health center services and employee assistance programs to agency staff.

The Arts Endowment also uses federally approved awards such as performance awards, special acts, time-off award as a means to reward and incentivize employees. The Arts Endowment’s FY 2022 budget request reflects an increase of no less than one percent in awards spending as a percent of non-SES salary spending from FY 2020. Estimate awards spending in FY 2021 and FY 2022 is provided in the table below.

National Endowment for the Arts – Appropriations Request for FY 2022

FY 2021 – FY 2022 Estimated Awards
(\$ in thousands)

Estimate of FY 2021 Salary Spending, excluding Senior Executive Service (SES), Political Appointees, and Expert Consultants	\$15,025
Amount allocated for awards spending in FY 2021	\$376
Estimate of FY 2021 Awards Spending as a Percent of FY 2021 non-SES Salary Spending	2.5%
Estimate of FY 2022 Salary Spending, excluding SES, Political Appointees, and Expert Consultants	\$15,759
Amount allocated for awards spending in FY 2022	\$394
Estimate of FY 2022 Award Spending as a Percent of FY 2022 non-SES Salary Spending	2.5%

Strategic Objective 4.4: Recruit and Engage Citizens as Panelists Who Will Make Recommendations for Arts Endowment Awards that Meet the Highest Standards of Excellence

The democratic process is manifest in the Arts Endowment review of applications seeking agency funds. Representing the demographic and geographic characteristics of this nation, citizen panel members participate in the decision-making process for virtually all of the Arts Endowment's awards. The Arts Endowment ensures that different points of view are heard at panel meetings, thereby enhancing the value of Arts Endowment grantmaking for all Americans.

Below is a list of strategies for implementation of this objective:

- Maintain an open process for interested individuals to self-nominate for panel participation.
- Actively and continually recruit new panelists—both experts and non-experts.
- Maintain a rigorous panel composition review and approval process to ensure that all panels embody a measure of demographic, geographic, and aesthetic diversity.

National Endowment for the Arts – Appropriations Request for FY 2022

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)**

	FY 2020 Actual Obligations	FY 2021 Estimated Obligations	FY 2022 Request
11.0 Personnel Comp. ^{a/}	722	755	776
12.1 Personnel Benefits	170	185	185
21.0 Travel	3	0	23
24.0 Printing	0	0	0
25.0 Other Services ^{b/}	159	188	172
25.1 Training	5	10	15
26.0 Supplies	0	0	0
31.0 Equipment	1	1	1
Total	1,060 ^{c/}	1,139 ^{d/}	1,172

^{a/} Supports 5 FTE in FY 2020 through FY 2022.

^{b/} Includes funding in support of the Council of the Inspectors General on Integrity and Efficiency.

^{c/} Includes \$1,033K appropriated in FY2020 and \$635K of carryover funds to FY 2020.

^{d/} Includes \$1,033K appropriated in FY2021 and \$608K of carryover funds to FY 2021.

National Endowment for the Arts
Detail of Salaries & Expenses Activity
(\$ in thousands)

	FY 2020 Actual Obligations	FY 2021 Estimated Obligations	FY 2022 Request
11.X Personnel Compensation	17,299	18,069	18,918
12.X Civilian Personnel Benefits	<u>5,689</u>	<u>6,150</u>	<u>6,655</u>
Total Compensation & Benefits	22,988	24,219	25,573
21.0 Travel & Transportation of Persons	111	8	400
22.0 Transportation of Things	4	5	5
23.1 Rental Payments to GSA	3,136	2,931	2,945
23.3 Comm., Utilities & Misc. Charges	378	291	312
24.0 Printing and Reproduction	15	23	25
25.0 Other Services	4,752	5,466	5,392
26.0 Supplies and Materials	32	61	61
31.0 Equipment	<u>772</u>	<u>862</u>	<u>437</u>
Total Non-Pay	9,200	9,647	9,577
99.0 Total: Salaries and Expenses ^{a/b/}	32,188 ^{c/}	33,866 ^{d/}	35,150

^{a/} Excludes Interagency and Gift funds.

^{b/} Excludes obligations funded by the CARES Act and the American Rescue Plan.

^{c/} Includes \$30,700K appropriated in FY2020, \$3,553K of carryover funds to FY 2020, and \$813K of prior year deobligations brought forward to FY2020.

^{d/} Includes \$31,700K appropriated in FY2021, \$2,878K of carryover funds to FY 2021, and \$124K of prior year deobligations brought forward to FY2021.



Fiscal Year 2022 Annual Performance Plan

Table of Contents

INTRODUCTION.....	1
AGENCY AND MISSION INFORMATION	2
DATA SOURCES, VALIDATION & VERIFICATION	6
ANNUAL PERFORMANCE PLAN	9
STRATEGIC GOAL 1	9
Strategic Objective 1.1	9
Strategic Objective 1.2	11
Strategic Objective 1.3	12
STRATEGIC GOAL 2	15
Strategic Objective 2.1	15
Strategic Objective 2.2	18
Strategic Objective 2.3	21
Strategic Objective 2.4	23
STRATEGIC GOAL 3	27
Strategic Objective 3.1	27
Strategic Objective 3.2	29
Strategic Objective 3.3	31
STRATEGIC GOAL 4	34
Strategic Objective 4.1	34
Strategic Objective 4.2	35
Strategic Objective 4.3	36
Strategic Objective 4.4	38
CROSS-CUTTING OBJECTIVE (CCO).....	39
MANAGEMENT PRIORITY	42

INTRODUCTION

The Fiscal Year (FY) 2022 Annual Performance Plan (APP) supports the National Endowment for the Arts Strategic Plan: 2018-2022. The Strategic Plan outlines the agency's strategic goals and objectives and the means and strategies to accomplish them. The Annual Performance Plan sets out targets, performance goals, and indicators in support of the strategic objectives.

AGENCY AND MISSION INFORMATION

“The arts . . . belong to all the people of the United States.”⁴

As the premier arts agency of the U.S. government, the National Endowment for the Arts has established itself as a vital and sustaining force in American culture, committed to serving all Americans by bringing the arts into their lives, schools, and communities.

Over the past 50 years, the Arts Endowment has become the largest funder of the arts and arts education nationwide and, as a catalyst of public and private support for the arts, an essential institution. Established by Congress in 1965, the agency annually awards an average of approximately 2,300 grants and cooperative agreements exceeding \$117 million, funding the arts in all 50 states and six U.S. jurisdictions, including rural and urban areas, and reaching civilian and military populations. The Arts Endowment also exercises leadership through targeted support of key initiatives, research and evaluation, and domestic and international partnerships. An organizational chart detailing the structure of the agency is presented following this section.

Arts Endowment grantees include nonprofit organizations; units of state and local government; federally recognized tribal communities or tribes; and, where permitted, individuals. The agency awards dollar-for-dollar matching grants to support exemplary projects in the following areas:

Accessibility	Museums
Artist Communities	Music
Arts Education	Musical Theater
Dance	Opera
Design & Creative Placemaking	Presenting & Multidisciplinary Works
Folk and Traditional Arts	Research
International	State & Regional Arts Organizations
Literary Arts	Theater
Local Arts Agencies	Visual Arts
Media Arts	

All grant applications to the Arts Endowment are reviewed on the basis of artistic excellence and artistic merit. Applications generally receive three levels of review. First, they are evaluated by advisory panels composed of a diverse group of disciplinary experts and other individuals,

⁴ National Foundation on the Arts and the Humanities Act of 1965, as amended

including at least one knowledgeable layperson. Panels make recommendations that are forwarded to the National Council on the Arts.

The National Council on the Arts, the agency's standing advisory body, is comprised of nationally and internationally renowned artists, distinguished scholars, and arts patrons appointed by the President and confirmed by the Senate. The Council also includes non-voting Congressional members that are appointed by Senate and House leadership from both sides of the aisle. The Council reviews and votes to approve or reject the applications. Its recommendations for funding are sent to the Arts Endowment chairman, who reviews those applications and makes the final decision on all grant awards.

By law, 40 percent of the Arts Endowment's grant-making dollars are awarded to the nation's 56 state and jurisdictional arts agencies (SAAs) and the six regional arts organizations (RAOs). These funds are administered through Partnership Agreements with the SAAs and RAOs—an investment that catalyzes arts projects in thousands of communities across the country. Partnership Agreements allow the Arts Endowment to build and sustain local capacity for planning, programming, evaluation, and communications.

Through these agreements, moreover, the Arts Endowment supports creation and implementation of statewide and region-wide plans for strengthening arts education and fostering the arts in underserved communities. Each plan reflects the priorities of the state's or region's citizens, whose views are solicited by each SAA/RAO through public hearings.

Together with the dollars that the Arts Endowment's grants routinely leverage, the agreements vastly extend the agency's reach and impact, aligning national leadership with local benefits. These partners are critical to the agency's ability to fulfill its mission.

Mission: To strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.

The mission of the National Endowment for the Arts is based on an abiding conviction that the arts play an integral role in national life and public discourse. The first half of the statement refers to the agency's deep-rooted investment in the artistic and creative assets of diverse places and people throughout the country. The Arts Endowment is committed to helping organizations that seek to leverage these assets more effectively as part of a comprehensive strategy to integrate the arts into the fabric of community life.

The second half identifies the need to reach every individual with multiple channels for engaging with artistic excellence, thus improving the likelihood that Americans from all backgrounds will benefit directly from the Arts Endowment's activities.

The inspirational values of artistic excellence and creativity that define the agency's role within the federal government and the nation are articulated by the National Foundation on the Arts and Humanities Act of 1965, as amended. These “Declarations of Findings and Purposes” include:

- “An advanced civilization must not limit its efforts to science and technology alone, but must give full value and support to the other 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.”

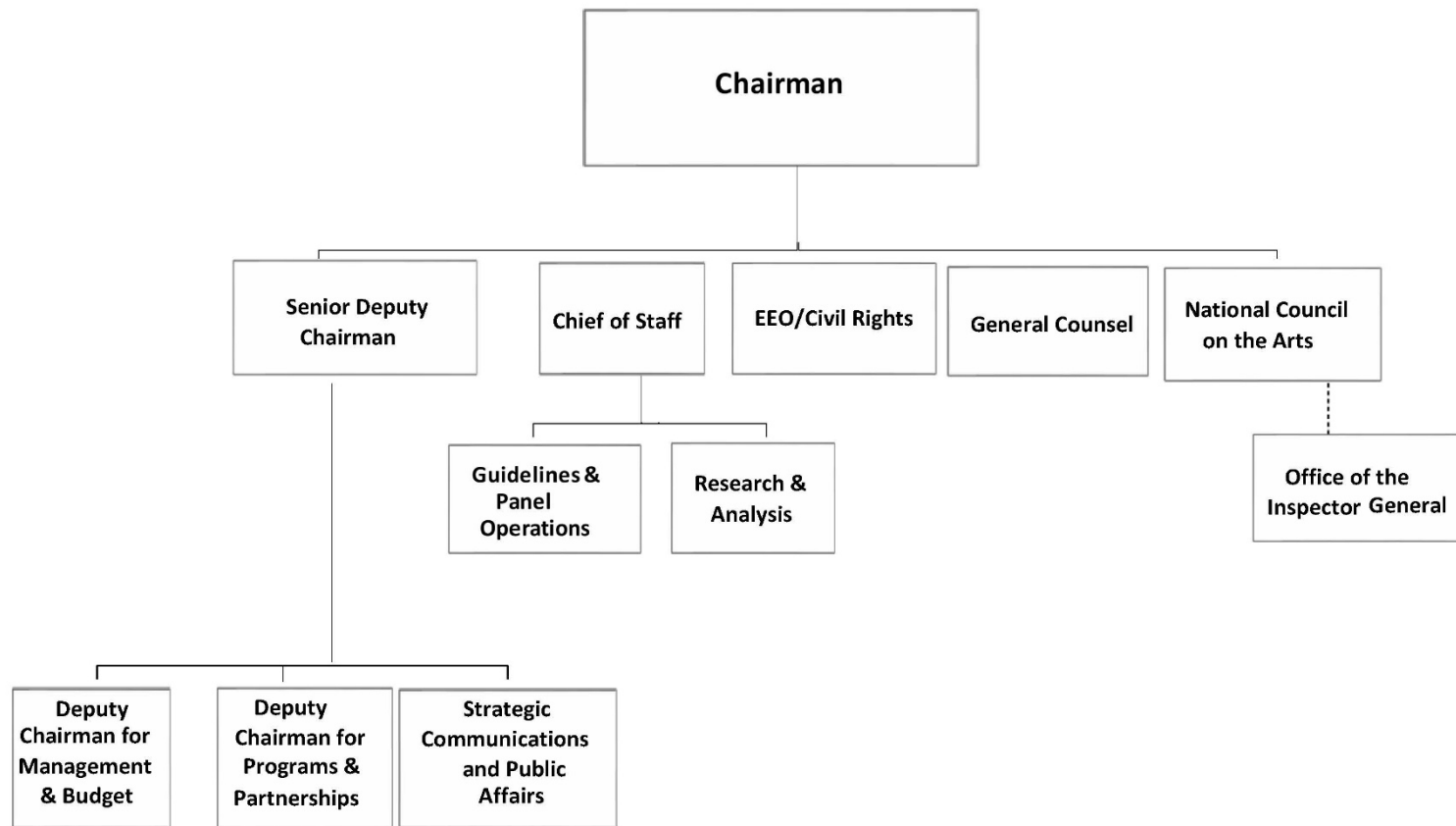
- “Democracy demands wisdom and vision in its citizens. It must therefore foster and support a form of education, and access to the arts...designed to make people of all backgrounds and wherever located masters of their technology and not its unthinking servants.”
- "While no government can call a great 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."
- “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 Arts Endowment's vision statement rests on those enduring claims. The arts allow Americans to dream of fresh possibilities and to expand their horizons as thinkers and citizens in a world of complex ideas and technologies, as well as to contribute to the cultural legacy of the nation. Access to imagination and artistic creativity is an inherent good; it also can awaken the potential for a better quality of life. Engagement with the arts will allow Americans to fully realize their creative and imaginative potential as individuals and as communities.

Vision Statement: A nation in which every American benefits from arts engagement, and every community recognizes and celebrates its aspirations and achievements through the arts.

The agency’s goals, and the objectives and strategies to achieve them, including cross-agency collaborations, are detailed in The National Endowment for the Arts Strategic Plan, Fiscal Years 2018-2022, which was issued in February 2018 and published [online](#). The FY 2022 Annual Performance Plan (APP) is based on the Strategic Plan and describes the performance goals and indicators necessary to assess the agency’s progress in accomplishing its strategic objectives and identifies performance targets for FY 2021 and FY 2022. The agency defines success as meeting its targets. Targets are set based on historical performance data. The impact of the COVID-19 pandemic was also taken into account when setting targets; in some cases, targets were established based on FY 2019 performance. The plan also describes planned actions and milestones to address the agency’s management priority, research and evaluation activities that supported the development of the APP and Strategic Plan, and information on data validation and verification.

Fig. 1. National Endowment for the Arts Organizational Structure



DATA SOURCES, VALIDATION & VERIFICATION

Data Sources

Data sources for performance reporting include both external data collections and internal administrative data. These data are tracked and maintained in separate systems, including spreadsheets. Following review by the providing office, data are collected, reviewed, integrated, and maintained by the Arts Endowment's Office of Research & Analysis (ORA). The sources of data (and corresponding acronyms) used most frequently in this document are as follows:

FDR – **Final Descriptive Report**. At the completion of each grant, each grantee submits a Final Descriptive Report to the agency, which includes data pertaining to many of the agency's strategic objectives. FDR data are reported as filed by grantees and have not been subject to independent verification.

eGMS – **Grants Management System**. This is the agency's internal Grants Management System, which tracks basic administrative data on the agency's grant-making activities, including counts of applications received and grants awarded. In FY 2018, the agency transitioned its grant records from an older GMS system to an online platform developed in collaboration with the National Endowment for the Humanities.

SPPA – **Survey of Public Participation in the Arts**. The SPPA is a comprehensive and detailed survey conducted by the U.S. Census Bureau every five years (as part of that agency's household surveys) and provides insight into the nature and extent of Americans' participation in the arts. The most recent survey took place in 2017.

ABS – **Arts Basic Survey**. The ABS, previously known as the Annual Arts Basic Survey, is also conducted by the Census Bureau as a supplement to their Current Population Survey and features selected summary questions drawn from the SPPA. Although less detailed than the larger survey, the ABS provides estimates of Americans' participation in the arts during years in which the SPPA is not administered.

Throughout this document, performance data are reported through FY 2020 unless otherwise noted. A significant exception is FDR data. The most recent data available from grantees' FDRs are from FY 2019, due to a lag occurring from the time of the agency's award of a grant to the conclusion of the grant and extending to the grantee's submission of the FDR. For example, if a grant award is made in FY 2016 and the performance period is one year, then the FDR from that grant will not have been submitted for up to 90 days into FY 2017. Accounting for this delay, FDR data are reported here by the fiscal year in which the respective grants were awarded, not by the date of FDR receipt. With reference to the example above, the FDR data are captured in FY 2016 because that is the year in which the grant was awarded.

Because of the delay in receipt of FDR data, it is important to identify the overall percentage of FDRs received by the date of performance reporting to establish the context for these indicators. The following table provides this information for the performance period reported throughout this document. Given that only 57% of FDRs have been received for grants awarded in FY 2019,

counts for all indicators that rely on FDR data throughout this report for FY 2019 may be low in comparison to FY 2016 through FY 2018.

Number and Percentage of FDRs Received – 2016 - 2020					
	2016	2017	2018	2019	2020
Number of FDRs Received	2,111	2,094	1,975	1,262	0
Percentage Received	92%	90%	91%	57%	0%

Data Validation and Verification

The Arts Endowment ensures the accuracy and reliability of its performance data in accordance with the five data quality specifications in the GPRA Modernization Act of 2010 for:

- Means used to verify and validate measured values:** All reported performance data are subject to internal data verification and validation by the agency's ORA. A key component of data validation is agency staff consultation. Agency staff are consulted during indicator development to assess whether data collected and measures are a true reflection of the performance being measured and have a clear relationship to the mission and strategic objectives of the agency. Data verification procedures are in place to assess data accuracy, completeness, consistency, and availability. The Arts Endowment creates an internal guidance document for performance measure reporting, including in a detailed matrix its indicators, data sources, analytical methods (including formulas), and, when appropriate, verification procedures specific to individual indicators. Prior to indicator analysis and reporting, ORA reviews datasets for completeness; missing data are identified and reported. Methods for handling anomalous data are established and used. In some cases, data are re-checked against source information (e.g., FDR). Confirmatory analyses are then undertaken.
- Level of accuracy required for the intended use of data:** Reported performance data are used for management purposes, as a representative indicator of progress in relation to an established target or goal. Accuracy of data is verified to the extent considered necessary, to provide a reasonable representation of progress made relative to a target or goal, enabling the Arts Endowment senior management to determine if progress is adequate.
- Limitations to the data at the required level of accuracy:** Arts Endowment performance data are subject to potential errors from: the use of estimations and extrapolations, especially where direct measurement is impractical and/or considered too costly; incomplete data; or incorrect coding of grant awards to strategic objectives. The most significant limitation related to grant report data is the self-reported nature of data. As noted above, grant data are reported as submitted by grantees and are not independently verified. In addition, since grantee report data from FY 2019 and earlier must be extracted from PDF forms and converted into a dataset, data inaccuracies due to programming errors are possible. See the discussion of the Management Priority later in this report for more information on efforts to improve the quality of grants data reporting.

- **How the agency has compensated for such limitations if needed to reach the required level of accuracy:** The measurement procedures for each reported performance measure will be described in accompanying documentation. Submitted data are reviewed according to the scope and nature of the activity and in the context of other information to gauge accuracy. Following review and verification by the submitting office, the data are reviewed within their corresponding trends and programmatic contexts by the ORA to determine if further review is needed to adjust or correct the reported data before publication. Senior management and leadership consider this level of accuracy sufficient for their use of the data. Prior experience with using the data, and with assessing historical trends and programmatic contexts, suggest that any limitations are minor and that compensating measures are unnecessary.

Up to FY 2019, the agency's FDR dataset has been prone to error due to the data collection method. Grantees submitted reports in Adobe PDF forms, from which data were extracted into SQL data tables. Work was still underway at the time of writing this report to correct data extraction errors. Therefore, certain performance measures in this report have been flagged for potential errors as a result of the validation and verification process.

ANNUAL PERFORMANCE PLAN

STRATEGIC GOAL 1

Support Art that Meets the Highest Standards of Excellence

Throughout its history, the United States of America has exemplified ingenuity and inventiveness in such diverse fields as science, engineering, agriculture, medicine, commerce, and information technology. But our nation's advances in artistic excellence and innovation have been no less profound or transformative.

American artworks are recognized and celebrated worldwide. American artists have made indelible contributions such as original plays and literature; music and dance compositions; paintings, sculpture, and craft arts; films, video, and photography; and architecture and design. The National Endowment for the Arts exists to support art that meets the highest standards of excellence—whether such projects involve celebrating artistic and cultural traditions, creating original artworks, or strengthening the nation's cultural infrastructure.

Strategic Objective 1.1

Honor and Support Artistic Activities and Traditions across the Nation.

The Arts Endowment has continually lauded and preserved significant cultural contributions and traditions as part of the country's artistic legacy. For example, in 1982 the agency recognized the need to preserve the distinctly American art form of jazz as well as folk and traditional art forms in order that they may be practiced and enjoyed by new generations of Americans. This recognition spurred creation of two lifetime awards honoring artists in these fields: Jazz Masters Fellowships and National Heritage Fellowships.

The comprehensive scope and variety of artistic offerings supported by the Arts Endowment presents myriad opportunities to engage Americans with new and old artistic traditions. By funding these opportunities and also through national leadership initiatives and strategic partnerships, the agency promotes civic dialogue around vital and constantly reinvigorated artistic practices, shaped by values and standards of excellence that are passed from generation to generation.

Success for this objective will mean that artistic activities and traditions are preserved for the enjoyment and enlightenment of future generations. The Arts Endowment will support excellent projects covering a wide range of artistic and cultural traditions across the country, including those in rural and historically underserved areas. Additionally, master artists will be honored for their exceptional achievements and for their tangible contributions to the nation's artistic heritage.

Performance Goal 1.1.1

Each year, the Arts Endowment supports archival, documentation, and preservation projects, as well as mentorships and apprenticeships that sustain artistic traditions by supporting activities such as apprenticeships, conservation, repairs and restorations, or identification and documentation. Below is the percentage of direct grants awarded by the Arts Endowment by fiscal year with the intent of sustaining artistic traditions through these activities. These grants were identified through indicators selected by grant recipients to reflect the nature of proposed activities and are not limited to grants awarded with the intent to support art that meets the highest standards of excellence (Strategic Goal 1).

Strategic Objective 1.1. Honor and Support Artistic Activities and Traditions Across the Nation								
Performance Goal 1.1.1. Each Year the Arts Endowment supports archival, documentation, and preservation projects, as well as mentorships and apprenticeships that sustain artistic traditions.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
1.1.1.1	The % of direct grants awarded by the Arts Endowment with the intent of sustaining artistic traditions.	1.87%	1.33%	1.78%	1.66%	1.57%	2.00%	2.00%

Source: eGMS

Projected FY 2021 and FY 2022 Performance: Based on historical trend data, it is projected that two percent of Arts Endowment direct grants will be awarded with the intent of sustaining 12 artistic traditions through apprenticeships, conservation, repairs and restoration, or identification and documentation.

Other Indicators

Performance Goal 1.1.1. Each Year the Arts Endowment supports archival, documentation, and preservation projects and mentorship and apprenticeships that sustain artistic traditions.	
Indicators	
1. The % of Arts Endowment direct grants awarded by artistic discipline with the intent of sustaining artistic traditions	
2. Obligated funds for direct grants awarded by the Arts Endowment with the intent of sustaining artistic traditions	
3. The # of individuals who participated in Arts Endowment-supported activities that sustained artistic traditions	

Strategic Objective 1.2

Expand the portfolio of American Art.

American art affirms the creative genius of the nation's spirit, assesses the full range of individual and societal experiences composing the nation's identity and that of its peoples, meditates on its struggles and conflicts, and envisions new prospects for the future. The Arts Endowment is committed to enriching the nation's artistic output. It does so by funding projects that commission original artistic pieces, and by providing direct support to creative writers of distinction.

Success for this objective would mean that an incremental but substantial number of new original artworks would flourish within the United States, representing all artistic disciplines.

Performance Goal 1.2.1

Annually, the Arts Endowment supports projects with the intent of creating or commissioning original works of art. Original works of art do not include student works, adaptations, re-creations, or restaging of existing works. In accordance with the Strategic Plan, successful performance would be illustrated by the creation of new artworks. The percentage of direct grants that the Arts Endowment has awarded to expand the portfolio of American art is below. These grants were identified through indicators selected by grant recipients to reflect the nature of proposed activities and are not limited to grants awarded with the intent to support art that meets the highest standards of excellence (Strategic Goal 1).

Strategic Objective 1.2. Expand the Portfolio of American Art.								
Performance Goal 1.2.1. Annually, the Arts Endowment supports projects with the intent of creating or commissioning original works of art. Original works of art do not include student works, adaptations, re-creations, or restaging of existing works.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
1.2.1.1	The percentage of direct grants awarded by the Arts Endowment with the intent of creating or commissioning original works of art.	15.23%	13.24%	12.41%	13.11%	9.22%	≥12.00%	≥12.00%

Source: eGMS

Projected FY 2021 and FY 2022 Performance: Based on historical trend data, it is projected that at least 12% of Arts Endowment direct grants will be awarded with the intent of creating or commissioning works of art in FY 2020 and FY 2021. FY 2020 data likely decreased due to CARES Act funding being used for general operating support. It is possible that another decline similar to that seen in 2020 data may occur in 2022 due to American Rescue Pan (ARP) funding which will increase the percentage of grants supporting jobs and infrastructure expenses.

Other Indicators

Performance Goal 1.2.1. Annually, the Arts Endowment supports projects with the intent of creating or commissioning original works of art. Original works of art do not include student works, adaptations, re-creations, or restaging of existing works.
Indicators
1. The % of Arts Endowment direct grants awarded by artistic discipline with the intent of creating or commissioning original works of art
2. Obligated funds for direct grants awarded by the Arts Endowment with the intent of creating or commissioning original works of art
3. The # of professional original works of art created as a result of Arts Endowment direct grant awards

Strategic Objective 1.3

Strengthen the cultural infrastructure of the nation.

The Arts Endowment’s founding legislation states: “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.” These “material conditions” include the financial and human resources needed for designing, planning, and executing projects showcasing artistic excellence. Although it is unreasonable to suppose that any single federal agency can fully support this vast cultural enterprise, the Arts Endowment is positioned to shape key components of it—through direct grantmaking and State/Regional Partnerships, and also through research, publications, and convenings.

Success for this objective would mean an incremental but substantial number of services provided to the field through professional development or other opportunities supported by the Arts Endowment.

Performance Goal 1.3.1

Each year, the Arts Endowment supports professional development opportunities and other services with the intent of strengthening the U.S. cultural infrastructure. Direct grants are awarded for activities ranging from professional development and training to research and technical assistance. The percentage of direct grants awarded by the Arts Endowment in support of strengthening the nation’s cultural infrastructure are shown below. These grants were identified through indicators selected by grant recipients to reflect the nature of proposed activities and are not limited to grants awarded with the intent to support art that meets the highest standards of excellence (Strategic Goal 1).

Strategic Objective 1.3. Strengthen the cultural infrastructure of the nation.								
Performance Goal 1.3.1 Each year the Arts Endowment supports professional development opportunities and other services with the intent of strengthening the U.S. cultural infrastructure.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
1.3.1.1	1.3.1.1. The % of direct grants awarded by the Arts Endowment with the intent of strengthening the U.S. cultural infrastructure.	6.30%	7.54%	6.69%	5.59%	3.90%	≥6.00%	≥6.00%

Source: eGMS

Projected FY 2021 and FY 2022 Performance: Based on historical trend data, it is projected that at least 6% of Arts Endowment direct grants will be awarded in FY 2021 and FY 2022 with the intent of strengthening the U.S. cultural infrastructure.

Other Indicators

Performance Goal 1.3.1. Each year the Arts Endowment supports professional development opportunities and other services with the intent of strengthening the U.S. cultural infrastructure.	
Indicators	
1. The % of Arts Endowment direct grants awarded by artistic discipline with the intent of strengthening the U.S. cultural infrastructure	
2. Obligated funds for direct grants awarded by the Arts Endowment with the intent of strengthening the U.S. cultural infrastructure	
3. The # of individuals who participated in Arts Endowment-supported activities that strengthened the U.S. cultural infrastructure	

Performance Goal 1.3.2

Each year, the Arts Endowment holds convenings and produces reports on the needs and opportunities affecting the U.S. cultural infrastructure. The number of convenings and reports produced by fiscal year can be seen below.

Strategic Objective 1.3. Strengthen the cultural infrastructure of the nation.								
Performance Goal 1.3.2. Each year, the Arts Endowment holds convenings and/or produces reports on needs and opportunities affecting the U.S. cultural infrastructure.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
1.3.2.1	1.3.2.1. The # of reports and/or convenings produced annually by the Arts Endowment on needs and opportunities affecting the U.S. cultural infrastructure.	N/A	N/A	16	18	16	≥16	≥16

Source: Arts Endowment administrative documentation

FY 2021 and FY 2022 Performance: It is projected that at least 16 reports and/or convenings will be produced in FY 2021 and FY 2022 on needs and opportunities affecting the U.S. cultural infrastructure.

STRATEGIC GOAL 2

Cultivate Public Engagement with, and Access to, Various Forms of Excellent Art across the Nation

Artworks and audiences come together to create an experience that is unique, memorable, and life-affirming. Americans connect with art by attending music, dance, and theater performances; by touring architectural sites and art exhibits; by reading works of literature; and by enjoying artworks through electronic and digital media. Americans also participate in the arts through a variety of learning opportunities. Arts and cultural assets and activities contribute to the flourishing of communities—whether urban or rural, or small, mid-sized, or large—across the nation. Creative arts therapies and arts-in-health programs contribute to the health and healing of individuals.

The arts spur job creation, productivity, and economic growth. Artists, arts workers, and arts industries improve the aesthetic appeal of a community—and they play key roles in increasing civic pride and well-being, and in drawing local investments. The arts allow spaces and opportunities for community members of different backgrounds to converge on a shared aesthetic experience, one that summons their collective creativity and allows them to re-imagine their surroundings.

This strategic goal recognizes the importance of supporting numerous and diverse opportunities for the American people to engage directly with excellent artworks and to acquire knowledge and skills in the arts throughout their lives. It also champions the integration of arts and cultural practices with community life and it elevates the healing role of the arts.

Strategic Objective 2.1

Provide opportunities for the American people to engage with the Arts.

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—including TV, radio, handheld or mobile devices, and the internet—whether sampling a video clip, curating a playlist, or downloading a blog entry about graphic art. Furthermore, American audiences and artists are constantly discovering the potential for immersive storytelling technologies such as virtual and augmented reality.

The Arts Endowment's grantmaking programs are responsive to the changing landscape of arts participation. The agency rewards innovative strategies and models for engaging the public directly with arts experiences and for making them accessible to all.

Similarly, just as the Arts Endowment is charged with helping to preserve America's great artistic traditions in all their variety, it also has a responsibility to bring those works and artistic practices into diverse populations and thereby stimulate new discoveries for all people. This

emphasis on art "delivery" systems is in keeping with a new generation of arts audiences who, faced with many competing options for spending discretionary time, nevertheless appear to prefer personal participation in the arts over passive spectatorship.

Success for this objective would mean incremental but substantial numbers of people from various demographic and geographic backgrounds engaging in Arts Endowment-funded projects across all artistic disciplines.

Performance Goal 2.1.1

Each year, the Arts Endowment supports opportunities for the American people to engage with the arts. Below is the percentage of direct grants awarded by the Arts Endowment that provided opportunities for the American people to engage with the arts.

Strategic Objective 2.1. Provide Opportunities for the American People to Engage with the Arts.								
Performance Goal 2.1.1 Each year the Arts Endowment supports opportunities for the American people to engage with the Arts.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
2.1.1.1	The % of direct grants awarded by the Arts Endowment with the intent of providing opportunities for the American people to engage with the arts.	56.64%	63.22%	64.61%	56.71%	40.01%	55.00%	55.00%

Source: eGMS

Projected FY 2021 and FY 2022 Performance: It is projected that 55% of direct grants will be awarded in FY 2021 and FY 2022 with the intent of providing opportunities for the American people to engage with the arts. It is possible that another decline similar to that seen in 2020 data may occur in 2022 due to ARP funding which will increase the percentage of grants supporting jobs and infrastructure expenses.

Other Indicators

Performance Goal 2.1.1. Each year the Arts Endowment supports opportunities for the American people to engage with the arts	
Indicators	
1. The % of Arts Endowment direct grants awarded by artistic discipline with the intent of providing opportunities for the American people to engage with the arts	
2. Obligated funds for direct grants awarded by the Arts Endowment with the intent of providing opportunities for the American people to engage with the arts	

Performance Goal 2.1.2

Direct grants awarded annually by the Arts Endowment produce in-person arts events that result in significant public engagement. Below is the percentage of direct grants awarded by fiscal year that produced in-person arts events with 500 or more people in attendance.

Strategic Objective 2.1. Provide Opportunities for the American People to Engage with the Arts.								
Performance Goal 2.1.2 Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
2.1.2.1	The % of Arts Endowment direct grant awards that produced in-person arts events resulting in a cumulative attendance of 500 people or more.	80.96%	80.66%	80.81%	78.68%	N/A	78.00%	78.00%

Source: FDR

Projected FY 2021 and FY 2022 Performance: Based on 2016-2019 trend data, it is projected that 78% of direct grant awards in FY 2021 and FY 2022 will produce in-person arts resulting in a cumulative attendance of 500 people or more.

Other Indicators

Performance Goal 2.1.2. Grants awarded annually by the Arts Endowment produce in-person arts events resulting in significant public engagement.	
Indicators	
1.	The % of Arts Endowment direct grants awarded by artistic discipline that produced in-person arts events resulting in cumulative attendance of 500 people or more
2.	The # of individuals engaged in-person through arts events supported by Arts Endowment direct grant awards
3.	The % of adults that attended a live performing arts or visual arts event, excluding movies, during the Arts Endowment's most recent general population survey period (as measured by SPPA & AABS)

Performance Goal 2.1.3

Each year, grant projects supported by the Arts Endowment facilitate virtual arts experiences resulting in significant public engagement. The percentage of Arts Endowment direct grant awards that result in virtual arts experiences that engage at least 5,000 people are shown by fiscal year below.

Strategic Objective 2.1. Provide Opportunities for the American People to Engage with the Arts.								
Performance Goal 2.1.3 Each year, grant projects supported by the Arts Endowment facilitate virtual arts experiences resulting in significant public engagement.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
2.1.3.1	The % of Arts Endowment direct grant awards that supported virtual arts experiences that engaged at least 5,000 people.	9.14%	9.65%	15.19%	N/A	N/A	11.00%	11.00%

Source: FDR

Projected FY 2021 and FY 2022 Performance: Given that the measurement of virtual arts experiences is still new to Arts Endowment grantees, it is projected that a 11% average will be maintained at least through FY 2022 with growth in this indicator expected in the future. Due to errors in the FDR data extraction process (discussed earlier in this report), FY 2019 data are not available at this time.

Other Indicators

Performance Goal 2.1.3. Each year, grant projects supported by the Arts Endowment facilitate virtual arts experiences resulting in significant public engagement.	
Indicators	
1. The % of Arts Endowment direct grants awarded by artistic discipline that supported virtual arts experiences that engaged at least 5,000 people	
2. The # of individuals engaged in virtual arts experiences supported by Arts Endowment grant awards	

Strategic Objective 2.2

Provide opportunities for the American people to acquire knowledge and skills in the arts at all stages of life.

By helping to foster public appreciation and understanding of various art forms, genres, and artistic traditions, the Arts Endowment will build public capacity for lifelong participation in the arts. For audiences, the result will be a richer and more complex and meaningful arts experience. For artists and teachers, the Arts Endowment 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. The Every Student Succeeds Act (ESSA), enacted in 2015, recognizes the arts as core to a well-rounded education. ESSA discusses the provision of well-rounded educational experiences to all students, including female students, minority students, English learners, children with disabilities, and low-income students who often go underrepresented in critical and enriching subjects. These well-rounded experiences include increasing student access to the arts and improving student engagement and achievement in arts activities and programs.

The benefits of an arts education throughout life have been reported by numerous research studies and publications. For example, socioeconomically disadvantaged children and teenagers who participate in arts-intensive learning have shown greater academic, social, and civic engagement compared with peers who did not participate in such opportunities. Similarly, research and evaluation have demonstrated the potential benefits of arts education when integrated with STEM (Science, Technology, Engineering, Mathematics) disciplines in formal learning environments.

Success for this objective means that incremental but substantial numbers of people of all ages and from various demographic and geographic backgrounds engage in arts learning through Arts Endowment-funded projects across a spectrum of artistic disciplines.

Performance Goal 2.2.1

Annually, the Arts Endowment provides opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life. The Arts Endowment awards a percentage of direct grants to applicants with the intent of providing these opportunities to the American people. The percentage, by fiscal year, is seen below.

Strategic Objective 2.2. Provide opportunities for the American people to acquire knowledge and skills in the arts at all stages of life.								
Performance Goal 2.2.1 Annually, the Arts Endowment provides opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
2.2.1.1	The % of direct grants awarded by the Arts Endowment with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life.	15.02%	13.29%	14.19%	12.49%	9.07%	12.00%	12.00%

Source: eGMS

Projected FY 2021 and FY 2022 Performance: Based on a slightly declining rate of grant awards associated with this objective, it is projected that 12% of direct grants will be awarded in FY 2021 and FY 2022 for the intent of providing opportunities to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life. It is possible that another decline similar to that seen in 2020 data may occur in 2022 due to ARP funding which will increase the percentage of grants supporting jobs and infrastructure expenses.

Other Indicators

Performance Goal 2.2.1. Annually, the Arts Endowment provides opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life								
Indicators								
1. The % of Arts Endowment direct grants awarded by artistic discipline with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life								
2. Obligated funds for direct grants awarded by the Arts Endowment with the intent of providing opportunities for the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life								
3. The % of the nation's rural and high-poverty tracts that hosted activities supported by the Arts Endowment that enabled the American people to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life								
4. The # and age category of individuals who participated in Arts Endowment-supported activities that provided opportunities to acquire knowledge and skills across a spectrum of artistic disciplines at all stages of life								
5. The % of adults participating in at least one arts learning activity (e.g., class, lesson) during the Arts Endowment's most recent general population survey period (SPPA/AABS)								

Performance Goal 2.2.2

Annually, arts education activities supported by Arts Endowment direct grants enable K-12 students to acquire knowledge and skills in the arts across a spectrum of geographic locations. The percentage of direct grants that list learning as a primary outcome and report K-12 students' acquisition of knowledge and/or skills in the arts, as well as the number of K-12 students who acquired knowledge and/or skills in the arts as a result of participation in these activities, is seen below. Note that grants counted under this performance goal are awarded by the agency's Arts Education office.

Strategic Objective 2.2. Provide opportunities for the American people to acquire knowledge and skills in the arts at all stages of life.								
Performance Goal 2.2.2. Annually, arts education activities supported by Arts Endowment direct grants enable K-12 students to acquire knowledge and skills in the arts across a spectrum of geographic locations.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
2.2.2.1	The % of Arts Endowment direct grants with Learning as a primary outcome that report K-12 students' acquisition of knowledge and/or skills in the arts.	84.07%	79.78%	78.49%	N/A	N/A	≥78.00%	≥78.00%

Source: FDR

Projected FY 2021 and FY 2022 Performance: Performance for this indicator is projected to be maintained at its present level in FY 2021 and FY 2022. Due to errors in the FDR data extraction process (discussed earlier in this report), FY 2019 data are not available.

Other Indicators

Performance Goal 2.2.2. Annually, arts education activities supported by Arts Endowment direct grants enable K-12 students to acquire knowledge and skills in the arts across a spectrum of geographic locations
Indicators
1. The # of K-12 students who have acquired knowledge and/or skills in the arts as a result of participation in activities supported by the Arts Endowment.

Strategic Objective 2.3

Provide opportunities for the arts to be integrated into the fabric of community life.

Artists, arts workers, and arts industries play a critical role in helping communities flourish as lively, beautiful, and resilient places. Through the arts, communities can imagine new possibilities—a new future or a new approach to problem-solving. The arts also provide a means for bringing together communities, people, places, and economic opportunity via physical spaces or new relationships.

In service of this objective, the Arts Endowment supports grants to organizations across a diverse spectrum of artistic disciplines and geographic areas. For instance, the Arts Endowment has supported festivals of traditional American music and dance that amplify a region’s cultural heritage. It has also supported arts activities that engage local residents in art-making in public spaces. Other Arts Endowment funded projects serving this objective have expanded local creative industries.

The most prominent Arts Endowment activity that provides opportunities for the arts to be integrated with community life is creative placemaking. The benefits of creative placemaking are visible in both rural and urban communities when artists, arts organizations, and community development practitioners deliberately integrate arts and culture into community revitalization work—placing the arts at the table with land use, transportation, economic development, education, housing, infrastructure, and public safety strategies. Our Town grants, awarded by the Arts Endowment, help to advance and sustain the increased utilization of art, culture, and design activities in community development through diverse, cross-sector partners.

During the term of this Strategic Plan, the Arts Endowment will assess FDRs submitted for all grant projects, including those that had the primary purpose of integrating the arts into the fabric of community life. The Arts Endowment aims to award a majority of such grants to projects that support cross-sector opportunities for the arts to be integrated with local economic and community development through arts engagement, cultural planning, design, and artist and creative industry support.

Indicators of progress toward this goal include increases in the number of awards made to projects with community focused goals, partners from non-arts sectors, and that incorporate arts engagement, cultural planning, design, and artist and/or creative industry support activities in the project design.

Performance Goal 2.3.1

Each year, the Arts Endowment supports across a broad geographic spectrum opportunity for the arts to be integrated into the fabric of community life. The percentage of direct grants awarded supporting this performance goal is seen below. The number of grants with a direct objective of livability has been compared to the total number of direct grants awarded.

Strategic Objective 2.3. Provide opportunities for the arts to be integrated into the fabric of community life.								
Performance Goal 2.3.1. Each year, the Arts Endowment supports across a broad geographic spectrum opportunity for the arts to be integrated into the fabric of community life.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
2.3.1.1	The % of direct grants awarded by the Arts Endowment with the intent of providing opportunities for the arts to be integrated into the fabric of community life.	6.13%	3.71%	2.72%	3.98%	1.84%	3.00%	3.00%

Source: eGMS

Projected FY 2021 and FY 2022 Performance: Based on recent patterns of grant-making, it is projected that 3% of direct grants will be awarded in FY 2021 and FY 2022 for the intent of providing opportunities for the arts to be integrated into the fabric of community life. It is possible that another decline similar to that seen in 2020 data may occur in 2022 due to ARP funding which will increase the percentage of grants supporting jobs and infrastructure expenses.

Other Indicators

Performance Goal 2.3.1. Each year, the Arts Endowment supports across a broad geographic spectrum opportunities for the arts to be integrated into the fabric of community life.	
Indicators	
1. The % of Arts Endowment direct grants awarded by artistic discipline with the intent of providing opportunities for the arts to be integrated into the fabric of community life	
2. Obligated funds for direct grants awarded by the Arts Endowment with the intent of providing opportunities for the arts to be integrated into the fabric of community life	
3. The # of individuals who participated in Arts Endowment-supported activities that integrated the arts into the fabric of community life	

Performance Goal 2.3.2

As reported in the Strategic Plan, an evaluation study to validate the Our Town theory of change, logic model, and measurement model took place during FY 2018. This study found that

outcomes associated with Our Town projects could be categorized into four types: economic, social, physical, or systems change. This indicator reports on the percentage of projects that report economic, social, or physical changes in communities and/or a sustained change in how the arts are integrated with local economic and community development.

Strategic Objective 2.3. Provide opportunities for the arts to be integrated into the fabric of community life.								
Performance Goal 2.3.2. Each year, Arts Endowment grant awards support projects that result in economic, social, or physical changes in communities and/or results in a sustained change in how the arts are integrated with local economic and community development.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
2.3.2.1	The % of Arts Endowment direct grants with Strengthening Communities as a primary outcome that provide evidence of economic, social, or physical changes in communities and/or a sustained change in how the arts are integrated with local economic and community development.	84%	56%	19%	N/A	N/A	20%	20%

Source: Our Town FDR

Projected FY 2021 and FY 2022 Performance: Based on adjustments to agency guidelines for Our Town grants, which established as program outcomes economic, social, or physical changes in communities and/or results in a sustained change in how the arts are integrated with local economic and community development, as well as agency investments in knowledge-building grants and technical assistance that build and disseminate knowledge about how to leverage arts, culture, and design as mechanisms for strengthening communities, FY 2021 and FY 2022 performance is expected to maintain 2018 performance.

Strategic Objective 2.4

Support access to creative arts therapies and evidence-based programs in arts and health.

Creative arts therapies refer collectively to music therapy, visual art therapy, dance/movement therapy, drama therapy, and several other arts-based forms of therapy. Arts-in-medicine and arts-in-healing programs contribute further to the arts' delivery in clinical settings. Application of the arts to promote health and well-being has also arisen in non-clinical contexts, including arts programs in correctional institutions, in after-school programs for at-risk youth, and in community programs for older adults or military veterans.

The Arts Endowment supports projects that deliver creative arts therapies in clinical and non-clinical settings alike. Similarly, the agency supports arts programming that is integrated in healthcare settings or in health interventions. For example, Arts Endowment grants have supported poetry and storytelling in community settings for older adults with dementia, as well as artist residencies in healthcare settings.

In addition, the Arts Endowment chairs the Interagency Task Force on the Arts and Human Development, which encourages more and better research across federal government on how the arts can help people reach their full potential at all stages of life. This foundational work has contributed in part to recent initiatives such as Sound Health, an ongoing collaboration between the Kennedy Center and the National Institutes of Health, in association with the Arts Endowment, which seeks to explore the intersections of music, the brain, and wellness.

An Arts Endowment leadership initiative that supports access to creative arts therapies and evidence-based programs in the arts and health is Creative Forces: NEA Military Healing Arts Network. More than 500,000 U.S. service members and veterans are living with Traumatic Brain Injury (TBI) or Post Traumatic Stress Disorder (PTSD), including 10-20 percent of all service members who have been deployed to Iraq and Afghanistan. TBI and PTSD are known to contribute to depression and to the estimated 20 suicides committed by veterans each day. Creative Forces was established to serve the unique and special needs of military patients and veterans who have been diagnosed with TBI and psychological health conditions, and to serve the needs of their families and caregivers.

Performance Goal 2.4.1

As a result of the Strategic Plan, direct grants awarded were monitored for Arts & Health outcomes. This outcome supports access to creative arts therapies and evidence-based programs in the arts and health. This is a new outcome for this Strategic Plan; no data exists for this performance goal until FY 2019, when this outcome type was systemically identified at the grant award stage. Grant awards are coded to this outcome only if they meet a rigorous set of criteria including the use of evidence-based programs and/or the utilization of licensed creative arts therapists.

Strategic Objective 2.4. Support access to creative arts therapies and evidence-based programs in arts and health.								
Performance Goal 2.4.1 Annually, the Arts Endowment supports access to creative arts therapies and evidence-based programs in the arts and health.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
2.4.1.1	The % of direct grants awarded by the Arts Endowment with the intent of providing access to creative arts therapies and evidence-based programs in the arts and health	N/A	N/A	N/A	0.04%	0.03%	0.035%	0.035%

Source: eGMS

Projected FY 2021 and FY 2022 Performance: Based on the agency's commitment to monitor support of access to creative arts therapies and evidence-based programs in the arts and health, it is projected that FY 2021 and FY 2022 performance will average FY 2019 and FY 2020 levels.

Other Indicators

Performance Goal 2.4.1. Annually, the Arts Endowment supports access to creative arts therapies and evidence-based programs in the arts and health.
Indicators
1. The % of Arts Endowment direct grants awarded by artistic discipline with the intent of providing access to creative arts therapies and evidence-based programs in the arts and health
2. Obligated funds for direct grants awarded by the Arts Endowment with the intent of providing access to creative arts therapies and evidence-based programs in the arts and health
3. The # of individuals who participated in Arts Endowment-supported activities that provided access to creative arts therapies and evidence-based programs in the arts and health

Performance Goal 2.4.2

The Creative Forces clinical creative arts therapies program serves new patients and facilitates multiple encounters per therapist each year. The clinical performance goal is to serve at least 200 new patients and facilitate at least 1,000 encounters per therapist per year across the program. An initial community goal is to establish community networks around clinical sites to extend support for current and former creative arts therapies patients and their families as they transition from treatment in a clinical setting to arts programming in their community.

Below is the number of service members served by the Creative Forces clinical creative arts therapists, and the number of therapeutic encounters facilitated by Creative Forces clinical creative arts therapists. The growth in service members and therapeutic encounters up to FY 2019 reflects the continuing expansion of this program. FY 2020 data for this indicator was significantly impacted by the COVID-19 pandemic, which substantially reduced both the number of service members served and the number of therapeutic encounters between March and July 2020.

Strategic Objective 2.4. Support access to creative arts therapies and evidence-based programs in arts and health.								
Performance Goal 2.4.2 The Creative Forces clinical creative arts therapies program serves new patients and facilitates multiple encounters per therapist each year.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
2.4.2.1	The count of service members served by Creative Forces clinical creative arts therapists	N/A	1,334	3,120	3,792	2,373	2,800	3,200
2.4.2.2	The count of therapeutic encounters facilitated by Creative Forces clinical creative arts therapists	N/A	6,368	18,151	22,014	12,147	16,000	19,000

Source: Creative Forces Administrative Records

Projected FY 2021 and FY 2022 Performance: Based on the agency's continued support of the Creative Forces initiative and considering the effect of the COVID-19 pandemic on patients served and therapeutic interactions, it is projected that FY 2021 will match the 2020 data and FY 2022 performance will slightly exceed FY 2019 levels with an approximate 1% increase in both indicators. These data include telehealth encounters.

STRATEGIC GOAL 3

Promote Public Knowledge and Understanding about the Contributions of the Arts

Apart from supporting arts activities throughout the country, the Arts Endowment fosters greater appreciation and understanding of the arts among Americans. Knowing about the arts, and especially about activities in one's community, offers people a chance to connect with each other through a shared arts experience, or to find a different way of perceiving and interpreting their surroundings. By promoting knowledge and understanding about arts activities and artists in U.S. communities, the Arts Endowment helps people better appreciate the arts' value and makes them more inclined to engage with the arts, thereby expanding creativity and innovation within the nation as a whole.

The Arts Endowment is also a leading national source for data and analyses about the U.S. arts sector. It provides credible, evidence-based information about the value and impact of the arts. By making these data and analyses publicly available, the agency plays a crucial role in assisting arts-related organizations and government policymakers in understanding the place of arts and culture in their programs and communities. This service can result in authoritative evidence of the arts' contributions to social, economic, and civic conditions.

To further promote the arts' importance, the Arts Endowment provides opportunities for U.S. artists and artworks to reach global audiences through international residencies and through participation in foreign arts events. Similarly, U.S. audiences, artists, and communities benefit from opportunities to appreciate and understand international artists and artworks. Such efforts, across national boundaries, can significantly extend the reach, understanding, and impact of the arts—broadening the American people's perspectives, encouraging empathy, and familiarizing the unfamiliar.

Strategic Objective 3.1

Inform and engage with the American people about arts activities and artists in communities across the country and their important to the vitality of the nation.

All Americans can benefit from knowing about the presence and contributions of artists, artistic practices, and arts organizations in their communities, and about opportunities to participate. Experiencing the arts can make people's lives better, richer, and fuller, and can foster connections among individuals and communities. By sharing information about successful, meaningful arts events, the Arts Endowment can create a positive impression of the arts. In addition, the American people will become more knowledgeable about the arts in general, and about local arts activities in particular, thus raising the likelihood of robust participation in the arts.

The Arts Endowment sees its position as the national arts agency as a vehicle for promoting the importance of the arts on a national scale. The agency has a national voice and is well placed to use the various tools it possesses—traditional and social media, website, publications, research—to display the arts' perpetual contributions to the welfare and prosperity of America.

Performance Goal 3.1.1

The Office of Public Affairs (OPA) is responsible for disseminating and promoting Arts Endowment-related events, programs, and research, and for promoting the general importance of the arts to the United States.

The overall outcome of this performance goal is a more positive understanding of how the arts affect people's lives and communities, and a more positive view of the work of the Arts Endowment. A related outcome would be that people interact and engage with the arts more often in their communities. For these outcomes to be possible, the Arts Endowment must reach as many American people as possible through traditional media, social media, the website, and publications.

To determine OPA's reach to the American people, the office reviews the number of newspapers and magazines in which Arts Endowment-related articles appear. OPA can also review the number of followers on social media channels, and how often people engage with specific material featured on them. OPA looks at how many people visit the Arts Endowment website, in what states they are located, what pages they go to, and how much time they spend on them. OPA examines the number of publications ordered as well as how many times publication pages are accessed on the website. Together, these numbers give a general idea of the reach the Arts Endowment has into American communities to promote the knowledge and understanding of the arts.

Data collected by OPA demonstrates the extent to which the Arts Endowment informs and engages with the American people about arts activities and artists in the communities across the country and their importance to the vitality of the nation.

Strategic Objective 3.1 Inform and engage with the American people about arts activities and artists in communities across the country and their importance to the vitality of the nation.								
Performance Goal 3.1.1. Inform and engage with the American people about arts activities and artists in communities across the country and their importance to the vitality of the nation.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
3.1.1.1	The % of states and U.S. jurisdictions, including the District of Columbia, in which Arts Endowment-related articles appeared in news outlets and interact with the Arts Endowment through the website and social media	N/A	N/A	100%	100%	100%	100%	100%

Source: Office of Public Affairs social media and website data, News Clips

Projected FY 2021 and FY 2022 Performance: Based on the continuation of current OPA strategies, it is projected that this indicator will remain at 100% of states and U.S. jurisdictions, including the District of Columbia.

Other Indicators

Performance Goal 3.1.1. Annually, the Arts Endowment promotes the arts and engages with communities in every state, territory, and the District of Columbia through traditional media, social media, and the agency’s website and publications.
Indicators
1. The # of Arts Endowment-related articles appearing in news outlets throughout the country
2. The # of visitors to the Arts Endowment website from locations within the U.S.
3. The # of followers on the various Arts Endowment social media channels

Strategic Objective 3.2

Expand and promote evidence of the value and impact of the arts for the benefit of the American people.

Research and evaluation are essential to the Arts Endowment’s ability to monitor and improve its overall performance, but this capacity also benefits the public more directly. Arts workers and arts industries depend on timely information and analyses to track patterns of employment, fiscal health, and public demand for their goods and services. Outside the arts sector, individuals and communities require statistically reliable data on the relationship of arts and culture to other aspects of everyday life. The general public 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. The Arts Endowment thus helps the American people to achieve—in the words of its founding legislation—“a better understanding of the past, a better analysis of the present, and a better view of the future.”

Based on agency-wide and external feedback, ORA has developed its own five-year strategic plan and [research agenda](#). The office aims to complete 75 percent of targeted projects by the end of the five-year term of the research agenda. The office has identified criteria that have been used to set annual milestones for two tiers of research projects. For example, ORA aims to complete 80 percent of Tier One projects and 50 percent of Tier Two projects by FY 2022. In addition, ORA will review Arts Endowment-originated research articles and citations in academic journals specializing in non-arts disciplines, and it will also review articles about Arts Endowment-originated research in non-academic news outlets across the nation.

Performance Goal 3.2.1

ORA strives for an annual project completion rate of 15% for the research projects on the research agenda. However, given the long timeframes for some studies, it is anticipated that the completion rate will be lower during the initial years of a five-year research agenda and accelerated during the latter years. The table below shows the percentage of research projects completed by fiscal year.

Strategic Objective 3.2. Expand and promote evidence of the value and impact of the arts for the benefit of the American people.								
Performance Goal 3.2.1 The Arts Endowment's Office of Research & Analysis annually completes 15% of research projects on the agency's five-year research agenda.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
3.2.1.1	The % of Arts Endowment Research Agenda projects completed	N/A	9%	18%	45%	68%	≥75%	100%

Source: Office of Research & Analysis Research Agenda documentation

Projected FY 2021 and FY 2022 Performance: Based on most recent performance, it is projected that the agency will exceed its performance target of 15% of research agenda items completed in FY 2021 and FY 2022 and ORA anticipates exceeding the 75% completion target in FY 2021 and hitting a 100% completion target in FY 2022.

Other Indicators

Performance Goal 3.2.1. The Arts Endowment's Office of Research & Analysis annually completes 15% of research projects on the agency's five-year research agenda.	
Indicators	
1. The % of Arts Endowment Research Agenda projects launched	

Performance Goal 3.2.2

Past research supported by the Arts Endowment is mentioned in news articles and academic journals every year. Each year, Arts Endowment research-related articles or citations are counted as a way to measure the reach of the agency's research activities. Note that indicator 3.2.2.1 is a new indicator, therefore there is no historical data prior to FY 2018.

Strategic Objective 3.2. Expand and promote evidence of the value and impact of the arts for the benefit of the American people.								
Performance Goal 3.2.2. Annually, Arts Endowment research-related articles and/or citations appear in academic journals specializing in disciplines other than the arts and in non-academic news outlets.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
3.2.2.1	The # of Arts Endowment research related articles and/or citations in academic journals specializing in disciplines other than the arts	N/A	N/A	204	150	160	160	160
3.2.2.2	The # of Arts Endowment research related articles and/or citations in non-academic news outlets	173	123	135	117	129	129	129

Source: Academic Literature, News

Projected FY 2021 and FY 2022 Performance: It is projected that the agency will maintain FY 2020 performance levels for the number of Arts Endowment research related articles and/or citations in academic journals specializing in disciplines other than the arts and number of Arts Endowment research related articles and/or citations in non-academic news outlets.

Strategic Objective 3.3

Provide opportunities for the international exchange of artists, artworks, and arts activities.

The Arts Endowment provides opportunities for U.S. Artists and artworks to be showcased for international audiences through participation in global arts events. Similarly, U.S. audiences, artists, and communities can benefit from opportunities to appreciate and understand international artists and artworks.

The Arts Endowment, as the lead federal agency in supporting the arts, is constantly examining opportunities with other federal agencies, nonprofit arts organizations, SAAs and RAOs, and international collaborators to partner on activities to raise awareness of the arts for domestic and foreign audiences. The agency is also a key point of contact for international cultural visitors and those interested in the infrastructure for arts support in the United States, hosting an average of 50 international delegations annually.

The overall outcome is to create a more positive understanding of the United States through creative interactions with other countries, and to expose the American people to new arts and culture to build connections among people through the arts and promote a better understanding of our world. The Arts Endowment's international activities increase recognition of the excellence of U.S. arts around the world and broaden the scope of experience for American artists, thereby enriching the art they create. Through partnerships with other government agencies and the private sector, the Arts Endowment fosters international creative collaboration by strengthening residency programs of foreign artists in communities across the country. Through the Arts Endowment Literature Fellowships in Translation program, the agency makes available literary works from around the world, enriching the American people's horizons as creative, innovative thinkers and citizens of the world. And through the Arts and Artifacts

Indemnity Program, the Arts Endowment helps bring to U.S. museums art from around the world that might otherwise be too costly to insure.

Performance Goal 3.3.1

The Arts Endowment builds and maintains partnerships that promote American arts and artists internationally each year. Below are the number of American artists who have visited other countries with support from the Arts Endowment's strategic partnerships with other funders, and the number of countries those American artists visited with support from the Arts Endowment's strategic partnerships with other funders.

Strategic Objective 3.3. Provide opportunities for the international exchange of artists, artworks, and arts activities.								
Performance Goal 3.3.1. The Arts Endowment builds and maintains partnerships that promote American art and artists internationally each year.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
3.3.1.1	The # of American artists who visit another country with support from the Arts Endowment's strategic partnerships with other funders	1299	805	1240	1240	996	≥100	≥996
3.3.1.2	The # of countries visited by American artists with support from the Arts Endowment's strategic partnerships with other funders	32	37	31	43	40	≥5	≥40

Source: International Records Program

Projected FY 2020 and FY 2021 Performance: It is projected that the agency will at least maintain FY 2020 performance levels for these two indicators.

Performance Goal 3.3.2

Each year, the Arts Endowment builds and maintains partnerships that bring art and artists from other countries to U.S. audiences. This performance indicator focuses on the number of international artists in residences across the nation with support from the Arts Endowment's strategic partnerships with other funders.

Strategic Objective 3.3. Provide opportunities for the international exchange of artists, artworks, and arts activities.								
Performance Goal 3.3.2. Each year, the Arts Endowment builds and maintains partnerships that bring art and artists from other countries to U.S. audiences.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
3.3.2.1	The number of international artists in residences across the nation with support from the Arts Endowment's strategic partnerships with other funders	258	253	35	36	85	≥30	≥85

Source: International Records Program

Projected FY 2021 and FY 2022 Performance: It is projected that the agency will see a decline from its FY 2020 performance level in FY 2021 due to the COVID-19 pandemic and will maintain its FY 2020 performance level in FY 2022 for this indicator.

Performance Goal 3.3.3

When providing opportunities for the international exchange of artists, artworks, and arts activities, the Arts Endowment aims for a demonstrable benefit for the careers of participating American artists. As part of its ongoing effort to building an evidence base to inform its programs and policies, the agency is planning a survey of U.S. artists participating in international activities with the goal of developing a richer understanding of the short- and long-term impacts of these activities on their careers. A contract was concluded in FY 2020 to produce a survey instrument, plan for administration, prepare related Paperwork Reduction Act (PRA) clearance package, and conduct pilot-testing of the instrument. At the end of FY 2020, the PRA clearance package was under review at the Office of Management & Budget. PRA clearance was received in December 2020, and the agency anticipates the first deployment of the instrument to be during spring 2021. Since data collection has not begun, no data are reported for FY 2020.

Strategic Objective 3.3. Provide opportunities for the international exchange of artists, artworks, and arts activities.								
Performance Goal 3.3.3. During the five-year term of this Strategic Plan, Arts Endowment-supported international exchanges have a demonstrable benefit on the careers of participating American artists.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
3.3.3.1	The % of American artists that report benefits of their participation in Arts Endowment-supported international exchanges.	N/A	N/A	N/A	N/A	N/A	Baseline Established	Unknown

Source: International Experiences survey data

Projected FY 2021 and FY 2022 Performance: A target will be established following the collection of baseline data.

STRATEGIC GOAL 4

Enable the Arts Endowment Mission through Organizational Excellence

The Arts Endowment is a small, independent federal agency with a big impact, committed to effectively carrying out its mission. The Arts Endowment is a responsible steward of its resources, using technology strategically and building a workforce that is committed to its mission and service to the American people.

The Arts Endowment is the sole arts funding entity, public or private, whose funding reaches every Congressional District in all 50 states, the District of Columbia, and the U.S. territories, supporting activities such as performances, exhibitions, healing arts and arts education programs, festivals, and artist residencies. With such an ambitious mission and extensive roster of programmatic activities, the Arts Endowment can succeed only because of its commitment to organizational excellence. Creating and maintaining a highly functioning organization allows the agency to fulfill its considerable responsibilities to the American people.

Strategic Objective 4.1

Be an effective and vigilant steward of public funds.

Entrusted with public funds to pursue the Arts Endowment's mission, the agency's employees strive to build and sustain public confidence that the agency's business processes and procedures reflect the highest standards of effective and vigilant stewardship.

Performance Goal 4.1.1

The agency has received an annual unmodified ("clean") financial statement audit opinion for the last 15 years, including for FY 2020. An audit opinion remains the primary measurement of success for this strategic objective.

Strategic Objective 4.1. Be an effective and vigilant steward of public funds								
Performance Goal 4.1.1. Each year, the Arts Endowment ensures that public funds are used and accounted for appropriately.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
4.1.1.1	Annual receipt of an unmodified audit opinion	unmodified	unmodified	unmodified	unmodified	unmodified	unmodified	unmodified

Source: Arts Endowment's Annual Financial Reports (<https://www.arts.gov/sites/default/files/NEA-FY2020-Agency-Financial-Report.pdf>)

Projected FY 2021 and FY 2022 Performance: Based on the continuation of the agency's business processes and procedures, it is projected that the Arts Endowment will receive an unmodified audit opinion in FY 2021 and FY 2022.

Strategic Objective 4.2

Be transparent and accountable to the public.

As with all government agencies, the Arts Endowment must be accountable to the public, providing readily available information and data about its operations and decision-making. The agency maintains and continually improves upon policies, processes, and systems that ensure optimal transparency and accountability.

Performance Goal 4.2.1

Agency activities are fully transparent to the public, and the agency is fully accountable to the public, as evidenced through multiple channels of communication and reporting, chief among them compliance with the requirements of the DATA Act and Federal Information Security Modernization Act. The Arts Endowment ensures transparency to the public by providing accurate reporting of grant data.

Strategic Objective 4.2. Be transparent and accountable to the public								
Performance Goal 4.2.1. The Arts Endowment ensures transparency to the public by providing accurate reporting of grant data on a quarterly basis.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
4.2.1.1	The % of data submitted to USASpending.gov that is accurate, complete, and in accordance with government-wide data standards as reported in Auditor's Report on the Arts Endowment's compliance with the DATA Act of 2014	N/A	97%	N/A	99%	Certified*	Certified*	Certified*

Source: Internal Agency DATA Act Reports

*In FY 2020, the agency stopped reporting the percentage accuracy of data submitted to USASpending.gov due to the CARES Act. The previous measure had a narrower data scope and represented data comparison with source systems that do not contain all the data required by the CARES Act. CARES Act data reporting, which is implemented and incorporated into DATA Act reporting, includes comprehensive award data. The data are identified as either “certified” (or accurate) or not. Certification means the agency assures the accuracy of the data and compliance with DATA Act reporting rules with no technical errors.

Projected FY 2021 and FY 2022 Performance: Based on past performance and the continuation of the agency’s business processes and procedures, it is projected that data submitted to USASpending.gov will continue to be certified which means the agency assures the accuracy of the data and compliance with DATA Act reporting rules with no technical errors.

Strategic Objective 4.3

Attract and maintain a diverse, creative, knowledgeable, productive, and motivated workforce.

The Arts Endowment's workforce is at the heart of its ability to provide the American people with the highest level of service. The Arts Endowment identifies critical workforce needs; it recruits strategically and in compliance with government hiring principles; it provides its workforce with incentives such as training and advancement opportunities, as appropriate; and it develops and maintains policies and processes to ensure excellent performance and accountability.

Performance Goal 4.3.1

The Arts Endowment will maintain compliance with and exceed the requirements of the Office of Personnel Management (OPM) 80-day hiring model, through which talented and skilled applicants are identified and on-boarded in a timely manner.

Annually, including in FY 2020, the Arts Endowment has met the requirements of the 80-day hiring model, through which talented and skilled applicants are identified and on-boarded in a minimal amount of time. The annual time by fiscal year is listed in the table below:

Strategic Objective 4.3. Attract and maintain a diverse, creative, knowledgeable, productive, and motivated workforce.								
Performance Goal 4.3.1. Annually, the Arts Endowment exceeds the requirements of the 80-day hiring model, through which talented and skilled applicants are identified and on-boarded in a minimal amount of time.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
4.3.1.1	The average time for the identification and on-boarding of new Arts Endowment hires will not exceed 80 days	80 days	80 days	80 days	80 days	80 days	80 days	80 days

Source: HR Office Records

Projected FY 2021 and FY 2022 Performance: Based on past performance and the continuation of the agency's business processes and procedures, it is projected that in FY 2021 and FY 2022 the average time for the identification and on-boarding of new Arts Endowment hires will not exceed 80 days.

Performance Goal 4.3.2

The Arts Endowment will continue to encourage maximum employee engagement and respond proactively to employee viewpoints in order to maintain a ranking as one of the best places to work in the federal government. A key strategy for collecting employee feedback is the OPM Federal Employee Viewpoint Survey (FEVS), which identifies specific areas as needing improvement.

Using the FEVS data, the agency tracks the percent of Arts Endowment employees reporting responses to key questions on this survey. Information collected from the survey is used to improve recruitment and retention strategies for high-performing workers. The annual percentages of responses to key questions are listed in the table below.

Strategic Objective 4.3. Attract and maintain a diverse, creative, knowledgeable, productive, and motivated workforce.								
Performance Goal 4.3.2. Annually, Arts Endowment employees report a high degree of satisfaction working at the Arts Endowment.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
4.3.2.1	The % of Arts Endowment employees reporting positive responses to key questions on OPM's annual Federal Employee Viewpoint Survey.							
	Reported a positive response to the statement "My agency is successful at accomplishing its mission."	95.20%	97.94%	87.90%	94.73%	98.40%	≥98.40%	≥98.40%
	Reported a positive response to the statement "I know how my work relates to the agency's goal and priorities."	96.00%	98.10%	97.50%	96.49%	91.80%	91.80%	91.80%
	Reported a positive response to the statement "I am held accountable for achieving results."	95.00%	94.53%	92.20%	89.67%	Question not in survey	≥89.67%	≥89.67%
	Reported a positive response to the statement "I am constantly looking for ways to do my job better."	94.30%	92.63%	89.10%	93.03%	Question not in survey	≥93.03%	≥93.03%
	Employee satisfaction and commitment score	86.30%	76.45%	71.30%	79.45%	77.80%	≥77.80%	≥77.80%
	Average positive response score of leadership/supervision.	85.50%	82.65%	72.00%	73.36%	73.10%	≥73.10%	≥73.10%

Source: OPM Federal Employee Viewpoint Survey

Projected FY 2021 and FY 2022 Performance: Based on past performance and the continuation of the agency's business processes and procedures, it is projected that in FY 2021 and FY 2022 the percentage of Arts Endowment employees reporting positive responses to key questions on OPM's annual Federal Employee Viewpoint Survey will meet or exceed that reported in FY 2020.

Strategic Objective 4.4

Recruit and engage citizens as panelists who will make recommendations for Arts Endowment awards that meet the highest standards of excellence.

The democratic process is manifest in the Arts Endowment review of applications seeking agency funds. Representing the demographic and geographic characteristics of this nation, citizen panel members participate in the decision-making process for virtually all of the Arts Endowment's awards. The Arts Endowment ensures that different points of view— those of experts and non-experts in the arts—are heard at panel meetings, thereby enhancing the value of Arts Endowment grantmaking for all Americans.

Performance Goal 4.4.1

Arts Endowment awards are responsibly adjudicated and represent the broad interests of the American people and, where appropriate, the specific artistic disciplines and subdisciplines for which grant proposals are adjudicated. In aggregate, where possible, panelists represent the nation's geographic and demographic diversity.

The Arts Endowment recruits and engages citizens as panelists from each state and the District of Columbia each year, including in FY 2020. The percentage of states, including the District of Columbia, who are represented by individuals serving on Arts Endowment panels each fiscal year is shown below.

Strategic Objective 4.4. Recruit and engage citizens as panelists who will make recommendations for Arts Endowment awards that meet the highest standards of excellence.								
Performance Goal 4.4.1. Annually, the Arts Endowment recruits and engages citizens as panelists from each state and the District of Columbia.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
4.4.1.1	The % of states, including the District of Columbia, represented by individuals serving on Arts Endowment panels	98.04%	96.08%	100.00%	100.00%	100.00%	100.00%	100.00%

Source: Panelist Records/OGPO

Projected FY 2021 and FY 2022 Performance: Based on past performance and the continuation of the agency's business processes and procedures, it is projected that in FY 2021 and FY 2022 the Arts Endowment will continue to represent 100% of states, including the District of Columbia, on its panels.

CROSS-CUTTING OBJECTIVE (CCO)

Through strategic partnerships and award-making, ensure that Arts Endowment-funded activities reach a wide breadth of geographic locations and underserved populations across the country.

In its founding legislation, the Arts Endowment was charged with the responsibility of widening the availability of art, particularly to historically underserved populations—those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. Since its creation, the Arts Endowment has dedicated considerable resources, developed several leadership initiatives, and strengthened its partnerships with SAAs and RAOs to realize the vision of a nation in which the arts enrich the lives of all Americans.

Of particular concern with regard to underserved groups is the connection between income and arts participation. National survey data show large disparities in arts participation rates by income and education level. Despite this challenge, an analysis of Arts Endowment grants awarded in FY 2017 shows that more than 40% of arts activities sponsored by Arts Endowment grants are held in Census tracts where 20% or more of the population live below the poverty line. In addition, a portion of each SAA partnership grant is designated for reaching underserved communities within the state, and a portion of each RAO grant is designated for touring arts activities to underserved populations within the region.

To assess performance on this cross-cutting agency objective, the Arts Endowment will monitor the distribution of awards across the spectrum of artistic disciplines and geographic areas to ensure that they reach Americans nationwide. Indicators of progress include equitable distribution of Arts Endowment-supported activities relative to population across states and to underserved populations.

CCO Performance Goal 1.1

Beyond the simple categorization of urban versus rural, geographic diversity is also shown by the relative population sizes of communities where Arts Endowment-funded arts events occurred. Within the designation of urban/metro areas, there are four subdivisions used by the U.S. Census to characterize metro areas of different sizes. This performance indicator tracks the percentage of Arts Endowment-funded grant activities in relation to the percentage of the population in those metro-area categories. Please note that all U.S. population figures shown below are estimates made by the U.S. Census Bureau as of July 1 in each respective year.

Cross-Cutting Objective: Through strategic partnerships and award-making, ensure that Arts Endowment-funded activities reach a wide breadth of geographic locations and underserved populations across the country								
CCO 1.1. Annually, Arts Endowment-funded activities take place in a diverse spectrum of geographic locations.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
CCO 1.1.1	The geographic distribution of applications received, grants awarded, and project activity locations							
	<i>% of Grants in Urban Areas</i>	93.5%	93.2%	92.7%	93.2%	92.0%	92.0%	92.0%
	<i>% of Grants in Rural Areas</i>	6.5%	6.8%	7.3%	6.8%	8.0%	8.0%	8.0%
	<i>% of Project Activity Locations in Urban Areas</i>	87.3%	88.8%	87.7%	89.2%	N/A	89.2%	89.2%
	<i>% of Project Activity Locations in Rural Areas</i>	12.7%	11.2%	12.3%	10.8%	N/A	10.8%	10.8%

CCO 1.1.2 The % of Arts Endowment-funded activities occurring in each segment of the rural-urban continuum compared to the percentage of the population that lives in those respective locations.							
	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
Rural/Urban Continuum	Arts Endowment Activities						
	(n=25,300)	(n=23,770)	(n=26,493)	(n=11,482)	(n=N/A)	(n=11,482)	(n=11,482)
1. Non-metro, rural areas	12.70%	11.25%	12.32%	10.79%	N/A	10.79%	10.79%
2. Metro, urban areas	87.30%	88.75%	87.68%	89.21%	N/A	89.21%	89.21%

Source: FDR
2019 Population Estimates, U.S. Census Bureau

FY 2021 and FY 2022 Performance: It is projected that performance on these two indicators will be maintained in FY 2021 and FY 2022.

CCO Performance Goal 1.2

Each year, the Arts Endowment strives to award direct grants in every congressional district. The percentages, by fiscal year, are listed below.

Cross-Cutting Objective: Through strategic partnerships and award-making, ensure that Arts Endowment-funded activities reach a wide breadth of geographic locations and underserved populations across the country								
Performance Goal CCO 1.2. Each year, Arts Endowment direct grants are awarded in every congressional district.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
CCO 1.2.1	The % of congressional districts receiving an Arts Endowment direct grant	99.80%	100.00%	99.80%	100.00%	100.00%	100.00%	100.00%

Source: eGMS

FY 2021 and FY 2022 Performance: The agency has consistently awarded grants in nearly all congressional districts across the past five years. It is projected that this performance will be maintained in FY 2021 and FY 2022.

CCO Performance Goal 1.3

Arts Endowment direct grants engages underserved populations with the arts every year. The percentage of the direct grants awarded that engages underserved populations are shown below by fiscal year.

Cross-Cutting Objective: Through strategic partnerships and award-making, ensure that Arts Endowment-funded activities reach a wide breadth of geographic locations and underserved populations across the country								
Performance Goal CCO 1.3. Arts Endowment direct grants engages underserved populations with the arts every year.								
Indicator Number	Measure	2016	2017	2018	2019	2020	2021 Projection	2022 Projection
CCO 1.3.1	The % of Arts Endowment direct grant awards that engage underserved populations	32.47%	30.83%	34.54%	21.53%	N/A	≥32.00%	≥32.00%

Source: FDR

FY 2021 and FY 2022 Performance: It is projected that at least 32% of projects awarded grants by the agency will engage underserved populations in FY 2021 and FY 2022.

MANAGEMENT PRIORITY

The Arts Endowment identified one major management priority for FY 2018-20 in addition to priorities shown in our strategic framework:

1. Institutionalization of the processes surrounding the recently implemented eGMS (Electronic Grants Management System)

Planned actions and results for this management priority follow:

Management Priority 1. Institutionalization of the processes surrounding the recently implemented eGMS (Electronic Grants Management System).	
Planned Action	Arts Endowment will be working with our Shared Service provider to develop a way to obtain federal financial assistance awardees reporting data via web-based submission into the eGMS.
Results	<ul style="list-style-type: none">• Joint steering committee completed its needs assessment and established requirements for final reports and other reports needing to use web-based submission by the end of Q3 FY 2018.• A joint agency work group concluded its work in Q4 FY 2019 supporting the development of a new agency-defined forms module for the eGMS.• A full-scale pilot test of the agency's FY 2020 grant reports was launched in Q2 FY 2020.• New work began in Q1 FY2020 to adapt an existing eGMS feature to collect geographic activity data at the final report stage; this feature was deployed in FY 2021, concluding work on this Management Priority.