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Source of document: FOIA Requests
Office of General Counsel
National Endowment for the Arts
400 7th Street, SW
Washington, DC 20506
Fax: 202/682-5572
Email: foia@arts.gov

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From: FOIA <foia@arts.gov>

Sent: Wed, Feb 3, 2021 5:12 pm

Subject: RESPONSE F21-016 : 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 F21-016. In your below e-mail, you requested: “A digital/electronic copy of the transition briefing document(s) (late 2020) prepared by the NEA for the incoming Biden Administration.”

Attached are the responsive documents for your FOIA request with minimal redactions. Information regarding an organization’s internal financial decision making has been redacted under exemption (b)(4), which protects confidential financial and commercial information, 5 U.S.C. 552(b)(4). Salary information, dates from which age may be inferred, and other personal data have been redacted in accordance with exemption (b)(6), which protects against “a clearly unwarranted invasion of personal privacy,” 5 U.S.C. 552(b)(6).

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 CFR 1148.8 you may appeal the Agency’s determination. Such an appeal must be made to the Chairman not less than 90 days after the date 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
National Archives and Records Administration
8601 Adelphi Road-OGIS
College Park, MD 20740-6001
ogis@nara.gov

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

Respectfully,

FOIA Officer | Office of the General Counsel
National Endowment for the Arts
400 7th Street SW | Washington DC 20506
| 202-682-5418 (p) | 202-682-5572 (fax)



National Endowment for the Arts
Presidential Transition Binder
Executive Briefing Materials 2020

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About the Agency

Established by Congress in 1965, 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. Through partnerships with state arts agencies, 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 extends its work to promote equal access to the arts in every community across America.

Mission

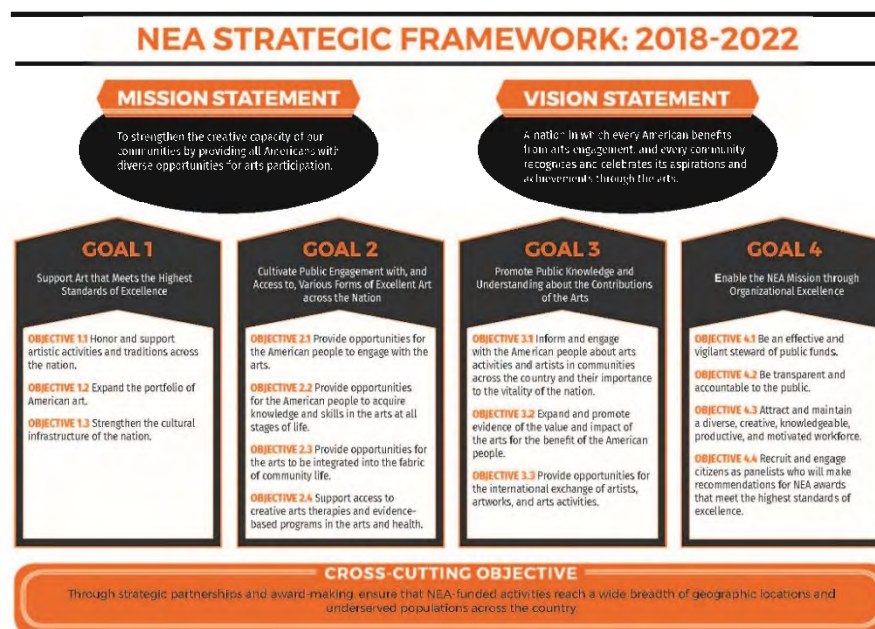
To strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.

Vision

A nation in which every American benefits from arts engagement, and every community recognizes and celebrates its aspirations and achievements through the arts. The Arts Endowment is the largest national funder of non-profit arts in the U.S. Annually, the NEA awards more than 2,200 grants and cooperative agreements exceeding \$130 million, funding the arts in all 50 states and six U.S. jurisdictions, including urban and rural areas, and reaching civilian and military populations.

Agency Strategic Plan

The GPRA Modernization Act of 2010 aligns strategic planning with the beginning of each new term of an Administration, requiring every Federal agency to produce a new Strategic Plan by the first Monday in February following the year in which the term of the President commences. The Strategic Plan presents the long-term objectives an agency hopes to accomplish at the beginning of each new term of an Administration by describing general and long-term goals the agency aims to achieve, what actions the agency will take to realize those goals, and how the agency will deal with challenges and risks that may hinder achieving results. NEA's strategic framework diagram and the link to the detailed plan is below.



EXPLANATORY NOTE: The NEA Strategic Plan applies to all agency activities, foremost among them being grant-making, 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.

<https://www.arts.gov/sites/default/files/NEA-FY2018-2022-StrategicPlan-2.16.18.pdf>

NEA Quick Facts

A look at the impact of the National Endowment for the Arts on American culture. Telling our story with fact sheets, videos, graphics.

<https://www.arts.gov/about/facts-and-figures>

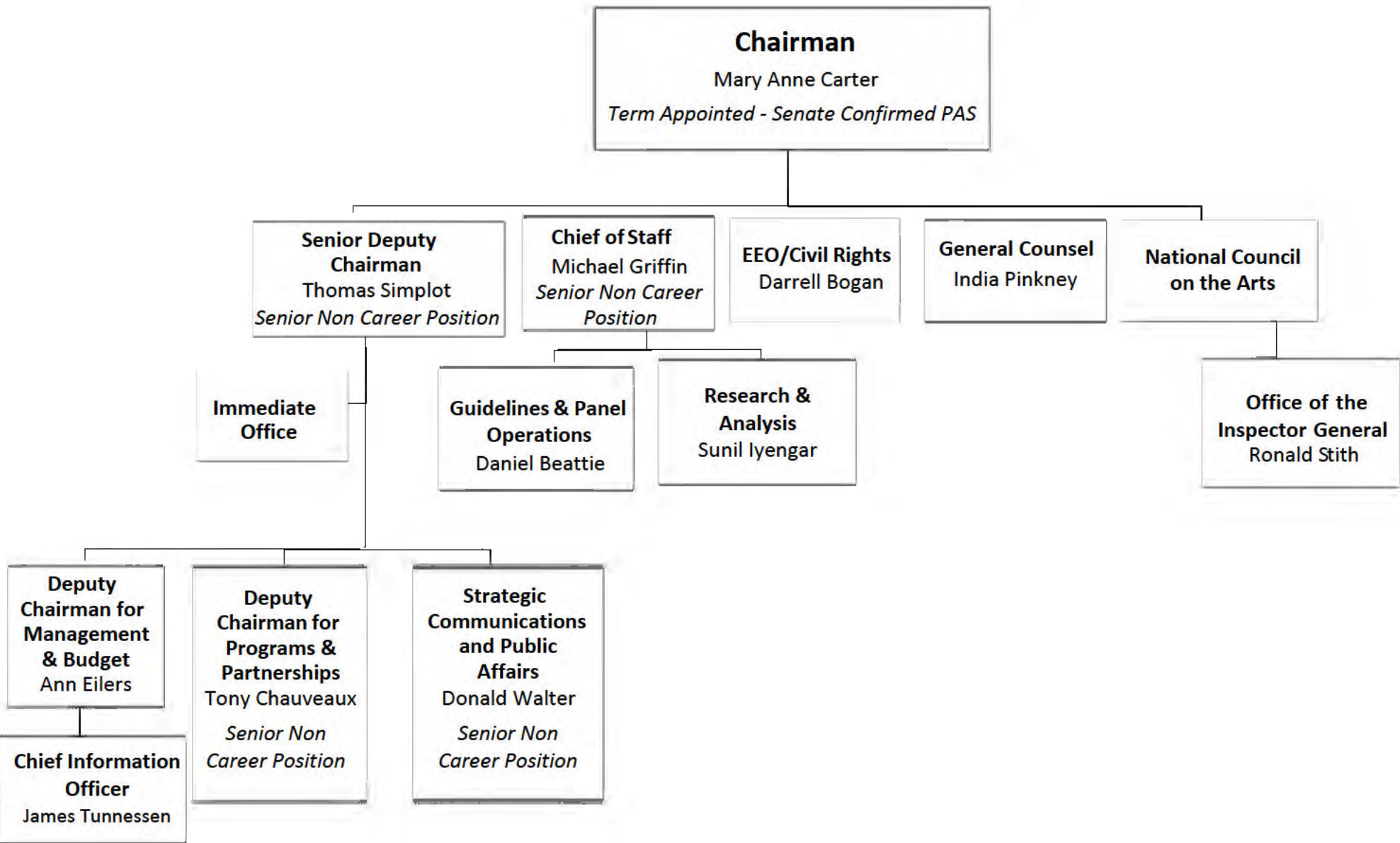
Organizational Structure

The Arts Endowment's organizational structure includes the Senior Deputy Chairman, Deputy Chairman for Programs & Partnerships, and Chief of Staff, all of whom report to the Chairman. Other senior positions include the Deputy Chairman for Management & Budget, Director of Strategic Communications & Public Affairs, General Counsel, and several others – all of whom report to either the Senior Deputy Chairman (the Agency's Chief Operating Officer) or the Chairman.

Mary Anne Carter, the agency's current (and 12th) Chairman, has served in this capacity since August 1, 2019, having first served as Senior Deputy Chairman and then Acting Chairman. Her term expires July 31, 2023.

The major program division, Programs & Partnerships, is chiefly responsible for handling the review of grant applications and management of cooperative agreements and leadership initiatives. During FY 2020, the agency operated with a staffing level of approximately 146 full-time equivalents. A high level executive organizational chart can be found on the next page.

National Endowment for the Arts



Head of Office

- Mary Anne Carter, Chairman
- [REDACTED]
- (b) (6)

The Chairman's office sets the overall strategic direction of the agency. Mary Anne Carter has pushed to make the National Endowment for the Arts more accessible to the American people. Her bio is at the following link.

<https://www.arts.gov/about/leadership-staff/mary-anne-carter>

Organizational Structure

- Mary Anne Carter, Chairman
- [REDACTED]

The Chairman manages the following: Senior Deputy Chairman, Chief of Staff, Director of Civil Rights/EEO, and the General Counsel.

Mission

The Arts Endowment is led by a Chairman – appointed by the President and confirmed by the United States Senate – and advised by the [National Council on the Arts](https://www.arts.gov/about/leadership-staff/national-council-arts). The Council was established through the National Arts and Cultural Development Act of 1964, a full year before the federal agency was created by Congressional legislation. The Council is comprised of up to eighteen 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 (ex officio) members who 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. Currently, the Council has fourteen Presidential appointees and three ex officio members.

<https://www.arts.gov/about/leadership-staff/national-council-arts>

Organizational Structure

Current Council Members are:

- Barbara Ernst Prey
- Bruce Carter, PhD
- Charlotte Power Kessler
- David "Mas" Masumoto
- Deepa Gupta
- Emil J. Kang
- Lee Greenwood
- Maria Rosario Jackson, PhD
- María López De León
- Olga Viso
- Paul Hodes
- Ranee Ramaswamy
- Rick Lowe
- Tom Rothman

Ex-Officio Members, from United States Congress are:

Senate

- Tammy Baldwin (D-WI)

House

- Chellie Pingree (D-Maine)
- Glenn Thompson (R-Pennsylvania)



Overview

The major areas in which the Council advises the agency and its Chairman are:

- Applications for Federal grant funds recommended by advisory panels;
- Guidelines outlining funding categories, objectives, and eligibility;
- Leadership initiatives and partnership agreements with other agencies;
- Agency budget levels, allocations, and funding priorities;
- Policy directions involving Congressional legislation and other issues of importance to the arts nationally.

The Council also recommends individuals and organizations to receive the National Medal of Arts, a Presidential award in recognition of outstanding contributions to the arts in America. See Chief of Staff page for further information on [Council Operations](#) and the [National Medal of Arts](#).

Head of Office

- Thomas Simplot, Senior Deputy Chairman
- 
- (b) (6) 

Organizational Structure

Along with the Chief of Staff, the SDC serves as primary counselor to the Chairman on a range of matters, including government affairs (federal, state and local), external stakeholders, strategic vision, policy development and implementation, and travel and outreach by the Chairman.

- The immediate office of the SDC consists of three political appointees (Senior Advisor and two Confidential Assistants).
- In addition to the immediate office, reporting to the SDC are the following: **Management & Budget** (DCMB); **Programs & Partnerships** (DCPP); **Office of Strategic Communications & Public Affairs** (OPA); **Congressional Affairs**; and **Creative Forces**.

Overview

The SDC works with the Chairman to implement her goals and vision. As the chief operating officer, the SDC chairs the weekly meeting of the Senior Management Team, which consists of the following individuals: Chief of Staff; Deputy Chairman for Management and Budget; Senior Advisor to the DCMB; Chief Information Officer; Deputy Chairman for Programs & Partnerships; Senior Advisor to the DCPP; Director of Guidelines & Panel Operations; Director of Grants; Director of Research & Analysis; Director of Strategic Communications and Public Affairs; Director of Congressional Affairs; and General Counsel.

A key responsibility of this office is to conduct external outreach on behalf of the National Endowment for the Arts to members of the public, arts organizations, agency partners and stakeholders, and representatives from local, state, and federal government officials. This continued outreach includes but is not limited to presentations to large and small convenings, and one-on-one interaction on behalf of the Arts Endowment. The Senior Deputy works together with the Chairman and senior leaders to strategically prioritize and target outreach and travel to achieve the greatest impact.

Head of Office

- Mike Griffin, Chief of Staff
- [REDACTED]
- (b) (6)

Organizational Structure

The Chief of Staff reports to the Chairman. Currently, the COS has five direct reports in its immediate office, and oversight of two additional offices, as noted below.

- Immediate Office:
 - Director of Scheduling
 - Council Coordinator
 - Director of Event Management and Development
 - Advisor for Event Management and Development
 - Special Assistant for Event Management and Development
- Additional Offices:
 - Director of Research and Analysis
 - Director of Guidelines and Panel Operations

The COS also provides day-to-day and administrative supervision to other direct reports of the Chairman including the General Counsel, Director of Civil Rights and EEO, and Senior Deputy Chair. Substantive supervisory matters are handled by the Chairman directly, but the COS handles lower priority issues and administrative matters (e.g., timesheets, signing forms, etc.).

Overview

The Chief of Staff serves as a primary counselor to the NEA Chairman on a range of matters including government affairs, external stakeholders, strategic vision, policy development, program implementation, and project management. The COS Office manages the following areas:

Office of the Chairman

The Chief of Staff manages the immediate office of the Chairman and staff responsible for directing and recording all correspondence, handling internal and external meeting requests, keeping the Chairman's schedule, advising on Chairman's travel and trip planning, and assigning appropriate staffing to meetings and events the Chairman attends. This office also works with OGC to ensure all Chairman activities meet government ethics standards.

External Stakeholders

The COS Office handles large-scale outreach to external stakeholders, including convening and running agency meetings with representatives from Arts Service Organizations. Meetings are held at least twice a year, usually in the spring and fall.

Event Management and Development

What was once a long-running idea across numerous past senior leadership teams at the agency became a reality in 2018 with the creation of an events and development team housed within the Office of the COS. This team bears primary responsibility for increasing brand recognition, earned media opportunities, and improved production quality of all agency events. This includes major initiative events like Jazz Masters,

Poetry Out Loud, and Heritage Fellows, and smaller one-off events like Council meetings and gatherings of external stakeholders. The events and development team are primarily responsible for logistical arrangements of events, while programmatic offices continue to manage content creation.

Council Operations

The COS Office handles operations for the National Council on the Arts (NCA). An 18-member body of part-time PAS officials chaired by the NEA Chairman, NCA meets three times a year (generally, the last Thursday and Friday of March, June, and October) to advise the Chairman and approve recommendations for grant funding. NEA cannot make most of its grant awards without approval by NCA. Matters for approval are coordinated by the Council Coordinator, and logistics for the meetings are planned by the events team. Currently, there are 15 Council members and three vacancies. Each member serves a six-year term, but may continue serving until their replacement is confirmed. All of the fifteen current members are serving on expired terms. Three members date back to the Bush Administration, and the other 15 were appointed in the Obama administration. As of October 2020, the Trump administration has nominated Council members, but they have gone unconfirmed by the Senate.

National Medal of Arts

The [National Medal of Arts](#) is the highest award given to artists and arts patrons by the United States government. The Medals are 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." The Medals program is managed by the Arts Endowment, usually through the Office of the Chief of Staff.

Additional Duties

In past administrations, Congressional and White House Affairs were also under the purview of the Office of the COS. Chairman Carter elected not to fill the White House Liaison role and managed much of that work herself. Chairman Carter, the COS, and the Senior Deputy Chairman (SDC) often directed Congressional outreach, but the SDC handled the day-to-day management. Additionally, the COS handles many ad-hoc projects and initiatives on behalf of the Chairman, helping to bring her vision to life.

Issues for the next 30, 60, 90 days

January 21 – Feb 20

- Analyze, evaluate, and have Input into ongoing preparations for FY 2022 budget submission to OMB and Congress.
- Conduct outreach with Congressional appropriators around FY 21 budget negotiations and any outstanding COVID stimulus/relief legislation.
- Begin coordination with White House and PPO on timelines for filling any vacant political appointee roles and, most importantly, communicate the need to quickly nominate and confirm NCA members.
- Monitor preparations for March 2021 NCA meeting.

Feb 21 – March 20

- (b) (4)

March 21 – April 20

- Convene National Council on the Arts meeting and make grant award recommendations.

Head of Office

- India J. Pinkney, General Counsel
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to the Chairman
- OGC is its own business line
- 6 staff members (including the General Counsel) total. Paralegal – 1 / Attorneys – 5 (one vacancy to be backfilled).

Overview

The Office of General Counsel (OGC) is responsible for providing legal and policy advice to Arts Endowment staff at all levels. We respond to a wide range of legal matters (roughly at least 20 areas of law), including but not limited to, grants law, government contracts law, ethics, intellectual property (except patent law – no patents involved in our work), privacy, employment and labor law, civil rights, appropriations and fiscal law, historic preservation and environmental law, constitutional law, international law, and overall administrative law. OGC also ensures that the agency's legal policies and regulations reflect current law. OGC provides the official interpretation of the agency's authorizing statute as well as other statutes, legislation, regulations, and guidance and any other matters requiring legal guidance. The General Counsel reports directly to the Chairman and advises on legal matters impacting the agency. The Office of General Counsel also advises senior agency officials as well as the National Council on the Arts on high-level and cross-ranging legal matters. The General Counsel serves as the Designated Agency Ethics Officer (DAEO) and oversees the agency's ethics compliance program.

The National Foundation on the Arts and the Humanities Act of 1965 is the agency's authorizing legislation. The Arts Endowment exercises the powers granted to it explicitly by Congress through that Act. While the agency has expanded authorities in some respects, it also has certain limits in its ability to act; the Office of General Counsel is responsible for interpreting the statute.

OGC is one of the few offices at the Arts Endowment that interfaces with all of the other offices on both the programmatic, in a substantive way, as well as on the administrative side, on processes or application of certain laws. For example, OGC works daily with the programmatic offices on the substantive aspects of initiatives and programming where key areas of law must be applied. Similarly, OGC works very closely with the Office of Civil Rights, Office of Management & Budget, and Office of Human Resources on administrative matters.

Key Initiatives

Key initiatives originating out of OGC are mostly compliance-based – such as the Confidential Financial Disclosure Program, the Public Financial Disclosure Program, and the trademark program. Other key initiatives originate in programmatic and administrative offices requiring legal analysis, review, and structuring of agreements for implementation, such as Creative Forces, convenings and summits, Jazz Masters, Heritage Fellows and more.

Issues for the next 30, 60, 90 days

January 21 – Feb 20

- February 3, 2021 – Annual agency ethics program questionnaire.
- February 12, 2021 – Deadline for agencies receiving 50 requests or less that choose to report to submit their Chief FOIA Officer Report to the Office of Information Policy (OIP) at the Department of Justice.
- February 18, 2021 – Confidential Financial Disclosure Reports due to agency ethics officials, unless there is a filer extension. Agencies must certify within 60 days of receipt. (Public Financial Disclosure Reports due in May).
- January/February 2021 – Pre-award reviews for March Council.

Feb 21 – March 20

- March 5, 2021 – Due date of Spring Unified Agenda (regulatory agenda).
- March 15, 2021 – Agencies are required to post their 2021 Chief FOIA Officer Reports online.
- March 31, 2021 – Period for reporting of payments for staff travel, subsistence, and related expenses received from non-federal sources for the period of Oct. 1, 2019 – March 31, 2020, ends this date.
- February/March 2021 – Permissions and other reviews for April 2021 Jazz Masters.

March 21 – April 20

- (b) (4) [REDACTED]

Head of Office

- Darrell Bogan, Director, Office of Civil Rights/EEO
- [REDACTED]
- (b) (6) [REDACTED]

Overview

The Office of Civil Rights and Equal Employment Opportunity (OCREEO) provides effective civil rights and equal employment opportunity services that assist leaders at all levels of the agency in eradicating all forms of discrimination. It fosters an environment where everyone can rise to the highest possible level based on merit, fitness, and capability; as well as maintain a trusted utilized avenue for presenting allegations of unlawful discrimination based on race, color, sex (including pregnancy, gender identity or expression, sexual orientation, and sex-stereotyping), national origin, religion, age (40 and over), disability, genetic information, reprisal and any other reason prohibited by law.

OCREEO is responsible for the development, implementation, and coordination of all aspects of the following two programs:

- **External (Title VI & Title IX Complaints)**
For programs and activities receiving federal financial assistance from the Arts Endowment, this includes the administration of the nondiscrimination statutes that prohibit discrimination on the basis of race, color, national origin, sex, age, or disability. This also includes prohibiting discrimination on the basis of disability in programs conducted by the Arts Endowment.
- **Internal (Title VII Complaints)**
For employees and applicants for employment with the National Endowment for the Arts, OCREEO is responsible for the administration of nondiscrimination statutes that prohibit discrimination in employment on the basis of race, color, sex (including pregnancy, gender identity or expression, sexual orientation, and sex-stereotyping), national origin, religion, age (40 and over), disability, genetic information (including family medical history), or reprisal for participation in a protected activity.

Strategic Goals

To develop and maintain a model EEO program, and promote EEO within the Arts Endowment by undertaking the following actions:

- Increase commitment to EEO from agency leadership
- Enhance management and program accountability for program implementation
- Expand proactive prevention of discrimination and elimination of barriers to equal employment opportunity
- Enhance efficiency and effectiveness of EEO processes and systems to evaluate programs
- Strengthen OCREEO internal and external capacity
- Educate the agency workforce on EEO and diversity; and
- Support agency efforts to recruit and retain a highly qualified and diverse workforce.

Head of Office

- Daniel Beattie
- [REDACTED]
- (b) (6)

Organizational Structure

- Office of the Chief of Staff
- Three staff members: Director, Program Analyst, and Staff Assistant

Overview

The Office of Guidelines & Panel Operations (OGPO) is dedicated to providing superior products and services to applicants, panelists, the public, and Arts Endowment staff to carry out the competitive application process.

We manage the following areas for the agency:

Guidelines

We work with the senior management and staff agency-wide to develop the funding opportunity announcements – known as guidelines for grants, and program solicitations for cooperative agreements – that let applicants know what they can apply for, what they need to submit for their applications, and how we'll review their applications. We also ensure that these materials are consistent with the agency's policies and legislation, comply with federal rules about collecting information from the public, and are compatible with our systems for receiving applications. To measure results, we survey applicants after application deadlines to assess their satisfaction with the grant application process. See all of our current funding opportunities [here](#).

Panel Operations

We manage the coordination and planning for the agency's advisory panel activities for the competitive application review process. The agency engages approximately 600 citizen experts for approximately 100 panels each year. We ensure that panelists, panels, and their processes comply with the agency's policies and legislation, and work with senior management to develop panel policies and approve panelists. Information about our application review process can be found [here](#). Previous panelists can be found [here](#).

Issues for the next 30, 60, 90 days

January 21 – Feb 20

- *Application guidelines for competitive grants are updated annually and discussed with the National Council on the Arts before they are published.*
 - Make any final changes to application guidelines being reviewed at the March National Council on the Arts meeting for the following grantmaking categories: [National Heritage Fellowships](#), [NEA Jazz Masters Fellowships](#), [Our Town](#), and [Partnership Agreements](#) with the State Arts Agencies and Regional Arts Organizations. These guidelines will be published in April and May.

- (b) (4) [REDACTED]
- [REDACTED]
- [REDACTED]
- [REDACTED]

Feb 21 – March 20

- [REDACTED]
- [REDACTED]
- [REDACTED]
- [REDACTED]

March 21 – April 20

- [REDACTED]
- [REDACTED]
- [REDACTED]

Head of Office

- Sunil Iyengar, Director, Research & Analysis
- [REDACTED]
- (b) (6)

Organizational Structure

- Currently reports to the Chief of Staff.
- The 6-person staff is comprised of an SES Director, and GS Deputy Director (Supervisory Program Analyst), three Program Analysts (representing disciplines such as economics, psychology, statistics, and data analytics), and a Research Administrative Officer.

Overview

- ORA supports the agency's strategic goal of promoting evidence about the value and impact of the arts in American life. ORA conducts analyses and commissions studies of arts participation and arts and cultural assets and their relationships to individual-level, community-level, and societal benefits. It also runs two awards programs for researchers in the arts (14-18 research grants and 4-5 NEA Research Lab awards annually) and pursues research and data partnerships with other federal agencies. Beyond these activities, ORA maintains statistical data collections about arts and culture and it manages strategic planning, program evaluations, and organizational performance measurement for the agency. The office routinely responds to internal and external requests about the agency's grants data and about arts-related research topics and statistical trends. In addition, ORA chairs an internal Data Governance Board and oversees an Arts Endowment "Learning Agenda." Finally, the office advises on research and evaluation matters pertaining to the Arts Endowment's Creative Forces initiative. (*For more facts about ORA, see https://www.arts.gov/sites/default/files/Research_FactSheet_7.15.19.pdf*)
- In FY 2021, ORA will embark on planning for a new five-year Research Agenda, which will guide the office's subsequent questions and priorities when commissioning studies and publications. Typically, however, the office annually issues 3-5 research reports (see <https://www.arts.gov/impact/research/publications>) or "Arts Data Profiles" (web-based content featuring research briefs and data tables and visualizations; see <https://www.arts.gov/impact/research/arts-data-profile-series>).

Key Initiatives

Arts and Cultural Production Satellite Account (national and state-level data) – A joint product of ORA and the U.S. Bureau of Economic Analysis, this resource provides comprehensive and detailed measures of arts and culture's contribution to the U.S. economy. (See <https://www.arts.gov/impact/research/arts-and-cultural-production-satellite-account> and https://nasaa-arts.org/nasaa_research/creative-economy-state-profiles)

Arts Participation Surveys – Includes the Survey of Public Participation and the Arts (SPPA), the nation's largest, most representative survey of adult patterns of arts participation, conducted approximately every five years in partnership with the U.S. Census Bureau. A short-form version of this survey, the Arts Basic Survey (ABS), is run every five years between SPPA periods.

(See <https://www.arts.gov/impact/research/arts-data-profile-series/adp-18> and <https://www.arts.gov/impact/research/arts-data-profile-series/adp-26>)

National Archive of Data on Arts & Culture (NADAC) – An ORA-funded repository that facilitates research on arts and culture by acquiring and sharing datasets and arts-related research publications—particularly those created by government agencies and nonprofit organizations—with researchers, policymakers, arts and culture practitioners, and the public. (See <https://www.icpsr.umich.edu/web/pages/NADAC/index.htm>)

Research Grants in the Arts – Grants program that supports research examining 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 with other domains of American life. (See <https://www.arts.gov/impact/research/research-grants-study-findings>)

NEA Research Labs – Cooperative agreements and grants that support 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 arts and non-arts sectors alike. Current domains of interest are: the arts and health and social and emotional well-being; the arts and creativity, cognition, and learning; and the arts and entrepreneurship and innovation. (See <https://www.arts.gov/initiatives/nea-research-labs>)

Interagency Task Force on the Arts and Human Development – Chaired by ORA, this federal interagency group has convened quarterly since 2012 to share and identify programs and funding opportunities across the government in support of research or evidence-based practice related to the arts and human development. The group currently involves members representing 18 federal entities—including the National Institutes of Health, the National Science Foundation, AmeriCorps, and the Institute of Museum & Library Services. (See <https://www.arts.gov/initiatives/arts-human-development-task-force>)

Sound Health Network – Launching officially in 2021, this national clearinghouse will be run at the University of California San Francisco, and will connect and convene researchers, musicians, music therapists, and health providers working at the intersection of music, neuroscience, and health and wellness. Funded through a cooperative agreement, the Network supports a larger collaboration (titled “Sound Health”) among the agency and the National Institutes of Health (NIH), the John F. Kennedy Center for the Performing Arts, and the soprano Renée Fleming. ORA is also supporting new research funding opportunities and projects in partnership with NIH. (See <https://www.nih.gov/research-training/medical-research-initiatives/sound-health>)

Issues for the next 30, 60, 90 days

January 21 – Feb 20

- Jan. 26 – Virtual launch event for Sound Health Network
- Stakeholder consultation for the agency’s FY 2022-2026 Research Agenda
- Posting of the FY 2020 Annual Performance Report
- Posting of application guidelines for FY22 Research Grants in the Arts and NEA Research Labs

Feb 21 – March 20

- (b) (4) [REDACTED]

March 21 – April 20

- (b) (4) [REDACTED]

Head of Office

- Ann Eilers, Deputy Chairman for Management & Budget
- [REDACTED]
- (b) (6)
- (b) (6)

Organizational Structure

- 1 SES who reports to the Senior Deputy Chairman
- Office consists of approximately 41 FTE and 15 supporting contractors who are organized into seven offices that report to the DCMB. DCMB direct reports include 1 SES (CIO), 5 Directors (Leading Offices below), 1 Administrative Assistant, and 1 Senior Advisor.

Overview

The Office of the Deputy Chairman for Management & Budget is responsible for the agency's administrative, financial, and technology (collectively, "back-office") functions, in support of the agency's mission and its public-facing activities. DCMB is structured into the following six offices:

Administrative Services provides administrative, logistical, and procurement support, including management of facilities, personal property and equipment, mail, supplies, printing, records, telecommunications, and all contracting activity. ASO staff is supplemented by logistical support contractors.

Budget formulates and executes the agency's annual budget, including apportionment, allocation, commitment, and obligation of funds; monitoring of expenditures; and tracking of personnel costs.

Finance provides accounting and financial reporting services, including oversight of all financial transactions, financial reporting, and audit compliance.

Grants ensures that all awards (grants and cooperative agreements) are processed in conformance with all applicable agency and government-wide requirements; manages grantee payment requests; processes award amendments; provides technical assistance; and reviews awardees' final reports.

Human Resources provides policy guidance and operational support to agency managers and staff; ensures that the agency's human capital needs are met in accordance with applicable laws and regulations; and manages the agency's recruitment and performance assessment activities.

Information & Technology Management provides a full spectrum of technology support for the agency, including provision and management of infrastructure; procurement and management of hardware and software tools; cybersecurity operations; continuity of operations; application support services; webinar support; and desktop support. The ITM staff is supplemented by helpdesk and application support contractors.

Key Initiatives

- **COVID-19 Office Operations** – We are leading a cross-team effort to continue to oversee safe, although limited, staff for in-office agency operations. We also lead the agency monitoring efforts of local (Washington DC metro region) COVID trends to inform return to office timing and our overall return to office planning.
- **System Security** – We are working on various initiatives to improve the agency information security controls including hardware, software, and operational controls upgrades and implementation.
- **Lease Planning** – (b) (4) [REDACTED]
- **Program Initiatives** – Our office supports the program office initiatives; therefore, any program activity that requires agreements, payments and /or processing impacts our offices.

Issues for the next 30, 60, 90 days

- **No issues to report.** We have our routine operational cycle deliverables which we manage effectively and require no additional support. Because we provide the support for all program activities many administrative components (i.e. procurement, agency agreements, grant processing, payments, etc.) listed on the office pages are carried out by DCMB staff.
- **Budget Status Monitoring** - In January, will likely be monitoring the status of the budget. With a continuing resolution (CR) in effect until December 11, we need to monitor and evaluate agency funding levels until a budget is passed.

Head of Office

- Tony Chauveaux, Deputy Chairman for Programs & Partnerships
- [REDACTED]
- (b) (6) [REDACTED]

Organizational Structure

- Reports to the Senior Deputy Chairman
- P&P Immediate Office: 4 FTE
 - 1 political SES (Deputy Chairman);
 - 3 GS-employees (Senior Advisor, Historic Preservation Officer, Program Manager)
- P&P Discipline Program Offices: 59 FTE
 - 12 Schedule A GS-employees (Discipline Directors);
 - 47 GS-employees (Discipline Specialists, Division Coordinators, Assistant Grants Management Specialists, Program Managers, Indemnity Administrators)

Overview

Programs & Partnerships (P&P) is responsible for managing and adjudicating most of the agency's grant programs and funding opportunities, from application receipt through Chairman's approval. This includes our main grant programs—Grants for Arts Projects, Challenge America, Our Town, and Literature Fellowships—as well as the agency's national initiatives. The only programs not managed by P&P are Research grants and cooperative agreements and the Creative Forces program.

For FY 2020 funding, P&P processed more than 8,500 applications for support:

- Almost 6,700 from organizational applicants
 - Includes more than 3,100 applications from nonprofits for CARES Act support
- More than 1,700 from individual writers and translators

Grant Programs

[Grants for Arts Projects](#) (GAP; formerly known as Art Works) is the agency's flagship funding program, providing grants to organizations in 15 arts disciplines and fields. GAP has two deadlines each year, in February and July. GAP grant recommendations are reviewed by the National Council on the Arts in October and March.

[Challenge America](#) offers support to small organizations for projects in all artistic disciplines that extend the reach of the arts to populations that are underserved. The Challenge America program has a single application deadline each year in April. Note that this funding opportunity was canceled in FY 21 due to the impact of processing CARES Act applications from April to June 2020.

[Our Town](#) is the Arts Endowment's creative placemaking grants program. Through project-based funding, we support projects that integrate arts, culture, and design activities into efforts that strengthen communities by advancing local economic, physical, and/or social outcomes. Our Town has a single deadline each year in August.

The [Literature Fellowships \(Creative Writing\)](#) program offers grants in prose (fiction and creative nonfiction) and poetry to published creative writers that enable the recipients to set aside time for writing, research, travel, and general career advancement. This program has a single deadline each year in March.

The [Literature Fellowships \(Translation Projects\)](#) program supports projects for the translation of specific works of prose, poetry, or drama from other languages into English. This program has a single deadline each year in January.

[State & Regional Partnership Agreement](#) grants are awarded to the nation's 56 state and jurisdictional arts agencies (SAAs), and the six regional arts organizations (RAOs), whose members comprise SAAs. Partnership support is also available to the national service organization for the state arts agencies (National Assembly of State Arts Agencies, or NASAA). Congress has instructed that 40% of all National Endowment for the Arts grant funds be disseminated by State Arts Agencies and Regional Arts Organizations. This program has a single deadline each year in September.

P&P is responsible for cultivating and maintaining constituent relationships with applicants, grantees, cooperators, and partner organizations, including nonprofit, 501(c)3 organizations; individual artists; colleges and universities; units of state, local, and tribal governments; private sector foundations; and other federal agencies.

P&P is structured as five divisions, each of which supports multiple arts disciplines, grant programs, cooperative agreements, and leadership initiatives. The five divisions are (note: each of the following link to individual pages in Appendix D):

Literary Arts & Arts Education Division

- [Arts Education](#) (pre-K to grade 12)
- [Literary Arts](#)
- [Literature Fellowships in Creative Writing \(Poetry and Prose\) and Translation Projects](#)

Multidisciplinary Arts Division

- [Artist Communities](#)
- [Folk & Traditional Arts](#)
- [Presenting & Multidisciplinary Works](#)

Partnership Division

- [Accessibility](#)
- [Arts Engagement in American Communities](#)
- [Challenge America](#)
- [Local Arts Agencies](#)
- [State & Regional Partnerships](#)
- [International Activities](#)

Performing Arts Division

- [Dance](#)
- [Music](#)
- [Opera](#)
- [Theater](#)
- [Musical Theater](#)

Visual Arts Division

- [Museums](#)
- [Arts and Artifacts Indemnity Program](#)

- Visual Arts
- Media Arts
- Design + Creative Placemaking Initiatives
- Our Town

Key Initiatives (the following link to individual pages in Appendix D)

- NEA Big Read
- Poetry Out Loud
- NEA National Heritage Fellowships
- NEA Jazz Masters
- Shakespeare in American Communities
- Musical Theater Songwriting Challenge
- Blue Star Museums
- Mayors' Institute on City Design
- Citizens' Institute on Rural Design
- Arts Education Partnership
- International Activities
- Historically Black Colleges and Universities Outreach Initiative (see [Artist Communities](#))
- Arts and Artifacts Indemnity Program

Issues for the next 30, 60, 90 days

January 21 – Feb 20

- Ongoing – preparation for the March National Council on the Arts meeting
- TBD, early February – first FY 22 Grants for Arts Projects application deadline

Feb 21 – March 20

- Ongoing – preparation for March National Council on the Arts meeting
- TBD, early March – FY 22 Creative Writing Fellowships (Prose) application deadline
- March 4, 2021 – 2020 National Heritage Fellows Celebration online broadcast

March 21 – April 20

- TBD – post-Council e-notification of grant recommendations and rejections
- TBD, early April – FY 22 Challenge America application deadline
- TBD, late April – Poetry Out Loud virtual national finals competition

Head of Office

- [REDACTED] Director
- [REDACTED]
- (b) (6)
- [REDACTED]

Organizational Structure

The OPA, with a staff of thirteen, reports directly to the Office of the Senior Deputy Chairman. The responsibilities of OPA are divided into two sections: Press and Publications, each with its own Assistant Director.

Overview

At the direction of the Chairman, and in full support of the agency's staff, all communications to be publicly attributed to the agency are to be reviewed, and in most cases distributed, by the OPA. OPA uses a wide range of traditional and leveraged strategies and tactics to provide accurate, timely and on-going information about the agency's functions to its many stakeholders, including American taxpayers; grantees; non-profit arts organizations; state and regional arts agencies; Members of Congress; the Administration; federal agencies; the media; and various arts communities across the nation's 50 states, D.C., and five U.S. territories ("Stakeholders").

Included among OPA's traditional communications tactics: press releases; media interviews; Media: quotes/affirmations/attributions/etc.; Social Media: Instagram/Facebook/Twitter/iTunes/YouTube; promotion of events; podcasts;

Publications & Reports: newsletters/magazines/reports/books/audiobooks; videos; program distribution to 3rd parties; website management and support of grantees; speeches and presentations by the Chairman; documents designed for external distribution; and general email and phone communications with stakeholders.^{1 2 3}

Included among OPA's leveraged communication tactics, the department:

- Co-authors interagency reports/studies/media advisories/press releases, such as with America 250 and the Battlefield Trust;
- **Collaborates with the White House for cross-promotional programs, such as the National Medal of Arts ceremony, the Forward Into Light program, and the White House Initiative on Historically Black Colleges and Universities;** and
- Supports events in exchange for cross promotional programming support such as the agency's co-sponsorship of the Library of Congress's National Book Festival.

¹ It is OPA's policy, as a government agency, to answer and address the query/issue of every individual or entity that is received via email/phone/letter/personal contact.

² OPA uses vast lists of stakeholders that it has built and acquired. For example, the department has current contact information for every public high school principal in America that OPA uses to promote Poetry Out Loud.

³ OPA uses personal contacts with the media and other stakeholders to create and shape news about the agency.

OPA's operations are focused on four goals:

- Promoting art to the stakeholders that meets the highest standards of excellence;
- Cultivating engagement and involvement with the Stakeholders with, and access to, various forms of excellent art;
- Educate and advance the Stakeholders' understanding about and contributions of the arts; and
- Nurture and elevate communications (internally and externally) through consistent organizational and operational excellence.

Issues for the next 30, 60, 90 days

January 21-February 20, 2021:

- **Prepare for the 2021 Jazz Masters concert⁴: Production and Distribution**
- Produce and distribute monthly newsletter (January)
- Prepare articles for upcoming quarterly magazine
- Prepare and coordinate media campaigns for:
 - Japan-US Friendship Coalition
 - American Cultural Summit
 - World's Fair (UAE)

February 21, 2021-March 20, 2021:

- Prepare the chairman's remarks for NCA meeting
- Implement media plan for NCA meeting
- Continue on-going PR on additional Poetry Out Loud state finals: Videos/PR
- Continue on-going PR for 2021 NEA Jazz Masters concert
- Produce and Distribute quarterly magazine
- Produce and distribute monthly newsletter (February)
- Prepare and coordinate media campaign for:
 - Songwriting Challenge
 - Blue Star Museums
 - Creative Forces

March 21-April 20, 2021:

- NEA Jazz Masters Concert: Press Interviews/Blog/Podcast/Video Release
- Prepare for 2021 Poetry Out Loud National Championship
 - Video Production for Winners/Press Releases/Interviews
- Produce and distribute monthly newsletter (March)

⁴ <https://www.arts.gov/honors/jazz>

The National Endowment for the Arts' FY2020 appropriation of \$162.5 million constitutes approximately .003 percent of the federal budget. More than 80 percent of the appropriation is distributed as grants and awards to organizations and individuals across the country.

- Forty percent of the NEA's grantmaking budget is awarded directly to the states through their state and regional arts agencies, reaching millions more people in thousands of communities. The National Endowment for the Arts designates that a portion of every state and regional partnership grant be allocated to serving underserved communities
- The remaining 60 percent are awards made directly to organizations and individuals that apply through the Arts Endowment's funding categories.
- The National Endowment for the Arts grants provide a significant return on investment of federal dollars with \$1 of NEA direct funding leveraging up to \$9 in private and other public funds, resulting in \$500 million in matching support.

Enacted Budget by Program from FY 2016 – FY 2020

FY 2016 – FY 2020 Enacted Appropriations (\$ in Thousands)					
	FY 2016	FY 2017	FY 2018	FY 2019	FY 2020
Direct Endowment Grants					
Project Support	63,420	63,906	64,819	66,110	70,160
Challenge America	<u>7,600</u>	<u>7,600</u>	<u>7,600</u>	<u>7,600</u>	<u>7,600</u>
Subtotal	71,020	71,506	72,419	73,710	77,760
State & Regional Partnerships					
Basic Plan Support	37,262	37,517	37,996	38,673	40,798
Underserved	<u>10,084</u>	<u>10,154</u>	<u>10,284</u>	<u>10,467</u>	<u>11,042</u>
Subtotal	47,346	47,671	48,280	49,140	51,840
TOTAL PROGRAM	118,366	119,177	120,699	122,850	129,600
	<u>1,780</u>	<u>1,950</u>	<u>1,950</u>	<u>1,950</u>	<u>1,950</u>
Program Support					
TOTAL PROGRAM & PROGRAM SUPPORT	120,146	121,127	122,649	124,800	131,550
	<u>27,803</u>	<u>28,722</u>	<u>30,200</u>	<u>30,200</u>	<u>30,700</u>
Salaries & Expenses					
TOTAL a/	147,949	149,849	152,849	155,000	162,250
a/ FY 2020 excludes \$75M provided within the CARES Act					

Funding sources – the Arts Endowment receives funds from the following sources:

- Congress (appropriated funds)
- Donors (gift funds)
- Other federal agencies (interagency funds)

Donations (gift funds)

- Per the agency’s authorizing legislation, as amended, the Arts Endowment is “authorized to solicit, accept, receive, and invest in the name of the United States, gifts, bequests, or devises of money and other property or services and to use such in furtherance of the functions of the National Endowment for the Arts.”
- Types of Gift Funds
 - Programmatic
 - Donations designated for use for a specific arts discipline or specific agency initiative are considered restricted for programmatic purposes and must be used for such.
 - Administrative
 - Donations that are not specifically designated by the donor for programmatic use are allocated for administrative use.
 - Funds have been used for Chairman’s reception and representation purposes, travel, and other administrative purposes.
- Donations are made either by check or on-line.
- The agency head or his/her designee approves the use of all gift funds in writing.
- NEA General Counsel reviews all donations to determine if the donation is acceptable legally.

Additional Information can be found on the Arts Endowment’s website, including:

- Authorizing Legislation: <https://www.arts.gov/sites/default/files/Legislation.pdf>
- Enacted Appropriation by Fiscal Year: <https://www.arts.gov/about/appropriations-history>
- FY 2021 Budget Request: <https://www.arts.gov/sites/default/files/NEA-FY21-Appropriations-Request.pdf>
- FAQs about the agency’s Budget: https://www.arts.gov/sites/default/files/Budget_FAQs_2.18.20.pdf
- Quick Facts: https://www.arts.gov/sites/default/files/Quick_Facts_February2020.pdf

Coronavirus Aid, Relief and Economic Security (CARES) Act Funding

Congress appropriated \$75 million to the National Endowment for the Arts through the Coronavirus Aid, Relief and Economic Security (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 were awarded to 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.

The Arts Endowment's CARES Act awardees represent the diversity of arts organizations around the country. Overall funding was divided nearly evenly among small, medium, and large arts organizations.

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 state and regional arts agencies to distribute through their funding programs. Each agency has its own process and timeline for awarding those funds; however, the Arts Endowment anticipates that together those entities will make between 4,200 and 5,600 awards.

From the beginning, the Arts Endowment pursued both speed in making awards, and maintaining the agency's reputation for organizational excellence. Just 12 days after the President signed the CARES Act legislation, 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.

Agency Guidance COVID-19 Operational links, guidance for managing CARES Act grants, and other information related to COVID-19 is at the following link:

<https://www.arts.gov/about/nea-on-covid-19>

Overview

The Office of Grants Management (OGM) reports to the Deputy Chairman for Management and Budget. The office has primary responsibility for ensuring awards are processed in conformance with agency legislation, policies and procedures, and applicable Federal laws, executive orders, rules and regulations. Grants staff training requirements are aligned with 2 CFR Grants and Agreements.

The Director manages the work of OGM by establishing, developing, and implementing policies and procedures, supervising staff, and providing advisory services to senior management, agency staff, and our general constituency concerning the award and administration of federal grants and cooperative agreements. The Director also represents the Office at cross-agency sessions, serves on teams, and provides agency leadership on federal financial assistance committees and working groups across the federal government.

The OGM's work aligns with the agency's legislation, policies, and processes as described below:

- The **Chairman** approves all awards.
- **OGM is the only office authorized, on the Chairman's behalf**, to issue an award or an amendment to an award, and is charged with obligating the Federal government after careful, final review and approval of award recommendations. *No other office or staff member is authorized to make verbal or written commitments to an applicant or grantee.*
- **OGM** is the only office authorized to formally issue or amend general and special terms and conditions as well as reporting requirements associated with awards.
- **OGM** manages the awards through closeout, which includes approving payment requests and progress reports, time and budget amendments, and all final reports (except for Partnership Agreements). Cooperative agreement progress and final reports are also reviewed and approved by the agency's relevant Cooperative Agreement Project Director.
- **OGM** works with the **discipline/program staff** to review and determine approval for scope amendments.
- **OGM** provides significant technical assistance and guidance for award recipients and agency staff through [our Web site](#) and internal SharePoint site, as well as in person or by other means.

Entities recommended for, and those who have received awards, can find policy and process documents, instructions, and other guidance on the Arts Endowment website under the [Manage Your Award](#) section. These recipients submit required material through eGMS REACH, the Arts Endowment's electronic portal that retains all required application, grant, and closeout data, and associated documents, for each entity.

The year 2020 was unusual in that the Arts Endowment received CARES Act funds to award to our State Arts Agencies and Regional Arts Organizations (40% of the funds) and non-profit entities (60% of the funds), totaling nearly \$75 million, which increased our FY 2020 award workload by more than 33%.

Generally, OGM is responsible for annually issuing approximately:

- 2,400 new grant awards,
- 900 grant amendments (mostly time extensions and scope adjustments), and
- 20 new cooperative agreements and a half-dozen cooperative agreement amendments.

OGM also annually reviews and approves approximately:

- 4,500 grant and cooperative agreement payments, and
- 6,000 final reports.



* Art Works has been re-named to Grants for Arts Projects beginning in FY 2021.

Key Initiatives

Most of the agency's approximately 20 leadership initiatives each year are multi-component, and take months to develop and award. These initiatives are supported by cooperative agreements, for the administration and implementation of the tasks involving grantmaking authorities. A sample includes:

- Creative Forces: NEA Military Healing Arts Network (3 separate cooperative agreements that support the components),
- Mayors' Institute on City Design, which convenes mayors and design experts to solve the most critical planning and design challenges facing their cities,
- Honorary events such as the NEA Jazz Masters concert and the National Folk Heritage programs, celebrating giants in these fields, and
- Nationwide secondary school educational initiatives including Poetry Out Loud and the Musical Theater Songwriting Challenge, both of which result in finalist winners' public presentations.

Contact Information for agency transition team

Ann Eilers – Deputy Chairman for Management and Budget, (b) (6)

Special Office Operations due to COVID 19

The agency is currently in maximum telework operations due to COVID-19. During the week, a limited number of staff are in the office: generally, one IT person and one or two administrative services staff to provide support to other staff who need to access the office on an occasional basis. Staff need to request and receive approval to enter the office, and there are specific procedures to abide by when entering the office; these are provided on the last page of this section. The Administrative Services Office (ASO) tracks who accesses the office in order to do contact tracing in the event of a COVID-19 exposure incident. There are a full set of operational and communication procedures in the event of staff COVID exposure.

There is a cross team working on return to office operations. At this time based on rising COVID trends in the DMV area there is no firm date for return. The team continues to plan for a phased in return when trends improve. Also, the team monitors transportation given most staff rely on public transportation to get to work, school openings, and other local trends that impact the workforce.

Facilities Overview

The National Endowment for the Arts has one office location in the DC Metro Area at:

Constitution Center
400 7th Street SW
2nd and 3rd Floors
Washington, DC 20506

Security Procedures. Constitution Center is a Level IV secured facility. All employees must have a Personal Identity Verification (PIV) badge to access the building. The security office must be provided with the names of all visitors who are expected to enter the building. **Special requirements apply during the period of COVID-19 operational adjustments; see next page.**

Additional Things to Know About the Constitution Center

Planning your Arrival

Please plan to arrive **at least 15 minutes before** your scheduled appointment to ensure you have time to proceed through building security screening. Have your government-issued photo ID and the name and phone number of your Arts Endowment contact ready at all times.

Parking

There is no hourly visitor parking available in the building, but there are parking garages and on-street metered parking in the vicinity that offer hourly parking.

Metro

The building is easily accessed by Metro - orange/blue/silver or green/yellow lines to L'Enfant Plaza Metro Station. If you are taking Metro, contact us and we will provide additional instructions.

Building Entrances

There are two entrances to the Constitution Center building. The Metro entrance is located on D Street SW. The main building entrance is located on 7th Street SW (this entrance is closer to the Arts Endowment lobby). You may access the building from either entrance. Make sure security informs your Arts Endowment contact of which entrance you are using.

Prohibited Items

Guests are prohibited from bringing firearms, weapons, illegal drugs, or alcohol into the building. PLEASE NOTE: Building security will not allow these items into the building, and depending on the item, may confiscate the item or require that it be disposed of outside of the building before allowing guest entry.

Special COVID operations / Office requirements

The District of Columbia has issued DC Mayor's Order 2020-080 requiring the wearing of a face mask, which is also defined as a cloth face covering: <https://coronavirus.dc.gov/maskorder>. You must wear a face mask while in DC. While there is an exception for Federal Employees while on duty, staff are NOT considered on duty when they are in transit to and from work. Staff may be subject to a citation/fine from the police if they are not wearing a mask while in the District.



WORKPLACE

DISTANCING

To promote the safety of our employees, the National Endowment for the Arts requires that every essential employee working in the building during this outbreak observe the following basic workplace distancing precautions and practices:

- **Stay home** if you or a member of your household feels sick – until symptom-free for at least 24 hours. If you or a member of your household tests positive for COVID-19, stay home until you have no fever for at least 72 hours with improved symptoms, and at least 7 days have passed since your symptoms first appeared. This guidance is subject to change, so please follow the instructions of your medical provider along with current [CDC guidelines](#).
- **Maintain a distance of 6 feet** or more from other workers in common areas including breakrooms, bathrooms, and elevators/stairwells.
- **Wash your hands frequently** with soap and water, or with hand sanitizer if there is no soap or water available.
- **Avoid using other employee equipment** such as phones, desks, offices, or other work tools without gloves or sanitizing when done.
- **Avoid in-person meetings**. When meetings are necessary, avoid close contact by keeping a separation of at least 6 feet, where possible, and assure that there is proper ventilation in the meeting room by leaving doors open.
- **Protect Others**. Please wear a personally-provided face covering while working in the building (mask, bandana, scarf, etc.).
- **Entering NEA workspace**.
 - Employees (other than designated essential IT and ASO staff) who have a need to enter the NEA workspace for critical work will need to request clearance from their supervisor, and adhere to these workplace distancing rules.
 - Employees who receive approval to enter the building must send an email to [\[redacted\]](#) in advance to alert the ASO staff of the day and approximate time that they will be going into the building, and provide documentation of clearance from their supervisor.

Overview

The Office of Human Resources (OHR) reports directly to the Deputy Chairman for Management & Budget, who oversees the administrative areas of the agency. OHR is responsible for providing policy guidance and operational support to managers and staff in all areas of human resources management. OHR also ensures the agency's human capital needs are met in accordance with applicable laws and regulations.

Human Resources Programs include:

- Recruitment and Placement
- Classification and Pay Administration
- Human Capital Management
- Performance Management and Incentive Awards
- Payroll
- Time & Attendance
- Employee Benefits and Retirement
- Employee Relations and Services
- Personnel Security/Investigations
- Employee Development/Training
- Occupational Health and Safety
- Wellness and Employee Assistance Programs
- Telework

If you need assistance with any of the above items, the contact information is:

Name: Craig M. McCord, Director of Human Resources



(b) (6)

Head of Office

- Jim Tunnessen, Chief Information Officer (CIO)



Organizational Structure

The CIO reports to the Deputy Chairman for Management and Budget (DCMB), and the office is comprised of 9 federal staff and contractors.

Overview

The Office of Information & Technology Management (OITM) is integral to the success of the National Endowment for the Arts. OITM is responsible for providing, maintaining, and securing the technology required to enhance the agency's mission. The primary areas of responsibility include maintaining a stable and secure network, an infrastructure that includes hardware, software, applications, databases, communications and Internet access to support daily operations, and delivering and managing cost-effective and reliable technology services.

The Arts Endowment receives its managed trusted internet protocol services (MTIPS) access through an interagency agreement with the Washington, DC government's Office of the Chief Technology Officer for its DC-Net service. The majority of the Arts Endowment's operational applications are shared-services supported by other Federal organizations. OITM works with these external agencies to ensure the best quality of service and that the requirements meet the agency's needs. Some examples of these systems are the U.S. Department of Agriculture's National Finance Center payroll system, the Department of Transportation's Delphi Financial Management system and its E2 travel management system, and the National Endowment for the Humanities' electronic Grants Management System (eGMS).

OITM also maintains two critical systems for agency operations: the Applicant Portal, used by grant applicants to submit their applications to the Arts Endowment; and the agency's General Support System (GSS), a collection of platforms and systems that form a networked infrastructure to support the agency's data processing needs. Various minor applications reside on the GSS, including the agency file servers, internal administrative applications, and an authentication system. The GSS consists of servers, clients, printers, and networking equipment. Server systems use Microsoft (MS) Operating Systems. Client systems consist of both MS and Apple Operating systems. Networking relies on Cisco, Sonicwall, Barracuda, and Fortinet hardware. The GSS is housed onsite at the agency's offices in Constitution Center, Washington DC, and in the MS Azure cloud. Users access the GSS both onsite and remotely. The GSS has interconnections to the National Finance Center, the Delphi Financial System, the eGMS, the Microsoft Office 365 System, and the Grants.gov System. All NEA systems are backed up to the Azure cloud using the Azure Backup Server System.

Key Initiatives

Cloud-first initiative – in accordance with the Federal government's cloud-first initiative, the Arts Endowment focuses on cloud-first solutions for infrastructure and software.

Shared Services initiative – in order to keep technical costs down, the agency focuses on utilizing Federal government shared services and programs to augment its technical and operating portfolios.

Head of Office

- Ronald Stith, Inspector General
- [REDACTED]
- (b) (6)

Organizational Structure

- Independent entity within the agency
- Reports to both the agency head and Congress
- 5 staff members: Inspector General; Assistant Inspector General; 3 Auditors

Overview

The Inspector General Act of 1978 (IG Act). The IG Act, as amended, established Offices of Inspectors General (OIG) at nearly every federal agency, including the National Endowment for the Arts (Arts Endowment). There are 74 federal Inspectors General (IGs), nearly half of whom are appointed by the President with Senate confirmation. The balance of the IGs are appointed by the agency head. Reflecting their independent, nonpartisan role, unlike other political appointees, IGs remain in office when Presidential Administrations change. The IG within each agency is a critically important position, and vacant positions should be filled with a permanent IG as quickly as feasible.

IG Mission and Authority. The Offices of Inspectors General were created to carry out an oversight mission of conducting independent and objective audits and investigations to promote economy, efficiency, and effectiveness, and to prevent and detect fraud and waste in their agency's programs and operations. While OIGs are located within their agencies, the IGs are required by the IG Act to be nonpartisan and to maintain their independence – in fact and in appearance.

To assist IGs in performing their oversight roles in a nonpartisan and independent manner, the IG Act provides IGs broad statutory authority and guarantees of independence, designed to ensure the objectivity of their work and to safeguard against efforts to compromise that objectivity or hinder their operations. These authorities include timely access to all agency records and information. Thus, IGs have agency head authority in leading their offices and agency heads may not prevent IGs from initiating or completing any audit, evaluation, or investigation, except in limited circumstances.

IG Reporting Requirement. Each IG has a dual reporting requirement -- to their agency heads and to Congress, whom they are required to keep "fully and currently informed" of problems and deficiencies relating to the administration of agency programs and operations. Thus, the IG Act requires that IGs have direct and prompt access to agency heads, and IGs should meet regularly with the heads of each agency to foster effective communications.

Transition Team Coordination with IGs. Given the unique, independent, and nonpartisan role of the IG, transition teams should consider scheduling separate briefings by the IGs, parallel to briefings by other senior leaders in their agencies. The transition teams should also consider reviewing the IG's congressionally mandated management challenges reports— an annual document that explains what the IGs in collaboration with agency management consider as the most important management and performance challenges facing their agencies.

Mandatory Audits and Reports. The following table lists the recurring reporting requirements mandated by federal law for most OIGs.

Report/Requirement Source	Subject Matter	Frequency	Next Report Deadline
OIG Semiannual Report to Congress/Inspector General Act of 1978, as amended	Requires report summarizing the activities of the OIG during the preceding six-months, submitted to the Head of the Agency. Head of Agency submits the report to the Congress by May 31 and November 30 of each year.	Every six months, due April 30 and October 31 each year.	November 30, 2020
Financial Statement Audit/Chief Financial Officer Act of 1990, Accountability of Tax Dollars Act of 2002, and Government Management Reform Act of 1994	Requires IG to ensure an audit to be conducted of the Agency's annual financial statement.	Annually	November 16, 2020
Annual FISMA Reviews/ Federal Information Security Modernization Act	Requires OIG audit of Agency IT security program.	Annually	November 2, 2020
Agency Management and Performance Challenges Reports/Consolidation Act of 2000	Requires annual summary of the Agency's most significant management & performance challenges, along with a brief assessment of the agency's progress in addressing the challenges.	Annually	October 31, 2020
Purchase and Travel Card Oversight Report/Government Charge Card Abuse Prevention Act of 2012	The IG is required to: (1) conduct annual risk assessments of the agency's purchase card program; and (2) submit an annual purchase and travel card audit recommendation status report to OMB.	Annually	January 30, 2021
Data Readiness/Digital Accountability and Transparency Act of 2014 (DATA Act)	Requires agency IGs to review the accuracy of agency financial data submitted to the Treasury and OMB under the DATA Act.	Bi-annually	November 2021

Inspector General Biography

Ronald Stith, Inspector General, was appointed by the Chairman on June 13, 2016. He leads the OIG with over 20 years of senior executive experience in the Inspector General community. Prior to joining the Arts Endowment, Mr. Stith held executive leadership positions at four other Offices of Inspectors General, as the:

- Assistant Inspector General for Mission Support at the Amtrak and U.S. Postal Service OIGs leading execution of budgets up to \$245 million and administrative teams supporting up to 1200 employees.
- Deputy Assistant Inspector General for Audits and Investigations at the Postal Service OIG, he led a team of 75 auditors and investigators in helping the agency identify significant cost savings, and improvements in Postal Service programs and operations, including performance management.
- As the Deputy Assistant Inspector General for Audit at the Department of the Interior OIG, he led evaluations that helped the agency increase oil and gas revenue from federal lands.
- Assistant Inspector General for Audit at the District of Columbia OIG, on a 9-month detail, he led an audit team that helped to identify and recover over \$16 million in Medicaid overpayments.
- As the Director of Program Inspections at the Department of Energy OIG, he led a team of experts in evaluating the Department's national laboratories, resulting in over 30 million in reduced contract costs and stronger controls over contractors that operated the laboratories. For his efforts, Mr. Stith received the Department's Exceptional Service Award for Leadership.

Mr. Stith holds a Bachelor of Business Administration degree in Accounting and a Master of Business Administration degree in Finance – both from James Madison University. He is a Certified Public Accountant and Certified Executive Green Belt in Lean-Six-Sigma.

Top Management and Performance Challenges

The Consolidated Reports Act of 2000 and OMB Circular A-136, *Financial Reporting Requirements*, require that the Office of Inspector General provide the Agency head with a summary of the top management and performance challenges facing the agency. The CARES Act provided an additional \$75,000,000, to remain available until September 30, 2021, to prevent, prepare for, and respond to coronavirus, domestically or internationally, to be distributed in grants. This is an update of the Top Management Challenges provided to the Agency in November 2019, including a summary of how the challenges may affect the management of the additional funding provided by the CARES Act.

It is our assessment that the areas of financial management, human capital, information technology, and awardee accountability represent the top management and performance challenges for the Arts Endowment. Following is a discussion of each challenge area.

Financial Management. This is one of the key areas where the Arts Endowments works to continuously improve each year. Thus, it remains one of the top challenges for FY 2020. The challenge is continuous because the Agency is required to keep pace with government-wide financial systems modernization efforts and regulatory changes. At the same time the agency focuses on continuously improving efficiency and effectiveness of its accounting and finance policy and procedures, systems, and staff cross-training. While this is a top challenge area, a positive indicator in the financial management area is that the agency consistently receives unmodified opinions on its financial statement audits and has a high level of compliance with DATA Act requirements.

During 2020 and beyond, under the CARES Act, the Agency will be challenged with timely review of grantees' reimbursement requests and the processing of disbursements of CARES Act funds. To date, the Arts Endowment has reported success in timely disbursing and reporting the funds provided by the CARES Act. In addition, there is increased monthly reporting required for the DATA Act.

Human Capital. The Arts Endowment considers its people to be its most valuable asset in achieving its mission. Thus, it works to continuously improve its human resources program policies and procedures consistent with its human capital strategy. The top human capital challenges include: 1) maintaining a safe work environment during this pandemic for employees; 2) providing employees with the tools needed to successfully accomplish the Agency mission; 3) ensuring an effective strategy to attract and retain high quality candidates with the right skills, ability and knowledge to fill vacant positions due to normal attrition and retiring employees; and 4) maintaining high quality service in other human capital areas, such as training and development, and performance management and recognition.

In 2019, the agency filled a number of key leadership and staff positions, including the Senior Deputy Chairman, to help address mission delivery challenges. For 2020, the agency continued to fill key leadership and staff positions, including the Chief Information Officer, Chief Information Security Officer, Director of the Office of Administrative Services and Contracts, Director for Civil Rights, as well as other key program and administrative positions to strengthen program and financial management within the Arts Endowment. CARES Act funding required a significant number of staff to assist with the application review panels and also reassignment of duties for some staff to assist with the award of CARES Act funding. Going forward, there will be continued increased workload to oversee the reimbursement requests for awarded CARES Act grants.

Information Technology. The Arts Endowment began addressing this area by transitioning to a new, more robust electronic grants management system (eGMS) in FY 2018. This new system was built on a more flexible, operationally efficient platform. The initial version of the eGMS was fully connected to the Grants.gov site. In 2018 and 2019, the agency worked to fully integrate eGMS operations with its internal systems and the systems operated by external service providers. These updates should prove helpful, yet still challenging due to the significant increase in the volume of transactions and additional data elements resulting from the CARES Act awards required for monthly reporting.

Another challenge for the Arts Endowment is the FISMA that requires each Federal agency to develop, document, and implement an agency-wide information security program to provide information security over the operations and assets of the Agency. Through our annual reviews of the Arts Endowment's compliance with FISMA, we continuously identify ways for the agency to enhance security, and the agency continually makes progress each year in complying with increasing information system security requirements. The Pandemic requirement to telework has made it much more challenging for the Agency to continue on the planned schedule of information security improvements. During this period, information technology staff have shifted their focus to keeping the network secure and operating for all teleworking staff and ensuring the systems integrated with the grant awards management system are maintained in top condition to process the increased volume of awards under the Cares Act.

Awardee Accountability. The Arts Endowment Grants and Program Management Offices face the challenge, along with the rest of the Federal community, to help awardees fully implement and comply with the requirements of 2 CFR Part 200: *Uniform Administrative Requirements, Cost Principles and Audit Requirements for Federal Awards* (Uniform Guidance). This challenge includes helping awardees comply with agency General Terms and Conditions for grant awards.

Our audits continue to identify awardees that have not complied with all applicable Federal award requirements. These awardees are typically identified through our risk based annual audits, hotline allegations/complaints, and referrals from the Arts Endowment. Based on audits of these awardees, the following are the four most common findings:

1. Failing to ensure that contractors and sub-award recipients have not been debarred or suspended from receiving Federal assistance prior to paying or awarding them Federal funds;
2. Incomplete or no written policies and procedures for managing Federal awards;
3. Reporting inaccurate and unallowable costs incurred on the Federal Financial Report; and
4. Not maintaining supporting documentation for all costs charged to agency grants.

We acknowledge and encourage the Arts Endowment's continuous efforts to identify ways to improve awardee compliance with Federal requirements. In our opinion, continued development and implementation of web-based tools and technical assistance efforts by the agency, and the results of our audits, will help to improve awardee compliance. This area will continue to be an important challenge as grant making is the primary mission of the Arts Endowment.

We have experienced strong support from Arts Endowment management in identifying and tracking these top management challenges. We look forward to continuing our work to help the agency deliver its mission with excellence and integrity.

<https://www.arts.gov/about/inspector-general>

Overview

Congressional Affairs is the liaison between the National Endowment for the Arts and Members of Congress, staff, and committees. Responsibilities include, but are not limited to: (1) responding to technical questions from congressional offices and committees; (2) responding to official congressional correspondence, such as letters of support for specific grant applications; (3) informing and educating Members of Congress, staff, and committees on the work of the agency in their states/districts and around the country; and (4) ensuring delivery of statutorily required reports to Congress. Congressional Affairs also plays a significant role in guiding nominees to the National Council on the Arts through the nomination and Senate confirmation process.

The authorizing congressional committees for the National Endowment for the Arts are the House Committee on Education and Labor, and the Senate Committee on Health, Education, Labor and Pensions (HELP). The agency also routinely provides background and information at the request of the House and Senate Appropriations Subcommittees on Interior and the Environment, which manage funding for the Arts Endowment. The agency also interacts with the House Arts Caucus. Contact information for these committees/caucus are below (current as of October 29, 2020).

Authorizing Committees:

- Kristin Spiridon (kristin_spiridon@help.senate.gov) – Committee Counsel (Republicans) – Nominations Contact
- Carly Rush (carly_rush@help.senate.gov) – Chief Oversight Counsel (Democrats) – Nominations Contact
- Brad Thomas (brad.thomas@mail.house.gov) – House Education and Labor Republicans
- Carolina Silva (Carolina.Silva@mail.house.gov) & Ramon Carranza (ramon.carranza@mail.house.gov) – House Education and Labor Democrats

Appropriations Subcommittees:

- Donna Shabaz (Donna.Shabaz@mail.house.gov) – House Democrats
- Tyler Coe (Tyler.Coe@mail.house.gov) (will take over following Donna's upcoming retirement) – House Democrats
- Kristin Clarkson (Kristin.clarkson@mail.house.gov) House Republicans
- Melissa Zimmerman (Melissa_zimmerman@appro.senate.gov) Senate Democrats
- Nona McCoy (Nona_McCoy@appro.senate.gov) Senate Republicans

House Arts Caucus:

- Jessica Bowen (jessica.bowen@mail.house.gov) Rep. Suzanne Bonamici, Co-Chair of House Arts Caucus
- Marek Laco (marek.laco@mail.house.gov) Rep. Elise Stefanik, Co-Chair of House Arts Caucus

Key Initiatives/Agency Reports to Congress:

30-60 Days

- **Agency Financial Report** – November/December
- **OIG Report** – not later than November 30
- **FISMA Annual Report** – November/December
- **Grant announcement** – November (pending appropriations)

90 Days

- **Federal Advisory Committee on International Exhibitions FACA Charter Renewal** - January

Appendix A

Agency Directory

Agency Directory

The agency directory is posted at the following link: <https://www.arts.gov/about/leadership-staff>

Appendix B

Agency Financial Report

Agency Financial Report

Annually, the Arts Endowment undergoes a financial statement audit culminating in the [Agency Financial Report](https://www.arts.gov/about/open-government), posted at the following link: <https://www.arts.gov/about/open-government>

Appendix C

Top Management Challenges Report

Top Management Challenges Report

Annually, the Office of the Inspector General issues a summary of the top management and performance challenges facing the agency. Please refer to the **Oversight** section for details concerning the agency's **Top Management and Performance Challenges** report.

Appendix D

Agency Initiatives and P&P Office Discipline Details

Agency Initiatives and P&P Office Discipline Details

The agency's program disciplines are structured into five divisions, each of which supports multiple arts disciplines, grant programs, cooperative agreements, and leadership initiatives. Key initiatives can be managed through either the P&P or SDC Offices. This appendix provides the program detail pages for these disciplines and initiatives.

<u>Senior Deputy Chairman</u>	<u>Page</u>	<u>Literary Arts & Arts Education Division</u>	<u>Page</u>	<u>Multidisciplinary Arts Division</u>	<u>Page</u>
D-1 Creative Forces	48	D-2 Arts Education	50	D-8 Artist Communities	57
		D-3 Literary Arts	52	D-9 Folk & Traditional Arts	59
		D-4 Literature Fellowships in Creative Writing and Translation	53	D-10 NEA National Heritage Fellowships	61
		D-5 NEA Big Read	54	D-11 Presenting & Multidisciplinary Works	62
		D-6 National Book Festival	55		
		D-7 Poetry Out Loud	56		
<u>Partnership Division</u>	<u>Page</u>	<u>Performing Arts Division</u>	<u>Page</u>	<u>Visual Arts Division</u>	<u>Page</u>
D-12 Accessibility	64	D-18 Dance	75	D-26 Arts & Artifacts Indemnity Program	85
D-13 Arts Engagement in American Communities	66	D-19 Music	77	D-27 Creative Placemaking	87
D-14 Challenge America	67	D-20 NEA Jazz Masters	78	D-28 Design	88
D-15 International Activities	68	D-21 Musical Theater	79	D-29 Media Arts	90
D-16 Local Arts Agencies	70	D-22 Theater	80	D-30 Museums	92
D-17 States & Regional Partnerships	72	D-23 Shakespeare in American Communities	81	D-31 Blue Star Museums	94
		D-24 Musical Theater Songwriting Challenge	82	D-32 Visual Arts	95
		D-25 Opera	83		

Project Director

- Bill O'Brien, Senior Advisor for Innovation | Director of Creative Forces
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to the Senior Deputy Chairman
- Managed by one Program Director and one Program Manager

Overview

[Creative Forces: NEA Military Healing Arts Network](#) is a national initiative led by the Arts Endowment in partnership with the Departments of Defense (DoD) and Veterans Affairs (VA), as well as state and local arts agencies. The mission of Creative Forces is to improve the health, wellness, and quality of life for military and veteran populations exposed to trauma, as well as their families and caregivers, by increasing knowledge of and access to clinical creative arts therapies and community arts engagement. Administrative and programmatic support is provided by the initiative's three cooperators: Henry M. Jackson Foundation for the Advancement of Military Medicine, Mid-America Arts Alliance, and Americans for the Arts. In aggregate, the initiative is currently funded at \$7 million per fiscal year.

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;
- [Community-based arts](#) opportunities for military and veteran family populations around clinical site locations; and
- Capacity-building efforts, including the development of a [National Resource Center](#), manuals, training, and support for research on the impacts and benefits of these treatment methods.

The initiative began as a partnership with the Walter Reed National Military Medical Center in 2012, and began a large-scale expansion effort via congressional encouragement and support in 2016 and 2017. The Arts Endowment now funds creative arts therapists, equipment, and supplies at 12 DoD and VA clinical sites across the nation, including telehealth services from multiple sites. In clinical settings, creative arts therapists provide art therapy, music therapy, and dance movement therapy, as well as creative writing instruction. Through Creative Forces, creative arts therapists will provide an estimated 22,000 clinical encounters, and serve approximately 3,600 new patients every year. Additionally, a telehealth component co-funded by the VA's Office of Rural Health reaches patients in rural and remote places.

In addition to creative arts therapies, the Arts Endowment also funds community-based arts programs designed to support wellness and quality of life for military-connected populations. In 2021, the Arts Endowment will launch a national subgranting program to support community engagement activities for military and veteran populations that have been exposed to trauma. Approximately 40 grants per year are expected to be supported by this new program, which will include community-level data collection to measure the tangible health and wellness-related benefits and impacts of these efforts.

With guidance and oversight provided by the Arts Endowment's Office of Research and Analysis, the initiative also invests in [research](#) on the impacts and benefits – physical, emotional, and social – of

creative arts therapies as innovative clinical treatment methods for military and veteran-connected populations who have been exposed to trauma. Overviews of [twenty research papers and scholarly manuscripts](#) on the impacts of these clinical interventions have been published so far.

Finally, the Arts Endowment provides online capacity-building support for the initiative through the Creative Forces National Resource Center. Its 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.

Issues for the first 30, 60, and 90 Days:

January 21-February 20

- Finalize Sub Grant Data Collection Forms for Creative Forces National Community Engagement Subgranting Program and submit Paperwork Reduction Act 60-Day Federal Register Notice.
- Utilizing results from a discovery phase being conducted with the Smithsonian Institute Traveling Exhibition Service (SITES), the John F. Kennedy Center for the Performing Arts and the Ronald O. Perelman Center for the Performing Arts at the World Trade Center, determine the feasibility and type of SITES-produced exhibition and associated events for Creative Forces to commemorate the 20th Anniversary of 9/11 (via hybrids of Build it Yourself/Starter Kit/Poster Exhibitions and associated performances) to include associated timelines and next steps.

February 21 – March 23

- (b) (4) [REDACTED]

March 24- April 23

- (b) (4) [REDACTED]

Discipline Director

- Ayanna Hudson
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to the Deputy Chairman for Programs & Partnerships, within the Literary Arts and Arts Education Division
- Managed by one Director and three Specialists, with support from Division staff including one Assistant Grants Management Specialist and one Coordinator

Overview

The Arts Endowment's arts education program is focused on pre-K to 12th-grade students, the educators and leaders who support them, and the schools and communities that serve them. The agency's work is focused on providing arts education for all students and closing the opportunity gap for students who have the least access to arts education.

The arts education field is a vibrant, layered ecosystem of organizations and programs at the federal, national, state and local levels – all working to ensure access to dance, music, theater, visual arts, and media arts education for all students in school and out of school. The Arts Endowment implements an ambitious strategic plan that combines local grantmaking with national and state leadership, as well as data and research initiatives, to ensure every student is engaged and empowered through an excellent arts education.

In addition to the National Endowment for the Arts, the US Department of Education also provides federal leadership for arts education, along with national organizations serving specific constituencies, such as the State Education Agencies Directors of Arts Education (SEADAE), National Assembly of State Arts Agencies (NASAA), National Guild for Community Arts Education, Americans for the Arts, and discipline-specific organizations such as the National Art Education Association, National Dance Education Organization, Educational Theatre Association, and National Association for Music Education.

At the state level, the arts education ecosystem is comprised of organizations such as state departments of education, state arts agencies, and state alliances for arts education.

The local level ecosystem consists of school districts and principals, general classroom teachers and arts teachers, local arts agencies, arts organizations and teaching artists, parents/PTA, business, funders and municipal leaders.

Through the agency's Grants for Arts Projects: Arts Education grants, the [Arts Endowment funds Direct Learning](#) projects to increase student knowledge and skills in the arts; **Professional Development** projects to build the capacity of urban and rural educators and teaching artists to effectively teach and measure student learning in the arts; and [Collective Impact](#) projects to transform schools and communities by providing access and engagement in the arts for all students through collective, systemic approaches. These

awards are larger investments for longer-term, large-scale projects. Close to 80% of Arts Education grants directly engage underserved populations.

In addition to grantmaking, key work includes:

- In partnership with the US Department of Education (ED), funding a cooperative agreement with [Education Commission of the States](#) 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 through research, reporting, counseling, and convening. AEP was established in 1995 through an interagency agreement between the Arts Endowment and ED and this agreement has continued unabated since that year.
- The [State Data Infrastructure Project for Arts Education \(SDIP\)](#), which promotes more and better information in young people's access to, and participation in, arts education through a suite of groundbreaking resources, including a toolkit and case studies, to help stakeholders extract, analyze, and report on data about arts education.
- Funding the annual [Professional Development Institute](#) for state arts agency arts education managers, through a cooperative agreement with NASAA, which provides meaningful leadership development and technical assistance for this field.
- Funding an annual leadership grant for the [State Education Agencies Directors of Arts Education \(SEADAE\)](#), to support professional development for the persons at state education agencies whose responsibility is education in the arts.
- Has extensively increased outreach to Historically Black Colleges and Universities (HBCUs) over the last four years in order to increase the number of grant applications from these institutions and better serve the needs of these HBCUs and the constituents and communities that they serve.
- Representing the Arts Endowment on the [Federal Interagency Working Group on Youth Programs](#), chaired by the US Department of Health and Human Services.
- Representing the Arts Endowment on the [Arts Education Impact Group](#) within Grantmakers for Education.

Special Initiatives

The agency will be hosting the first-ever federal and national convening for teaching artists in the coming months, along with partners at AEP, the U.S. Department of Education, the Hewlett Foundation, and the Teaching Artists Guild. This national virtual conversation will help inform how the country can create a sustainable future for teaching artists.

Other Website Links

- <https://www.arts.gov/impact/arts-education> - Arts Education page on arts.gov
- <https://www.artsedsearch.org/> - AEP's ArtsEdSearch is the nation's hub for research on arts education
- <https://www.arts.gov/stories/blog/2020/introducing-arts-education-data-toolkit> - Blog post from Chairman Carter and Jeremy Anderson, President, Education Commission of the States, to announce the Arts Education Data Toolkit.

Discipline Director

- Amy Stolls
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to the Deputy Chairman for Programs & Partnerships, within the Literary Arts & Arts Education Division
- Managed by one Director, two Literary Arts Specialists, and one Program Manager, with support from one Division Assistant Grants Management Specialist and one Coordinator

Overview

The Literary Arts portfolio is designed to nurture a love of words, engage the public, continue our country's literary legacy, and celebrate contemporary literature as an essential reflection of our nation's rich diversity of voices. It does this through direct fellowships to individual creative writers and translators, and large national initiatives like the [NEA Big Read](#), [Poetry Out Loud](#), and the [National Book Festival](#). It also does this by supporting literary arts organizations through the Arts Endowment's Grants to Arts Projects.

Literary Arts supports nonprofit literary arts organizations for two primary activities: publishing, which encompasses projects from small and independent presses, as well as print and online journals; and audience and professional development, which includes projects from literary centers, libraries, book festivals, service organizations, and other entities that feature readings, craft workshops, retreats, podcasts, book discussions, conferences, community outreach, and other activities.

The Arts Endowment's investment in nonprofit publishing is essential in fostering an environment in which a vast range of literary voices – in many cases, important voices overlooked by mainstream publishers – is easily available to American readers. Arts Endowment grantees succeed because they are powered by creative thinking, a more intimate relationship with their authors and audiences, and a desire to get artistically excellent literature into the hands of readers, despite its marketability.

Through our audience and professional development grants, the agency supports literary centers; writing retreats; readings; book festivals; writing workshops; literary conferences and convenings; and large service and/or membership organizations such as the [Academy of American Poets](#), which sponsors National Poetry Month in April.

Because the National Endowment for the Arts is one of the country's largest funders of the Literary Arts, the agency is well-positioned to take a leadership role in the field and facilitate communication and growth. To this end, the Arts Endowment literary arts team holds convenings on pertinent topics, participates widely in national conversations, and seeks to encourage communication among key stakeholders.

Discipline Director

- Amy Stolls
- [REDACTED]
- (b) (6)

Organizational Structure

- Managed by 1 Director, 1 Specialist, and 1 Assistant

Overview

Through separate fellowship programs, the National Endowment for the Arts has supported [individual creative writers](#) for 55 years, and [literary translators](#) for 40 years. The two programs have made – and continue to make – an invaluable contribution to the manifold expression of American culture.

The Arts Endowment’s [creative writing fellowships](#) program is arguably the most egalitarian grant program in its field: applications are free and open to the public; fellows are selected through an anonymous review process in which the sole criterion is artistic excellence; and the judging panel varies year to year and is always diverse with regard to geography, ethnicity, gender, age, life experience, and aesthetic taste.

The Arts Endowment awards \$25,000 grants in alternating years to published writers of prose (fiction and creative nonfiction) and poetry, giving them the time to create, revise, conduct research, and connect with readers. Competition for the grants is extremely rigorous; the agency typically receives more than 1,600 applications each year and awards fellowships to roughly 35-40 applicants (2-3%).

In the program’s history, [the agency has supported more than 3,500 writers](#), many of them emerging writers at the start of their careers. In fact, the majority of the American recipients of the National Book Award, the National Book Critics Circle Award, and the Pulitzer Prize in Poetry and Fiction in the last 25 years received Arts Endowment fellowships earlier in their career, demonstrating the agency’s outstanding track record of discovering and supporting excellent writers. Alice Walker, for example, received a fellowship in 1970; in 1983, she became the first African-American woman to win the Pulitzer Prize in fiction. Other examples include Maxine Hong Kingston (fellowship in 1980, National Medal of Arts in 2013); Michael Cunningham (fellowship in 1988, Pulitzer Prize in 1999); and current U.S. Poet Laureate Joy Harjo (two fellowships, in 1977 and 1992).

The Arts Endowment’s [translation fellowships program](#) is one of the oldest, largest, and most consistent funding opportunities for literary translators in the U.S. and, combined with the agency’s support of translation publishers and presenters through its grants to organizations, has had a significant impact on the quality and quantity of international literature available in the U.S. Since 1981, [the agency has awarded 504 fellowships to 445 translators](#), with translations representing more than 70 languages and 80 countries.

Translation fellowships are currently offered to published translators for specific projects to translate books from other languages into English. The awards provide recipients with the time to create masterful renditions of the world’s best literature, making these works accessible to American audiences. Roughly 15-25 fellowships are awarded annually. For more information, see our report, [The Art of Empathy: Celebrating Literature in Translation](#).

Program Manager

- Lauren Miller
- [REDACTED]
- (b) (6)

Organizational Structure

The NEA Big Read team resides in the Literary Arts discipline at the National Endowment for the Arts, and reports to the Deputy Chairman of Programs & Partnerships. Through a cooperative agreement, [Arts Midwest](#), a regional arts organization, manages the NEA Big Read grants program, which includes communicating with potential applicants and awarded grantees, administering the panel process, managing the award and administration of the grants, producing resources for grantees, and maintaining a database on attendance, statistics, and feedback on the impact of the program.

Overview

The NEA Big Read broadens our understanding of our world, our communities, and ourselves through the joy of sharing a good book. The program annually provides grants nationwide to selected nonprofit organizations to develop and implement community-wide reading programs around a single book in the NEA Big Read library. Each organization 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 topics, such as working with local partners and leading book discussions and Q&As. Each program may be 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 (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).

Since 2006, the Arts Endowment has funded more than 1,600 NEA Big Read programs, providing more than \$22 million to organizations nationwide. In addition, NEA Big Read activities have reached every Congressional district in the country. Over the past 14 years, grantees have leveraged more than \$50 million in local funding to support their NEA Big Read programs. More than 5.7 million Americans have attended an NEA Big Read event, approximately 91,000 volunteers have participated at the local level, and more than 39,000 community organizations have partnered to make these activities possible.

In October 2020, the Arts Endowment announced the new line-up of titles that are available for programming for the [2021-2022 NEA Big Read grant year](#). Exploring the theme of American history and culture in anticipation of America 250 in 2026, these six titles present an array of voices, perspectives, time periods, and genres that can help us as a nation to reflect on where we've been, where we are today, and where we're going.

Website

More information on the NEA Big Read and its books and authors can be found at arts.gov/neabigread. The webpage also links to [Arts Midwest's site](#), where organizations may apply for an NEA Big Read grant.

Discipline Director

- Amy Stolls
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to the Deputy Chairman for Programs & Partnerships, within the Literary Arts & Arts Education Division
- Works collaboratively with the Arts Endowment's Office of Public Affairs and Events Management team

Overview

September 2020 marked the 20th anniversary of the National Book Festival, organized and sponsored by the Library of Congress and supported since its inception by the National Endowment for the Arts. The book festival is one of the largest in the country, with 11 stages; more than 140 authors, poets, and illustrators; a grand bookfair; and more than 150,000 visitors each year. Though the festival was fully online in 2020 due to the COVID-19 pandemic, visitors tuned in by the tens of thousands to hear more than 120 presenters.

With annual support generally ranging between \$75,000 and \$150,000, the National Endowment for the Arts is listed as one of the major sponsors of the festival, and the sole sponsor of the Poetry & Prose stage. This stage features a diverse roster of poets and prose writers in conversation, many of them Arts Endowment creative writing fellows, as well as a session featuring Poetry Out Loud champions. Recent presenters include James McBride, Julia Alvarez, Joy Harjo, Madeline Miller, Jericho Brown, Richard Russo, Peter Ho Davies, and Karen Russell.

More than a dozen National Endowment for the Arts staff members attend the festival each year to distribute materials, answer questions, promote the events on social media, introduce and moderate sessions, and facilitate additional programming in the bookfair area. In 2019, the Arts Endowment presented a full schedule of readings, theater, and activities for children, including a reading by Chairman Mary Anne Carter of then-not yet released picture book, *Dr. Seuss's Horse Museum*, a previously unreleased Seuss book.

Program Manager

- Lauren Miller
- [REDACTED]
- (b) (6)

Organizational Structure

Poetry Out Loud is a partnership of the National Endowment for the Arts, the Poetry Foundation, and the state and jurisdictional arts agencies. The Poetry Out Loud team resides in the Literary Arts & Arts Education Division, and reports to the Deputy Chairman for Programs & Partnerships. The [Poetry Foundation](#) has been a partner of Poetry Out Loud since the program began in 2005, and provides up to \$500,000 in support annually. The Arts Endowment Program Manager works closely with Poetry Foundation staff to manage the national program. The [state and jurisdictional arts agencies](#) manage Poetry Out Loud at the state-level, which includes publicizing the program; recruiting participating schools, teachers, students, and organizations; and running statewide Poetry Out Loud competitions. Every state in the U.S. participates in Poetry Out Loud, as do the District of Columbia, Puerto Rico, U.S. Virgin Islands, Guam, and American Samoa. Additionally, through a cooperative agreement, [Mid Atlantic Arts Foundation](#), a regional arts organization, administers the Poetry Out Loud National Finals.

Overview

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. Since 2005, more than 4 million students, 65,000 teachers, and 16,000 teachers have participated in Poetry Out Loud.

Poetry Out Loud starts at the classroom/school or at the local level with an area organization. Winners then may advance to a regional and/or state competition, and ultimately to the national finals. The National Finals typically take place in Washington, DC in April or May each year. For 2021, the National Finals will be virtual, and the Arts Endowment and Poetry Foundation are encouraging teachers and organizers at all levels to hold virtual contests for the 2020-2021 season. Awards and placements in Poetry Out Loud are determined solely by the judges' scores, based on the official evaluation criteria. Each winner at the state level receives \$200 and competes in the national finals. The state winner's school receives \$500 for the purchase of poetry materials. The first runner-up in each state receives \$100, with \$200 for their school. At the national finals, a total of \$50,000 in awards and school stipends is awarded annually. The Poetry Foundation administers all monetary awards in Poetry Out Loud.

Poetry Out Loud provides free curriculum materials—available online—including a [poetry anthology](#), a [comprehensive teacher's guide](#), [videos of student performances](#), [lesson plans](#), [information on virtual contests](#), and [promotional and media resources](#). In August 2020, the partners released [Line by Line: A Longitudinal Study of Poetry Out Loud](#) as well as a [two-page fact sheet](#) summarizing the findings. The quasi-experimental study—involving data collection from ten sample schools—assessed the program's impact on poetry appreciation and engagement, social and emotional development, and academic performance. More information on Poetry Out Loud can be found at www.poetryoutloud.org.

Discipline Director

- Brandon Gryde
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Multidisciplinary Arts Division.
- Managed by one director and one specialist

Overview

The Arts Endowment defines an Artist Community as an organization, whether focused on a single discipline or multidisciplinary, whose primary mission is to provide artist residencies. The Arts Endowment provides support for Artist Communities that:

- Provide space, time, and resources to artists for incubation, thought, or creativity in a retreat setting in an urban or rural location;
- Foster and support the creative process of art making by providing studio facilities and assistance with living accommodations to enable artists to live and work concurrently;
- Utilize a competitive application process to recruit and select participants, and rotate a wide range of artists in order to encourage the highest standards of creativity.

[The Alliance of Artists Communities](#) (AAC), the field's national service organization, estimates there are approximately 500 artists' communities in the U.S., serving around 10,000 artists each year. The 2020 AAC conference was canceled due to COVID-19; however, the organization offered [#ResidenciesConnect](#), virtual exchanges and networking opportunities for artist residency staff and people who work in the arts. Topics included: Mapping your Reopening Plan, Diversity and Leadership, and Artist Communities and Civic Engagement.

Most artist residency programs were forced to close as a result of the pandemic (85%, according to a May 2020 survey from AAC). Twelve percent of artist communities continued to provide support for artists virtually, offering online residencies that attempted to replicate relationship-building among artists, if not the retreat aspect; while 60% offered virtual public programs. Artist communities are exploring reopening strategies in the fall of 2020, taking advantage of the dedicated work and living spaces and, in some cases, large properties that allow for social distancing.

Artist Communities continue to prioritize racial equity. Recent applications have focused on increasing resources and support for BIPOC (Black, Indigenous, People of Color) artists. More applicants are partnering with Historically Black Colleges and Universities (HBCUs). Artist communities are also changing their own processes that create barriers for artists, including by eliminating application fees, providing increased financial support during the residency, and offering opportunities for artists to bring children and families to the residency. These changes not only support BIPOC artists, but also early and mid-career artists, artists with disabilities, and others in demographics that have been historically underserved.

The Arts Endowment, as part of its [research on arts and design in rural communities](#), has been in dialogue with AAC to determine strategies for greater representation of rural residencies; 60% of U.S. residencies are in rural areas or small towns, supporting artists at the local, national, and international level.

Thematic residencies are increasing in popularity within artist communities, focused on social and environmental justice, such as Headlands Center for the Arts' residency that invites artists to address social, environmental, and cultural issues, and Santa Fe Art Institute, that asks artists to use their creative practice to imagine a more equitable society.

Other Website Link

- [A Primer and Introduction to the Five Pillars of a Healthy Residency](#), Alliance of Artists Communities, August 2020.

Discipline Director

- Clifford Murphy
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to the Deputy Chairman of Programs & Partnerships, within the Multidisciplinary Arts Division
- Managed by one Director, two Specialists, with support from one division Assistant Grants Management Specialist

Overview

The discipline of Folk & Traditional Arts supports projects, programs, and lifetime honorific awards that highlight and safeguard the traditional arts of the nation's diverse communities. Traditional Arts are cultural practices handed down over generations, ranging from blues, to Irish step dancing, Pueblo pottery, Day of the Dead altar making, taiko drumming, storytelling, quilting, and more. The 2019 publication [*Living Traditions: A Portfolio Analysis of the National Endowment for the Arts' Folk & Traditional Arts Program*](#) shows that Folk & Traditional Arts is the agency's most effective discipline in reaching the nation's most rural and most poverty-bound communities. The Arts Endowment created the discipline of Folk & Traditional Arts in 1975 specifically to reach and support the expressive arts of rural, inner-city, immigrant, maritime, and mountain communities. Over the past four decades, the agency has served as a national leader in this effort through a five-pronged approach: 1) State Folk Arts Partnerships (or "state folklife programs"); 2) Grants for Arts Projects in the discipline of Folk & Traditional Arts; 3) National Heritage Fellowships; 4) the National Folklife Network; and 5) Special Initiatives. Together, the Folk & Traditional Arts programs constitute a \$5.5 million annual investment.

State Folk Arts Partnerships

Over the past 47 years, the Arts Endowment has seeded a unique national cultural resource through the development of state programs that strengthen and safeguard the nation's diverse cultural heritage. These programs – formally called Folk Arts Partnerships, and colloquially known as State Folklife Programs – currently exist at 51 SAAs and RAOs, and are being expanded to all 62 states, special jurisdictions, and regions in FY21 for the first time in the program's history. Folk Arts Partnerships have built a national infrastructure for field documentation, public presentations, archives, and grants to artists to fortify the diverse cultural expressions that make our nation's states and regions vibrant and distinct. One signature tool of the Folk Arts Partnerships are apprenticeships, which pair a master traditional artist with an apprentice for a year to ensure that living traditions are passed on to the next generation. The value of Folk Arts Partnerships in connecting hard-to-reach communities to state and federal arts funding is borne out in research. The *Living Traditions* report shows that states with strong Folk Arts Partnership programs attract more federal dollars to their states through Grants for Arts Projects and National Heritage Fellowships.

Grants for Arts Projects: Folk & Traditional Arts

Through Grants for Arts Projects, the Arts Endowment funds projects including folk festivals, museum exhibitions, film and audio recordings, apprenticeships, and other public programs focused on traditional culture. The applicant pool is extraordinarily diverse by every measure.

National Heritage Fellowships

The **NEA National Heritage Fellowships** are the highest national lifetime honor in the folk and traditional arts. Up to nine individuals receive this honor annually, which includes a \$25,000 award. Since 1982, the NEA has awarded 440 Heritage awards for traditions as diverse as African American gospel music, Cambodian dance, Navajo rug weaving, Mexican-American mariachi music, and Appalachian ballad singing.

National Folklife Network

The National Folklife Network is a \$1,000,000 agency investment to develop new folklife infrastructure in spaces where it does not currently exist. [Announced in October 2020](#) by Chairman Carter, the Network will be managed through a cooperative agreement to cultivate the development of seven pilot folklife programs—four in rural areas, and three in urban areas. The four rural regions are the Northern Plains, Southern Plains, Inter-mountain West, and Alaska, while the three urban folklife programs will be in cities on, or east of, the Mississippi River. Each location faces its own unique challenges, including weak infrastructure, a diffuse population, and deeply ingrained poverty. The Network will establish a strong presence in each region for folk and traditional arts, while gathering and sharing best practices, innovative strategies, and powerful stories of tradition, ultimately leading to the sustainability of folk and traditional arts practices in the region.

Special Initiatives

Native American, Alaska Native, and Native Hawaiian Outreach

Folk & Traditional Arts coordinates the agency's cross-disciplinary [strategic outreach to Native American, Alaska Native, and Native Hawaiian \(NAANNH\) communities](#). Outreach includes nation-to-nation work with leaders from tribal governments, technical assistance with Tribal Colleges & Universities, and Native-led non-profits and service organizations. Outreach also includes an interagency federal working group on NAANNH arts and culture, and includes [Native Arts & Culture: Resilience, Reclamation](#) (a first-of-its-kind national Native Arts & Humanities convening, co-hosted with the National Endowment for the Humanities and the Native Arts & Cultures Foundation in February, 2020), and the production of the agency's free [Federal Resources for Native Arts & Cultural Activities](#) publication.

Intangible Culture Heritage Committees

Folk & Traditional Arts is regularly tasked to collaborate and assist with federal, tribal, and international agencies to safeguard intangible cultural heritage. The Folk & Traditional Arts Director represents the agency on working committees at the [American Folklife Center](#) (Library of Congress), the [Cultural Heritage Coordinating Committee](#) (State Department/Smithsonian), and the [America 250 Commission](#) (multi-agency initiative to mark the 250th Anniversary of the Declaration of Independence).

NEA National Heritage Fellowships

The National Heritage Fellowships are the nation's highest national lifetime honor in the folk and traditional arts. Up to nine individuals receive this honor annually, which includes a \$25,000 award. Since 1982, the NEA has awarded 449 Heritage awards for traditions as diverse as African American gospel music, Cambodian dance, Navajo rug weaving, Mexican-American mariachi music, and Appalachian ballad singing. The average annual budget for this program is \$575,000, which includes both the awards and the cost of the associated public recognition events.

Past Recipients

Past recipients of the National Heritage Fellowship include several internationally recognized artists, including bluegrass musicians Bill Monroe and Ralph Stanley, Irish step dancer Michael Flatley, blues musicians B.B. King and John Lee Hooker, rockabilly singer Wanda Jackson, gospel musicians Shirley Caesar and Mavis Staples, Lakota flute player Kevin Locke, Hindustani musician Ali Akbar Khan, and basketmaker Mary Jackson. Taken as a whole, the National Heritage Fellowships encompass the broad diversity of the nation's cultural communities and artistic forms.

Public Events

Traditionally, the National Heritage Fellowships ceremony is held each year in the Coolidge Auditorium at the Library of Congress in late September. This event is free and open to the public. Awardees receive a medal from the Arts Endowment Chairman. Members of Congress frequently participate in the ceremony, making remarks in honor of recipients from their state. A reception and dinner follow the ceremony, which also serves as an important networking event for professionals and artists involved in the heritage sector. During the same week as the Heritage ceremony, a concert is held in honor of the Fellows. The concert, which includes brief interviews with each recipient, is free and open to the public, and is also broadcast and archived online. Likewise, the concert serves as an engine for media coverage highlighting the mastery and achievements of the Heritage Fellows.

The COVID-19 outbreak required the agency to replace these in-person events for the 2020 and 2021 Fellows with virtual ones, including a 60-minute broadcast-ready documentary film about the Heritage Fellows.

Nomination and Review Process

The nomination process for National Heritage Fellowships is open to the public. Nominations are submitted online and remain active for four years, or as long as new supporting materials are added to the nomination file. On average, there are approximately 150 active nominations annually. A panel of up to nine folklife experts is convened to review and evaluate the nominations. Panelists make recommendations to the Folk & Traditional Arts staff, who in turn recommend nine individuals (and two alternates) to senior staff and the National Council on the Arts for approval. The Congressional Affairs staff coordinates with the Fellows' elected officials so that the Fellows learn of their award by phone from Members of Congress.

Discipline Director

- Brandon Gryde
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Multidisciplinary Arts Division.
- Managed by one director and two specialists.

Overview

The Presenting & Multidisciplinary Works discipline supports a broad and diverse applicant pool that includes artistic works and events that present multiple disciplines, combine and/or integrate arts forms, explore boundaries between disciplines, fuse or transcend disciplines, and look to new forms of expression. Projects are multi- or cross-disciplinary in nature and may include work from the performing, visual, media, design, and literary arts.

The types of projects supported include the presentation and/or touring of new or existing works; the creation and commission of new works; artists residency programs; participatory art works, community-based work, and projects with a distinct focus on community engagement; festivals and other activities in public spaces; circus arts, site-specific work, and outdoor spectacles; and services to artists and arts organizations, which may include conferences, leadership training and professional development, and archiving and preservation initiatives.

The [Association of Performing Arts Professionals](#) (APAP) is one of the presenting field's key national service organizations. APAP typically hosts an annual conference in New York City each January; however, the conference will be virtual in 2021. As a result of the pandemic, new alliances and service organizations are strengthening and coming together to support artists and arts organizations, such as the [Creative and Independent Producer Alliance](#) (CIPA), American Circus Alliance, and a newly formed task force with the aim to support the unique interests and challenges faced by outdoor festivals.

Presenters and arts groups found they were unprepared for the pandemic. There will likely be a disproportionate impact on small and medium budget-sized presenting organizations – those with budgets under \$2 million (as defined by APAP). The closures of arts venues have had a wide-ranging impact on staff, artists, and the communities and audiences they serve. This has led to field-wide conversations focused on safely re-opening and social distancing (for staff, artists, and audiences); ethical cancellations of programming and re-centering artists into the decision-making process; and the successes and challenges of virtual programming. Large, non-traditional venues (such as Park Avenue Armory in New York City) and venues and festivals with outdoor programming will likely re-open sooner due to their ability to support social distancing.

Presenting and multidisciplinary organizations continue efforts toward implementing more equitable practices. The movement for black lives and the pandemic's disproportionate impact on communities of color reignited a renewed sense of urgency for applicants to do anti-racist work within their organizations, examining their boards, staff, and processes, while also taking a hard look at their

programming and the representation of artists and arts groups in their seasons, such as artists of color (including native and indigenous artists), but also artists with disabilities and LGBTQ+ artists.

Special Initiatives

In support of the Executive Order on the [White House Hispanic Prosperity Initiative](#), and following on the success of the agency's work with Historically Black Colleges and Universities (HBCUs), the agency is pursuing an effort to increase outreach to Hispanic Serving Institutions (HSIs) and Latinx-led/serving organizations. This effort is in the beginning planning stages, but will include dialogue with Latinx cultural organizations, an examination of the agency's history of support for Latinx communities, and strategies to increase outreach to, and applications from, organizations led by and serving Latinx communities.

Other Website Links

- [Association of Performing Arts Professionals, APAP | NYC+ virtual conference](#), January 8-12, 2021.
- [International Society for the Performing Arts virtual congress](#), January 11-15, 2021.
- [National Performance Network Annual Convening](#), November/December 2021.
- [Creating New Futures: Working Guidelines for Ethics & Equity in Presenting Dance & Performance](#).
- [APAP Survey on the State of Livestreaming in the Performing Arts](#).

Discipline Director

- Beth Bienvenu
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to the Deputy Chairman for Programs & Partnerships, within the Partnership Division
- Managed by one Director and one Specialist

Overview

The Arts Endowment's [Office of Accessibility](#) (OA) is the advocacy/technical assistance arm of the agency, charged with making the arts accessible for people with disabilities, older adults, veterans, and people living in institutions, including those in healthcare settings and correctional facilities. Originally called the Office of Special Constituencies, the OA was formed in 1979 and has taken a leadership role in the field of cultural accessibility, educating the field through the network of state arts agencies (SAAs), regional arts organizations (RAOs), service organizations, publications, and other resources.

Accessibility Technical Assistance

Technical assistance to the arts field – The OA provides technical assistance to the arts field, including Arts Endowment applicants and grantees, to help them understand and comply with federal requirements for accessibility for people with disabilities. This includes responding to telephone and email inquiries, conducting training and workshops at conferences and other events, training Arts Endowment staff, and developing materials and online resources. It also includes staying current with accessibility regulations, best practices, and technology.

Technical assistance to State Arts Agencies and Regional Arts Organizations – Each SAA and RAO must comply with federal accessibility requirements and appoint an accessibility coordinator (AC), who assumes responsibility for accessibility requirements for both their organization and their constituents. The OA provides technical assistance to the ACs via teleconferences and ongoing direct support, including accessibility peer sessions held at the annual Leadership Exchange in Arts and Disability Conference and the biannual National Assembly of State Arts Agencies Assembly, providing training on federal and state accessibility requirements for SAAs and RAOs, and facilitating peer learning.

COVID Response – In response to the COVID-19 crisis, the OA developed a guide to providing captioning and American Sign Language interpretation on virtual events such as Zoom meetings and webinars, and streamed films and performances. In addition, the OA wrote a blog series focusing on how the arts are helping people who are isolated at home or in institutional settings due to the pandemic, including hospitals, nursing homes, and correctional facilities.

Current Leadership Initiatives

Careers in the Arts for People with Disabilities – People with disabilities experience significant barriers to achieving professional opportunities in the arts. Over the past 30 years, the OA has responded by identifying these barriers and helping them pursue careers in the arts through a series of convenings, reports, and other tools. In late 2020, the office plans to publish an online toolkit, produced through a cooperative agreement, on careers in the arts for people with disabilities that will provide tools and resources for four audiences: 1) individuals seeking careers in the arts; 2) arts employers, to help make the

case for including people with disabilities in hiring, casting, curating, etc.; 3) arts educators, on building the pipeline of talented disabled artists in arts learning programs; and 4) funders, to make the case for funding disabled artists and disability arts organizations. The OA also hosted a webinar series and plans to continue the series in 2021.

Disability and Design Field Scan – In 2019, the OA and the Arts Endowment’s Design program commissioned a field scan to inform ways that the agency can best support the broader field of design and disability and its constituents, and to better understand how designers in the United States are responding to the needs of people with disabilities. The scan focused on the intersection of disability and space-based design (including the fields of architecture, landscape architecture, urban design, and other public space design) and disability and design for the body (including graphic design, fashion design, and industrial design that enhances or supports how people with disabilities manage the functions of daily life). The resulting 85-page report, scheduled to be published in November 2020, shares a wide range of observations about the intersection of these evolving fields, with recommendations for how to support the field. In 2021 and beyond, there is great potential for the Arts Endowment to be a convener and connector for important leaders in this growing area of design.

Arts in Corrections – The OA supports quality arts programming, led by professional artists, for individuals in correctional facilities. In partnership with the U.S. Department of Justice’s Federal Bureau of Prisons, the OA currently sponsors arts residencies in up to six federal correctional institutions each year, which serve as models for state and local arts organizations developing similar efforts. The OA also works with the arts field to help build the network, infrastructure, and research necessary to help sustain the work.

Creativity and Aging and Arts in Healthcare – The OA has supported efforts to build and develop the fields of creative aging and arts in healthcare, through publications, convenings, and partnerships with service organizations. Although there are no current initiatives, the office will continue to engage in dialogues and explore future leadership opportunities in these fields.

Website Links of Interest

[Article about the agency’s support for disability: Making Sure No One Is Excluded](#)

[Voices from the Field: Celebrating the 30th Anniversary of the Americans with Disabilities Act](#)

[Resources to Help Ensure Accessibility of Your Virtual Events for People with Disabilities](#)

[Arts and Health During the Time of COVID-19](#)

[Reaching Older Adults During the Time of COVID-19](#)

[Creative Aging Resources, including findings from a 2015 creative aging summit](#)

Discipline Director

- Michael Orlove
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Partnership Division.
- AEAC has historically been supported by 1 FTE position. However, since March 2019, the AEAC portfolio has been managed by Challenge America's FTE Specialist as an additional responsibility.

Overview

Arts Engagement in American Communities is the program that meets the Arts Endowment's internal mandate to recommend funding in every one of the 435 U.S. Congressional Districts. AEAC application is initiated by invitation, and is a non-competitive grant opportunity. In any given fiscal year, between 90 and 120 congressional districts do not have recommended grants through other agency programs. The bulk of the AEAC work is done by staff researching and identifying organizations with the programming and administrative capacity to successfully administer a federal grant. Extensive technical assistance is often involved when helping applicants navigate systems such as Grants.gov, Sam.gov, and eGMS Reach. A wide range of projects are eligible, allowing the grant to make a meaningful impact. The project typically starts within that calendar year, since this is an expedited process. The timing is generally about six weeks between invitation and application submission (deadlines are flexible and on a rolling basis).

Key issues

AEAC is not publicly promoted; it is the internal mechanism by which the agency ensures that all 435 districts have recommended funding. Many of these districts lack traditional arts support infrastructure, such as foundations, corporations, and philanthropy. Many of the organizations are volunteer-run and grass-roots, but make a big impact in their communities. Many of the hard to fill Congressional Districts appear on our AEAC list year-after-year and are located in sparsely populated rural areas. Currently, the agency identifies organizations using online resources (Candid, IRS, Google, eGMS history, etc.); however, connecting in-person could build relationships and trust that is needed in some areas. The proposed AEAC projects may not be competitive in other Arts Endowment grant programs, but may be one of the few arts experiences available to individuals in that area of the country. It is inspirational to see what an organization can do with a \$10,000 grant; some examples: annual city-wide art festivals, outdoor concert series, art instruction for students in low-income schools, and public art installations. We work to encourage and cultivate AEAC applicants to apply in other programs, including Challenge America and Grants for Arts Projects.

States that have the highest number of AEAC reoccurring districts in need:

- [Texas: State Facts and Figures](#)
- [California: Facts and Figures](#)
- [Florida: Facts and Figures](#)
- [Illinois: Facts and Figures](#)

Discipline Director

- Michael Orlove; [REDACTED] (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Partnership Division
- 1 Director and 2 Specialists

Overview

Challenge America is an entry point to mostly small organizations for projects in all artistic disciplines that extend the reach of the arts to populations that are historically underserved. Since 2001, the Challenge America program has been a central part of extending the reach of the National Endowment for the Arts in order to promote equal access to the arts in every community across America. We recognize that these organizations might face unique challenges in accessing funding. Challenge America features an abbreviated application, a robust structure of technical assistance, and grants for a set amount of \$10,000. Our expectation is that organizations will, ideally, transition from Challenge America to Grants for Arts Projects, the Arts Endowment's principal funding opportunity.

Key Issues

Challenge America is in the midst of a transition. In FY19 and FY20, agency guidelines and technical assistance focused on encouraging applicants to consider the Grants for Arts Projects program as an alternative to Challenge America. The FY21 Challenge America program was canceled to allow the agency to prepare for the accelerated distribution of CARES Act funding.

In preparation for FY22, the agency has identified three priorities for the program:

- 1) Clearly frame the intent and focus of Challenge America as an entry point to federal arts funding for a diverse pool of primarily small organizations and first-time or recently new applicants to the Arts Endowment.
- 2) Reflect current field trends by providing a separate grant category that promotes stable funding for historically under-resourced communities.
- 3) Provide an enhanced structure of technical assistance that welcomes new applicants into Arts Endowment funding, and builds applicant capacity to move to other grant categories.

The Partnership team, in collaboration with the Office of Guidelines & Panel Operations, is considering adjustments to the application in order to make it more accessible to organizations and communities of all shapes and sizes. The refreshed funding opportunity guidelines are scheduled to be released in January 2021.

Website Links of Interest

- [Grantmakers in the Arts: Working with Small Organizations](#)
- Other Federal, State, and Regional programs supporting underserved communities in the cultural sector:
 - [IMLS Inspire Grants for small museums](#)
 - [New England States Touring \(NEST\) Grant](#)
 - [Ohio State Arts Agency: Operating Support for small organizations](#)
 - [California State Arts Agency: Local impact grant for historically marginalized groups](#)

Discipline Director

- Michael Orlove
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Partnership Division.
- International Activities is managed by one Specialist.

Overview

The primary work of the International Activities office falls into two broad areas: (1) the development and management of partnerships for international engagement and the representation of the agency, often in partnership with the U.S. Department of State, and (2) participation in cultural dialogues that advance the U.S. representation in international organizations such as the Organization of American States, the International Federation of Arts Councils and Cultural Agencies, and other such entities. In partnership with the State Department, we convene FACIE (Federal Advisory Committee on International Exhibitions) panels which make recommendations for official U.S. presentations at the Venice Visual Arts and Architecture Biennials. We are also the cultural point of contact for State's [International Visitor's Leadership Program](#) and meet with close to 200 international artists a year. In past years, we have also instructed Foreign Service Officers and Cultural Attachés at the State Department's [Foreign Service Institute](#), and we would like to resume these activities in the future, most likely through solid working relationships with career and political State Department colleagues.

Key Initiatives

- [US Artists International](#) (USAI) helps to ensure that the impressive range of expression and creativity of the U.S. performing arts is represented at art markets abroad. USAI 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.
- Performing Arts Discovery (PAD) provides a platform to connect U.S. artists, producers, and arts organizations with presenters from abroad. In partnership with *the* Regional Arts Organizations, PAD showcases *the* work of U.S. *performing* artists in each region for presenters based outside *the* U.S.
- [Performing Arts Global Exchange](#) (PAGE), our newest initiative, brings exemplary international music, dance, and theater to audiences across the United States. Every year a new region of the world is highlighted. Grants to support artist fees are available to nonprofit presenting venues and units of state, local, or tribal government based anywhere in the U.S. or its territories who book artists from a curated roster. Artists on the roster have not widely toured in the United States and reside in a selected region, with the inaugural year's roster featuring artists from U.S. neighbors: Canada and Mexico.
- [US-Japan Creative Artists Fellowship Program](#) brings US artists to Japan for residencies and exchanges in partnership with the Japan-US Friendship Commission (JUSFC). In commemoration of the 2020 Olympic games in Tokyo, the Arts Endowment and JUSFC expanded the program to host

residency collaborations between US artists and Japanese artists whose projects would be showcased during the Olympics. These projects are being rolled over to 2021.

Both USAI and PAGE are done in partnership with [Mid Atlantic Arts Foundation](#) through Cooperative Agreements.

Top Trends

- **Funding:** Given the lack of sufficient arts funding in the U.S., it is imperative that the funders of international activities connect, communicate with each other, and support common initiatives.
- **Diversity:** U.S. arts representation abroad needs to extend to underrepresented countries and not focus as much on Central and Western Europe.
- **Exchange:** Reciprocal cultural exchange is important, not just to send American artists abroad but also to invite foreign artists to the U.S. Additionally, it is imperative for foreign artists to experience the diversity of culture and geography that America has to offer.
- **Community Engagement:** It is important for artists to serve as cultural ambassadors when they are abroad. Performing is their main priority, but it is also important for them to reach youth, women, and underserved communities by going to schools or centers where they can offer their talents and educate.

Priorities

- Further strengthen our relationship with the State Department (and other relevant federal agencies) so we can continue to work collaboratively in achieving our mutual goals.
- Strengthen core initiatives such as Performing Arts Discovery, [Performing Arts Global Exchange](#), and [US Artists International](#).

External events in 2021

- **Qatar U.S. Year of Culture**, Qatar, January 1-December 31, 2021. Every year, Qatar hosts a cultural exchange program with a different country as a way to promote understanding and appreciation between the two participating nations. 2021 has been designated as the Qatar U.S. Year of Culture, and will feature artists, arts organizations, and institutions from across the United States.
- [America's Cultural Summit](#), Washington, DC, June 2021. In collaboration with the [International Federation of Arts Councils and Culture Agencies](#) (IFACCA), the Arts Endowment will host the Americas Cultural Summit (ACS), which was supposed to take place in June 2020 but was postponed due to COVID-19. This will provide a chance for Latin American arts councils, ministries of culture, and other agencies active in the Latin American arts and culture sector to discuss and exchange experiences.
- [Expo 2020 Dubai](#), Dubai UAE, postponed to October 2021-March 2022. The first World's Fair to take place in the Middle East, we will be working with the State Department, which is managing the U.S. pavilion, in the selection of artists. Since 2019, the Arts Endowment has been advising the State Department on both the adjudication process as well as artist recommendations. We will be working with the State Arts Agencies as well as the Regional Arts Organizations.

Discipline Director

Michael Orlove; [REDACTED] (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Partnership Division
- Managed by one Specialist

Overview

Local arts agencies (LAAs) are critical partners of the National Endowment for the Arts, greatly extending federal reach and impact. Similar to the state arts agencies (SAAs) and regional arts organizations (RAOs), local arts agencies translate national leadership into local benefit. Across the United States, more than 4,500 LAAs provide a wide range of programs and services to help support and enable arts and culture at the county, city, and neighborhood level.

Organizational structures vary for LAAs. They may be units of municipal government, private non-profit organizations, or hybrids of the two. Each is an independent reflection of the community it serves, from grassroots community-based, all volunteer organizations, to agencies with multi-million-dollar budgets. The names used by LAAs vary as well; some are identified with the traditional language of Arts Commission, Arts Council, or Cultural Office, such as the [Arts Council of Indianapolis](#) or the [City of Los Angeles' Department of Cultural Affairs](#). Others may reference titles related to Creative Economy or Cultural District, such as [Creative Waco](#) or [Downtown ABQ](#). Yet others have adopted names such as [4Culture](#) or [CNY Arts](#).

What remains consistent among local arts agencies is the field's leadership role in advocating for and advancing arts policy and funding at the local level. The ability of LAAs to focus on community-facing work with a notable speed and "nimbleness" has allowed the field to advance innovations in publicly funded arts services.

The Arts Endowment's designated funding for LAAs is available through the Grants for Arts Projects (GAP)/Local Arts Agencies program. Grant funds support the full breadth of work typically developed and managed by LAAs, with programming including but not limited to:

- artist commissions and the presentation of artists and artwork
- stewardship of public art collections
- management of cultural facilities and artist residencies
- projects partnering with other community sectors, including but not limited to transit, economic development, and tourism
- field services such as cultural planning, collaborative marketing, and professional development.

The GAP/Local Arts Agencies portfolio has seen a steady growth in the number of applications received over the last five years, while the annual funding allocation has remained fairly consistent year to year.

- FY2021 total number of LAA applications received (118) represents a 64% increase over the number of applications submitted in FY2017
- In FY2020, with 91 applications received, a total of \$1,558,000 was allocated for LAA grants.
- In FY2017, with 72 applications received, a total of \$1,570,000 was allocated for LAA grants.

Some LAAs also have the authority to subgrant federal funds. Subgranting awards are unique to Local Arts

Agencies in the Grants for Arts Projects grant category. The subgranting project type recognizes the central role of grantmaking in the work of LAAs, as well as the relationship between federal and local government. Subgranting applications have additional eligibility, documentation, and reporting requirements.

In addition to the Grants for Arts Projects/Local Arts Agencies funding category, other annual Arts Endowment opportunities relevant to LAAs include support for curriculum-based arts education programs (through [Grants for Arts Projects/Arts Education](#)) and for creative placemaking work (through [Our Town](#)).

Special Initiatives

- Local arts agencies represent a powerful partnership opportunity for the Arts Endowment. LAAs are an established pipeline for centralized local arts information in their own communities. They have the ability to extend the distribution of Arts Endowment funding program information, technical assistance, and resources to arts organizations of all sizes and disciplines in communities across the country.
- [Americans for the Arts](#) (AFTA) serves as the nationwide membership and advocacy organization for local arts agencies. AFTA is a regular grantee through the Grants for Arts Projects/Local Arts Agencies category, for projects that support and advance the LAAs field as a whole.

AFTA conducts regular surveys of its LAA membership, tracking field trends and status. The [most recent survey](#) (2019) included a number of findings related to LAAs, including:

- 95% use the arts to address community development issues such as social, education, or economic challenges.
- 83% expect the demand for their services to increase over the next two years.
- 76% provide financial support directly to organizations and/or artists in any form such as grants, contracts start-up capital, loans/microloans, and/or commissions/fellowships/scholarships—63% to organizations, and 65% to individual artists.

AFTA also convenes meetings of the [United States Urban Arts Federation \(USUAF\)](#), a network of LAA leadership representing the 60 largest cities across the country. The Arts Endowment's Local Arts Agencies team attends USUAF meetings as an invited partner. Recent USUAF conversations have been focused on LAA work related to diversity, equity, and inclusion (DEI) efforts, as well as pandemic relief and recovery.

Other Website Links

[The United States Conference of Mayors](#)

[Americans for the Arts \(AFTA\)](#)

[AFTA: Profile of Local Arts Agencies \(2019\)](#)

[AFTA: United States Urban Arts Federation](#)

[National Association of Counties](#)

Discipline Director

- Michael Orlove
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Partnership Division.
- The program has 2 dedicated staff: the director and the program specialist, and is further supported by two division-level staff: the division coordinator and the assistant grants management specialist.

Overview

Congressional statute provides that 40% of the Arts Endowment's grant dollars be designated for [state government arts agencies](#) (SAAs); [regional arts organizations](#) (RAOs), which are regional groups of state arts agencies; and the national service organization ([National Assembly of State Arts Agencies](#), NASAA) that supports the work of the states. This investment amounted to approximately \$53 million in FY 2020: \$44 million to SAAs, \$9.2 million to RAOs.⁵

The Arts Endowment funds SAAs and RAOs through annual grants called Partnership Agreements, reflecting the fact that the work of the Arts Endowment and the states and regions extends beyond that of the typical grantee/grantor relationship. We share policy priorities in areas such as arts education, reaching underserved communities, preserving cultures, community development, growth and stability of arts organizations, and increasing access to the arts for all Americans. The grants include general operating support and dedicated support that comes from specific funding streams. For the SAAs, the dedicated funding is for Poetry Out Loud, arts education, reaching underserved communities, and folk and traditional arts. For the RAOs, the dedicated funding is for touring and presenting, folk and traditional arts, and accessibility technical assistance.

To qualify for Partnership Agreement support, the SAAs and RAOs are required by our enabling legislation to conduct public cultural planning and develop long-range strategic plans that respond to the needs identified from a broad cross-section of their citizenry and partners. These plans help to cultivate a strong statewide arts infrastructure and position the arts in a broad range of public policy areas such as cultural tourism, community revitalization, economic development, education, and health and human services. The strategic plans, along with a related application narrative, are submitted to the Arts Endowment and evaluated by expert readers. Funding supports the SAAs and RAOs to carry out their Arts Endowment-approved, locally developed strategic plans in the manner most appropriate, efficient, and responsive for each state and region. Generally, this involves regranting our funds through their own grant programs. Extensive SAA and RAO data on the subawards constitute their final reports to us.

State Arts Agencies (SAAs)

The Arts Endowment fostered the creation and has encouraged expansion of SAAs since the mid-1960s. Today, agencies exist in all 50 states and six U.S. jurisdictions.⁶ Each agency is a unit of state (or equivalent) government, is funded through state appropriations and other sources of state funds, and is authorized to

⁵ In addition, CARES Act funding of \$30 million was awarded to the SAAs and RAOs for regranting during FY 20, but was amended into their federal FY 19 awards, so is not reflected in the FY 20 Partnership Agreement figures above.

⁶ District of Columbia, American Samoa, Guam, Northern Marianas, Puerto Rico, Virgin Islands

re-grant federal funds, enabling the Arts Endowment to extend its reach to every community in America, translating national leadership into local benefit.

While the SAAs are strong and supportive partners, we must respect that they are first and foremost units of their respective state governments and required to answer to their own legislative mandates. Some SAAs are independent, with broad authority for hiring and decision-making, and some are part of larger departments and are more advisory in nature. This is one reason we turn often to our regional partners: as 501(c)(3) nonprofits, they do not have the restrictions on accepting funding that some SAAs do, or limits on the types of initiatives they are able to undertake, and are able to respond far more quickly.

Regional Arts Organizations (RAOs)

Each of the 50 state arts agencies and two of the jurisdictions (District of Columbia and the Virgin Islands) is a member of one of six RAOs. The RAOs are private, nonprofit entities created by state arts leaders in the mid-1970s to facilitate the exchange of artists across state borders. Over time, RAOs have evolved to play a major role in strengthening the effectiveness and efficiency of the U.S. arts infrastructure. They draw on their ability to cultivate public and private resources; work collaboratively across state, national, and international borders; and deliver programming across all arts disciplines. (See Key Efforts section below for more on RAOs.)

National Assembly of State Arts Agencies (NASAA)

NASAA is the member services and advocacy organization for the SAAs. We support NASAA in two ways: first, through a Partnership Agreement grant that supports their non-advocacy work, in the areas of general operations and knowledge building. Second, through a cooperative agreement that consolidates services for several programs across the Arts Endowment: State & Regional, Arts Education, Folk & Traditional Arts, and Research. Through the cooperative agreement, NASAA maintains a national final reports database of all the grants made by the SAAs and RAOs. This is useful for tracking both state and federal funds and their impact in communities, as well as for identifying trends that could highlight the need for policy responses. NASAA also maintains a [data dashboard](#) that analyzes and displays the state by state data that comes from our [research partnership with the U.S. Commerce Department's](#) Bureau of Economic Analysis (BEA).

Key Issues for the Field

- Addressing the needs and priorities of constituents whose demographics are rapidly changing, with an emphasis on equity, access, and diversity.
- Utilizing data and research to amplify the value of public support for the arts in the face of competing requests for state resources.
- COVID-19 – both the financial devastation to each state's arts and culture sector and having to develop new ways to work, engage with audiences, and create.
- COVID-19 – if state budgets collapse, how will we respond if SAAs are unable to meet the required cost share/match for their Partnership Agreements? If we “forgive” the required state-appropriated cost share/match, will state governments be disincentivized to support their SAAs, knowing that we can and do waive cost share/match?
- RAO membership for the four as-yet unaffiliated territories.
- Disaster response – the need to develop institutionalized policies and funding to work through SAAs.

Key Efforts NEA Has Taken to Advance the Field

1. The Arts Endowment works with our partners to implement key national initiatives. These efforts provide great benefit to the agency, and also help to build the capacity of our partners. Examples include:
 - SAAs are our key partners in implementing [Poetry Out Loud \(POL\)](#) and in implementing the community engagement component of [Creative Forces](#), our military/healing arts partnership.

- RAOs are our partners in several ongoing national initiatives such as [Big Read](#) and [Shakespeare in American Communities](#) (Arts Midwest), POL national finals and [USArtists International](#) (Mid Atlantic Arts Foundation), and [Performing Arts Global Exchange](#) (PAGE) (all RAOs).
 - In addition, RAOs are our partners in rural arts development, recent [murals](#) undertaken with the Women’s Suffrage Centennial Commission, and in community-based arts and healing.
2. Beyond grants, the Arts Endowment has invested in research and data collection to help states build their case for the public value of the work and services they provide. Working with our Research Office and the BEA has yielded important data on the employment, compensation, and value-added of the arts and culture sector both nationally and state-by-state. As noted earlier, our cooperative agreement with NASAA supports the BEA state-level data dashboard. In addition, the State and Regional program has had a decades-long relationship with the [National Governors Association Center for Best Practices](#) to collaborate on the development of reports for governors and their policy staffs on harnessing the arts to spur and advance workforce development, economic development, and more. The most recent report is [Rural Prosperity Through the Arts & Creative Sector](#).

Special Initiative

- Disaster support: The Arts Endowment [responds](#) to natural disasters in three ways: with direct financial support to affected artists and organizations, usually working through SAAs; technical assistance; and policy /leadership work.
 - As part of the National Disaster Response Framework, the Arts Endowment is a member of the Natural & Cultural Resources Recovery Support Function (NCRRSF), a multi-agency team that is activated in response to disasters. Our representative to that RSF (the State & Regional Specialist) now sits on the Economics RSF, in recognition of COVID-19’s devastating economic impact on our sector.
 - We were a founding member and sit on the steering committee of [NCAPER](#) (National Coalition for Arts Preparedness and Emergency Response), and sit on the steering committee of [HENTF](#) (Heritage Emergency National Task Force), a collaboration between FEMA and the Smithsonian Institution.

Other Website Links:

- [Interviews with RAO and NASAA Executive Directors](#) (American Artscapes Magazine)
- [SAAs](#)
- [RAOs](#)
- [NASAA](#)
- [BEA Data](#) (National Endowment for the Arts’ website)
- [BEA Data Dashboard](#) (NASAA’s website)

Discipline Director

- Sara Nash
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Performing Arts Division
- One Director, two Dance Specialists

Overview

In 2020, the Dance program received over 300 grant applications, a 16% increase over 2019; 60% of applications to Dance are typically funded each round. The nonprofit dance field is comprised of independent dance artists and organizations such as dance companies, performing arts centers, service organizations, and educators. The major service organizations for dance, [Dance/USA](#) and the [International Association of Blacks in Dance](#), serve approximately 1,000 members collectively. Increasingly, many dance artists do not organize into 501(c)(3)'s, making the Arts Endowment's support of organizations that serve independent artists a critical part of the dance ecosystem. Dance in the United States reflects a multiplicity of forms, techniques, and histories that stem from all over the world and include distinctive genres such as aerial dance, African diasporic dances, ballet, Bharatanatyam, capoeira, flamenco, hip-hop, Indigenous dances, modern dance, screendance, tap, and many more.

Grants for dance projects support a broad range of activities including creation and touring of dance works, professional training programs, conferences, archival and preservation projects, and programs that [engage youth](#), [incarcerated individuals](#), and [people living with health conditions like Parkinson's Disease](#). Over the last 15 years, the first two national [choreography centers](#) were established, along with a [growing number of dance residencies](#) to better support independent dance artists and companies to research, create, and prepare works for premiere and touring. Dance documentation and archival resources also remain a critical area of need for the dance field.

Disabled dance artists and physically integrated dance companies have achieved greater visibility and expanded opportunities, but the work of making dance truly inclusive and accessible in the studio and classroom, on the stage, and in the audience continues. The Arts Endowment has supported groundbreaking physically integrated companies, as well as a new generation of artists advancing inclusive dance practices.

Along with making strides in accessibility, dance leaders and institutions are confronting racial and gender inequities and working to overcome entrenched structures that center ballet and modern dance in curriculums, program curation, and funding. Organizations are undertaking new programs and [efforts](#) to increase the racial, ethnic, disability, and gender diversity of staff, artists, and company members, and build audiences that reflect their communities.

The dance field continues to be severely impacted by COVID-19. Though many artists and organizations quickly adapted to deliver classes, archived performances, and even new creations in a virtual format, they face many formidable challenges ahead given the inherent physicality of dance and live performance, compounded by the pandemic's growing strain on an already vulnerable workforce of gig economy and low wage workers. Recognizing the necessity and opportunity for change, artists are recommending new ways of working to create a more sustainable and equitable future for dance, and many dance organizations and

institutions are following their lead.

Special Initiatives

During 2019, the Dance team began working with the agency's Office of Research & Analysis on the first portfolio analysis of the Dance program. Phase one consisted of a descriptive analysis of eight years of grants data (FY 2013-2020) focused on grant application and award trends, project beneficiaries, and grant project outputs. Following this initial analysis, the Dance team requested additional analyses focusing on grant award geographic distribution and a more detailed treatment of grant project activities, beneficiaries, outcomes, and lessons learned based on qualitative analysis of grant final descriptive reports.

The present phase of the study seeks to generate knowledge from quantitative and qualitative analyses of the Dance grant portfolio during a five-year period (FY 2014-FY 2018). The Dance team anticipates a third phase, which will involve case studies to better understand the impact of the program, followed by a comprehensive report that can inform new initiatives and benefit the dance field as a whole.

Other Website Links

[Raising the Barre: The Geographic, Financial, and Economic Trends of Nonprofit Dance Companies](#)

[Moving Dance Forward: NEFA's National Dance Project at 20 & Critical Field Trends](#)

[The Future of Physically Integrated Dance in the USA](#)

Discipline Director

- Ann Meier Baker
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Performing Arts Division
- Managed by one Director and three Specialists

Overview

- Arts Endowment grants in the Music Discipline support a wide range of music – from classical to contemporary to jazz – that is produced by an array of performing ensembles (such as chamber music ensembles, choruses, jazz ensembles, and symphony orchestras) and organizations (including festivals, presenting organizations, and education organizations). In addition, grants support professional artist development programs, artist residencies, and service organizations.
- Organizations of all types and sizes apply for a variety of music production, presentation, professional development, engagement, and education projects. In addition to projects that focus on the standard repertoire, grants support the commissioning and performance of new American works. Of particular interest are music projects that feature meaningful collaborations, innovative presentation strategies, and initiatives that help organizations engage audiences in new and meaningful ways.
- We extend the agency's reach when we fund music service organizations such as [New Music/USA](#) and the [American Composers Forum](#), which provide information and opportunities for composers; and [Chamber Music America](#), [Chorus America](#), and the [League of American Orchestras](#), which nurture their respective fields with outstanding programs and services.

Key Issues

- **COVID-19.** The music field continues to be severely impacted by COVID-19, which has been particularly devastating to the performing arts. Though many artists and organizations quickly adapted to deliver virtual master classes, archived performances, and even new works in a virtual format, they face many formidable challenges ahead given the high chance of spreading the virus to both audiences and to fellow musicians. Recognizing the need and opportunity for change, musicians and music organizations are examining and recommending new ways of working to create a more sustainable and equitable future.
- **Engagement.** There are concerns about both audience engagement and broader community engagement. There has been an increase in the number of applications seeking support for new and innovative approaches to help address these concerns.
- **Diversity, Equity, and Inclusion.** Efforts are underway to increase the diversity of music organizations and to become more inclusive, including a diversity of approaches to programming, as well as the racial and ethnic diversity of artists and arts organization leaders, and of audiences.
- **Technology.** The field is looking for opportunities to use technology to enhance audiences' experiences, and to reach new audiences. Especially now, organizations are live streaming and connecting with their audiences via various platforms and software.
- **School Music Programs.** There has been a troubling decline in school music programs, thereby limiting access to opportunities for all children to make and learn about music.

Discipline Director

- Ann Meier Baker
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to the Deputy Chairman for Programs & Partnerships, within the Performing Arts Division
- 1 Director and 1 Specialist, with additional support from Division staff, the Office of Public Affairs, and Events Management

Overview

Jazz was born in America, and is uniquely rooted in American history and culture. The [NEA Jazz Masters Fellowships](#), initiated by the U.S. Congress in 1982, are the highest honor that our nation bestows on those who have made exceptional contributions to the advancement of the art form. Described by the *New York Times* as a “rare public accolade for jazz,” the recipients represent a panoply of musical distinction, from vocalists and percussionists to vibraphonists and saxophonists, all of whom have advanced the music through their commitment to jazz. The awardees receive a one-time \$25,000 Fellowship and are honored at a live-broadcast and webcast tribute concert.

Each year a varying number of living giants of jazz are selected and, to date, 161 awards have been presented to distinguished figures in American jazz, including Count Basie, Ella Fitzgerald, Dizzy Gillespie, Pacquito D’Rivera, Carmen McRae, and Herbie Hancock. In addition to jazz *artists*, the Arts Endowment recognizes jazz *advocates* through the A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy, which is awarded to an individual whose passion for jazz and its artists has been demonstrated through major contributions to the appreciation, knowledge, and advancement of the music. Honorees include jazz critic Nat Hentoff and educator Jamey Aebersold, among others.

The Arts Endowment has created a variety of accessible, free-of-charge educational resources to extend the impact of the NEA Jazz Masters honorifics, including:

- [NEA Jazz Masters Fact Sheet](#)
- [NEA Jazz Masters Profiles \(A to Z\)](#), with short bios, images, interviews, tribute videos, and NEA Jazz Moments audio clips or podcasts
- Archives of select [NEA Jazz Masters Tribute Concerts](#)
- [NEA Jazz Masters Photos](#) – image gallery of past celebratory events
- [Podcasts](#) with more than 30 NEA Jazz Masters as well as other jazz musicians and field experts
- [NEA Jazz Masters publications](#) – digital and print brochures showcasing the honorees up to 2017
- NEA Jazz Masters Oral History Program. In an interagency partnership with the Smithsonian Institution’s National Museum of American History, the voices of nearly 100 Jazz Masters have been captured in audio- and videotaped interviews. Clips highlighting individual journeys, downloadable interview transcripts, and photo portraits are featured on [Smithsonian Jazz](#).

Plans for the 2021 NEA Jazz Masters

Due to the COVID-19 pandemic, current plans include a streamed [2021 NEA Jazz Masters](#) virtual Tribute Concert in April on arts.gov and sfjazz.org, and an ancillary live, virtual, Meet the Masters post-concert discussion with the 2021 NEA Jazz Masters.

Discipline Director

- Greg Reiner
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Performing Arts Division
- Managed by one Director and two Specialists

Overview

The National Endowment for the Arts supports musical theater *by funding the work of established musical theater-producing organizations as well as musical theater projects by companies known primarily for non-musical work*; presenters applying with a musical theater-specific project; local, regional, and national service organizations; new musical development organizations; musical theater for young audiences; musical theater by ensemble companies; puppetry companies; professional theaters situated within university settings; community-based theaters; and touring companies.

The nonprofit theater and musical theater field consists of more than 1,700 theaters across the nation. Theatre Communications Group, the service organization for the American theater, has nearly 500 members. The National Alliance for Musical Theater, the service organization for American producers of musical theater, has 210 members.

A key issue for the musical theater field is building on the success of projects such as “Hamilton” to create the next great generation of composers, lyricists, and songwriters. With a much higher cost of developing new musicals than plays, commercial producers are naturally risk averse, increasing the importance of funding for the non-profit sector. Without support for emerging musical theater talent, we will be left with only the most commercially-minded new shows, largely drawn from movies, existing artist catalogues, and now even, incredibly, board games. In the recently announced 2020 Tony Award nominations, not a single new musical qualified for Best Original Score.

The Arts Endowment created the Musical Theater Songwriting Challenge for High School Students program to address the incredible need for opportunities to nurture and develop the next generation of musical theater talent. More detail on this program is available through the links below.

Special Initiative

- **Musical Theater Songwriting Challenge** for High School Students
- Coverage of Songwriting Challenge: https://www.washingtonpost.com/lifestyle/government-support-for-a-song-how-seven-teens-won-their-own-piece-of-the-american-dream/2019/11/06/f68c7b96-ff0c-11e9-9518-1e76abc088b6_story.html

Discipline Director

- Greg Reiner
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Performing Arts Division
- Managed by one Director and two Specialists

Overview

The National Endowment for the Arts supports producing theaters; presenters applying with a theater-specific project; local, regional, and national service organizations; new play development organizations; theaters for young audiences; ensembles; Shakespeare festivals; puppetry companies; professional theaters situated within university settings; community-based theaters; and touring companies. While what first comes to mind when thinking of theater is traditional performance-based activities, the Arts Endowment also supports valuable non-traditional theater related programs, such as [playwriting programs for incarcerated individuals](#) and [theater enrichment programs for people with disabilities](#).

The nonprofit theater field consists of more than 1,700 theaters across the nation. Theatre Communications Group (TCG) has nearly 500 members, Theatre for Young Audiences/USA has 300 members, and the National Alliance for Musical Theater has 210 members.

Like all art forms, theater is facing an existential crisis due to the effects of the COVID-19 pandemic. Live performing arts have a particular challenge, because of the necessity of putting artists together in the same room with an audience. While theaters have proven innovative with forays into live streaming, drive-in theaters, and renovating spaces for social distancing, ultimately the economics of these options are not sustainable.

The other major discussion the theater field is the topic of equity, diversity and inclusion. Grappling with the historic disparity of opportunities for Black, Indigenous and People of Color (BIPOC) artists and administrators, and responding to [demands from the field](#), theaters have created or updated plans to address these challenges as they simultaneously work on their recovery from the pandemic.

The National Endowment for the Arts [received the 2016 Special Tony Award](#) in recognition of our service to the theater and musical theater field over the past 50 years. Over 100 Arts Endowment funded projects have gone on to be nominated for Best Play or Best Musical, with 36 wins, including 2016's winners for Best Musical and Best Play, "Hamilton" and "The Humans."

Special Initiatives

- [Shakespeare in American](#)
- [Musical Theater Songwriting Challenge](#) for High School Students

Website Link of Interest

Arts Endowment Report on Theater for Young Audiences:

<https://www.arts.gov/about/news/2020/envisioning-future-theater-young-audiences>

Discipline Director

- Greg Reiner
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Performing Arts Division
- Managed by one Director and two Specialists

Overview

[Shakespeare in American Communities](#) is a program of the National Endowment for the Arts administered through a cooperative agreement with Arts Midwest that brings high-quality, professional productions of Shakespeare's plays and related educational activities to middle- and high-school students in underserved schools throughout the United States. Online educational resources on teaching Shakespeare are available to participating schools as well as the general public.

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 between August 1 and July 31. Since 2003, more than 127 theater companies across the United States have taken part in Shakespeare in American Communities. Selected companies have presented 34 of Shakespeare's 37 plays. To date, the program has supported 13,100 performances and more than 51,000 related educational activities 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.

The key issue for theaters producing and presenting the works of Shakespeare is finding ways to make his work accessible to modern and diverse audiences. Successful efforts have been trending towards more inclusive casting of the plays, and setting the plays in modern contexts. The Oregon Shakespeare Festival, a frequent participating theater company, has been a leader in this area, with a majority minority repertory acting company and a project called "Play On!" that has commissioned a diverse set of writers and dramaturgs to translate Shakespeare's plays into contemporary modern English.

In FY19, the Shakespeare in American Communities program was expanded to include support partnerships between theater companies or organizations across the nation to engage young people within the juvenile justice system with the works of Shakespeare through theater education programs. This enables the program to reach an underrepresented demographic and give them an opportunity to engage with Shakespeare's text with experienced teaching artists or practitioners.

Shakespeare in American Communities is helping to inspire students to become informed theatergoers and build future audiences. The program's national prestige empowers theater companies to leverage new connections with teachers and school districts in the community, civic and state partners, and other funders.

Discipline Director

- Greg Reiner
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Performing Arts Division
- Managed by one Director and two Specialists

Overview

The [Musical Theater Songwriting Challenge](#) is a national competition open to high school students who have a passion for writing songs that could be part of a musical theater production. Musical theater encompasses a wide range of musical styles including hip-hop, rock, R&B, country, jazz, and more. The Musical Theater Songwriting Challenge began as a pilot program in 2016 in three cities (Dallas, Texas; Minneapolis, Minnesota; and Seattle, Washington) before going national for the 2017/2018 school year, with 2020 being the third year of the national competition.

Songwriting Challenge winners work one-on-one with established musical theater artists, who travel to the winners' hometowns for an intensive two-day workshop produced by the [American Theatre Wing](#), which manages the program for the Arts Endowment via a cooperative agreement. A mentor and music director work with the winner to hone and orchestrate their song into a Broadway-ready composition to be performed and recorded as part of a cast album. All six of the 2019 winning songs were official submissions for the 2020 Grammy Award for Song of the Year.

In 2020, due to the pandemic, the mentorships were conducted virtually. The savings from canceled travel was reallocated to double the number of winning songs from six to 12. The winning songs from 11 individuals and one songwriting team were recorded in a studio following strict COVID-19 safety protocols.

Joining the Arts Endowment and the American Theatre Wing with additional support for this program are Disney Theatrical Productions and Samuel French, a Concord Theatricals Company. In addition to these collaborators, the Arts Endowment was proud to have the National Music Publishers Association and their S.O.N.G.S. Foundation sponsor scholarships for the winning students.

Other Website Links

<https://www.arts.gov/about/news/2020/students-across-america-selected-winners-2020-musical-theater-songwriting-challenge>

https://www.washingtonpost.com/lifestyle/government-support-for-a-song-how-seven-teens-won-their-own-piece-of-the-american-dream/2019/11/06/f68c7b96-ff0c-11e9-9518-1e76abc088b6_story.html

Discipline Director

- Ann Meier Baker
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Performing Arts Division
- Managed by one Director and one Specialist

Overview

The Arts Endowment's Opera program is committed to nurturing and advancing the highest levels of operatic artistry to enrich communities across the nation. Opera is a multifaceted art form that involves singing, acting, orchestral music, scenic artistry, costume design, lighting, and dance to convey a story or dramatic concept. Organizations of all types and sizes are welcome to apply, including professional opera companies, opera festivals, presenting organizations, training programs, and other organizations that commission, develop, or produce fully-staged operatic works and/or concert opera.

Arts Endowment grants support a wide range of opera projects, from existing productions in the opera canon and professional recordings of operatic works, to the commissioning, development, and presentation of new operatic works, as well as artist-development programs and residencies. We especially encourage applications for collaborations and innovative projects that engage audiences in new and meaningful ways. In addition, we fund projects by service organizations such as [OPERA America](#), which extends our reach by providing information and professional development for opera company leaders – some that otherwise would not have a connection to the Arts Endowment.

Key Issues

- **COVID-19.** The Opera field continues to be severely impacted by COVID-19, which has been extraordinarily devastating to the performing arts. Though many artists and organizations quickly adapted to deliver virtual master classes, archived performances, and new works created for a virtual format, these opera artists and opera organizations face numerous formidable challenges ahead. Specific to Opera performance is the unique issue of the potential heightened spread of the virus through singing. Recognizing the need and opportunity for change, singers, instrumentalists, and opera organizations are examining and recommending new ways of working to create a more sustainable future.
- **Engagement, Access, and Relevance.** There has been an increase in applications seeking support for new approaches to opera audience and broader community engagement, and access and relevance of opera. Popular initiatives include “Opera in the Outfield” type of events that transmit live opera to ballparks, and the Met’s “Live in HD” series that broadcasts live opera to movie theaters reach people otherwise unable to see or afford live opera performances. New operas are often based on significant events and issues in American culture.
- **Diversity, Equity, and Inclusion Issues.**
 - Access to the art form as well as to classical vocal instruction is limited in primary and secondary school education.

- Fewer Black, Indigenous, and People of Color (BIPOC) are represented in the field as opera singers, instrumentalists, composers, librettists, directors, designers, and arts administrators.
- There are efforts underway aimed at diversifying the operas that are being produced.
- Initiatives have been launched to help to identify and mentor women composers of opera and women opera conductors.
- **Technology.** The field is looking for opportunities to use technology to both enhance audience experiences, and to reach new audiences. Digital sets can both reduce costs of scenery/set construction and oftentimes enhance audience impact.
- **School Music Programs.** There has been a troubling decline in school music programs, thereby limiting access to opportunities for all children to make and learn about music and opera.

Program Director

- Wendy Clark, Director of Museums, Visual Arts, and Indemnity
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to the Deputy Chairman for Programs & Partnerships, within the Visual Arts Division
- 3 staff members – Director, Indemnity Administrator, and Assistant Indemnity Administrator

Overview

The Arts and Artifacts Indemnity Act (P.L. 94-158) was established by Congress in 1975 to minimize the costs for U.S. museums to insure international exhibitions, making it possible for great works of art and cultural treasures from foreign lenders to be accessible to the American public. Additional legislation was passed in 2007 to create a domestic component to the program for exhibitions consisting of loans from U.S. owners, enabling American museums to more readily share their collections. Subsequent legislation steadily increased the amount of indemnity coverage available. Currently, the Federal Council is authorized to commit the Treasury to up to \$1.8 billion in value per exhibition, with an overall cap of \$15 billion at any one time for the international program; the domestic program limits are \$1 billion per exhibition, and \$7.5 billion at one time.

The federal government pledges payment in the rare case of damage to or theft of the artwork during transport and while on view, at no cost to the museums. The indemnitee covers a deductible based on a sliding scale of the total value indemnified. To date, paid claims total only \$104,000 – the result of the loss of two objects in 1982; they were later recovered, and the payout costs were reimbursed to the U.S. Treasury, leaving a zero-loss ratio.

The General Counsel of the National Endowment for the Humanities (NEH) is the designated legal authority for the program, which is administered by the Arts Endowment on behalf of the Federal Council on the Arts and the Humanities, comprised of the heads of federal agencies – including the Arts Endowment; NEH; Commission of Fine Arts; General Services Administration; Library of Congress; National Archives and Records Administration; National Science Foundation; and the departments of State, Commerce, Education, Health and Human Services, Housing and Urban Development, Interior, Labor, Transportation, and Veterans Affairs.

Applications for indemnity, received quarterly, are reviewed by an advisory panel of museum directors, curators, conservators, and registrars, each with knowledge and experience of museum standards of practice. The panel makes recommendations to the Federal Council, and the Council determines which exhibitions receive indemnification. The Certificate of Indemnity documentation to the applicant is signed by the National Endowment for the Arts Chairman.

To date, more than 120,000 works of art have been indemnified in nearly 1,600 exhibitions, in some 250 museums nationwide, saving them approximately \$500 million of commercial insurance premiums. Given the high cost to organize art exhibitions, it might not be possible for museums to present exhibits without the Indemnity program.

Recent program highlights from 2020 include the following exhibitions, which were made possible through the support of Indemnity:

International	<i>Michelangelo: Mind of the Master</i> – Cleveland Museum of Art (OH) <i>J.M.W. Turner: Quest for the Sublime</i> – Frist Art Museum (Nashville, TN)
Domestic	<i>Norman Rockwell: Imagining Freedom</i> – Denver Art Museum (CO) <i>Edith Halpert and the Rise of American Art</i> – The Jewish Museum (New York, NY)

Website Links

<https://www.arts.gov/impact/arts-and-artifacts-indemnity-program/domestic-indemnity>

<https://www.arts.gov/impact/arts-and-artifacts-indemnity-program/international-indemnity>

Discipline Director

- Jen Hughes

- [REDACTED]

- (b) (6)

Organizational Structure

- Reports to the Deputy Chairman for Programs & Partnerships, within the Visual Arts Division
- Managed by one Director and one Specialist

Overview of Creative Placemaking

The Arts Endowment played a key role in establishing the [creative placemaking](#) field in 2010, and remains an active and visible leader today. Creative placemaking projects integrate arts, culture, and design activities into efforts that strengthen communities. Creative placemaking requires partnership across sectors with the explicit goal of advancing local economic, physical, social and/or systemic change. The agency has supported the development of the creative placemaking field through its Our Town grants and agency publications, as well as partnerships with philanthropic foundations and other federal agencies.

Our Town Grant Program

The [Our Town](#) grant program launched in 2011 to fund creative placemaking projects. Partnership is a core tenet of successful creative placemaking, and is a requirement of the program. Applications typically include a broad range of stakeholders in addition to the required partnership, and must include an endorsement from the highest-ranking local official. This is to ensure that successful projects with significant impact have the potential to be replicated, scaled, or supported beyond the grant period. In partnership with the Arts Endowment Office of Research and Analysis, Our Town program staff worked with a contracted research firm to develop a program evaluation framework. Survey findings and case studies will be released in early 2021 to the public.

Over the years, the demand for the Our Town program has remained consistently high. To date, Our Town has awarded more than \$49 million to support 646 projects in communities across the country. The overall portfolio reflects geographic diversity, with awards in all 50 states, Virgin Islands, and Puerto Rico; 20% of projects take place in rural or tribal settings. The portfolio reflects the full range of artistic disciplines; from architectural design, to public art installations, to theatrical performance, to storytelling and documentary filmmaking.

Our Town Creative Placemaking Technical Assistance Program (CPTA)

In 2016, the Arts Endowment launched a technical assistance program to provide additional support to Our Town grantees and prospective applicants. Through a cooperative agreement with Local Initiatives Support Corporation (LISC), Our Town grantees can receive additional support and guidance in executing their project. Grantees have the opportunity to opt-in to the program to receive tailored advice from experienced creative placemaking practitioners, to participate in virtual learning activities, and to connect with their peers to exchange ideas and challenges. The ultimate goal is to maximize the impact of their grant award, acknowledging that many of the grantees are embarking on a creative placemaking project for the first time. Support has been provided to assist grantees in developing partnerships, engaging community, documenting their project, crafting an evaluation plan, and utilizing calls for artists and contracts.

Discipline Director

- Jen Hughes
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to the Deputy Chairman for Programs and Partnerships, within the Visual Arts Division
- Managed by one Director and one Specialist

Overview of Design

From the typeface on this page to the neighborhood in which you live, every object and place is the result of design. Design surrounds us and has a direct impact on the quality of our lives. One of the initial disciplines included with the agency's establishment in 1965, the Design program has a long history of supporting the design field in collaboration with other federal agencies, philanthropy, and design leaders. The Design program provides national leadership with ongoing support for mayors and rural communities through two leadership initiatives, the [Mayors' Institute on City Design](#) and [Citizens' Institute on Rural Design](#).

Design Grants for Arts Projects

Grants for Arts Projects supports design projects that have a public benefit and projects that advance the field of design. Funding supports various design disciplines including architecture, communications and graphic design, fashion design, historic preservation, industrial and product design, interior design, landscape architecture, inclusive design, rural design, social impact design, and urban design.

Though the design nonprofit field is relatively small, the diversity of the grant portfolio is notable. The portfolio supports various design disciplines with activities that include exhibitions, publications, training and education programs for youth and adults, community engagement projects that use design, and design commissions. Supported projects are often cross-disciplinary, working closely with health, public safety, environmental sustainability, biotechnology, and housing sectors, with an equity thread that ties them together. Applicants include university design programs working with local communities, nonprofit design programs that teach people about design, and community organizations with place-based design activities.

Mayors' Institute on City Design

The Mayors' Institute on City Design (MICD) is a leadership initiative in partnership with the U.S. Conference of Mayors. Through its annual series of National and Regional Institutes, MICD has brought mayors together with leading urban planners and designers to coach mayors on the principles of urban design, and tackle real-world case studies. Since its founding in 1986, MICD has convened more than 1,000 mayors and has had a profound impact on the way that American cities look and feel. The Arts Endowment has a cooperative agreement with the U.S. Conference of Mayors to carry out MICD program in consultation with dedicated MICD staff.

In response to the COVID-19 pandemic, MICD has adapted its model to a series of impactful virtual programs. The inaugural MICD Just City Mayoral Fellowship, a collaboration between MICD 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 to directly tackle racial injustices in

each of their cities through planning and design interventions. The MICD Virtual Seminars series launched in July 2020, and features catalytic presentations by design experts on timely topics, followed by candid, “off the record” conversation and idea exchange among mayors. MICD is also working to meet mayors’ needs for targeted, ongoing support on design issues through a triage program that matches them with field experts for one-on-one coaching.

Citizens’ Institute on Rural Design

The Citizens’ Institute on Rural Design (CIRD) is a leadership initiative of the National Endowment for the Arts in partnership with the Housing Assistance Council (HAC). Focusing on communities with populations of 50,000 or less, CIRD’s goal is to enhance the quality of life and economic viability of rural America through planning, design, and creative placemaking. Since 1991, the program has served more than 100 communities. The Arts Endowment has a cooperative agreement with the Housing Assistance Council to carry out CIRD program activities.

CIRD supports communities in hosting local multi-day workshops to address specific community design challenges. The program provides funding to selected local communities and deploys a resource team to support the local workshop. The resource team members represent the fields of architecture, rural design, main street revitalization, transportation planning, historic preservation, and landscape architecture. In 2019, CIRD piloted an expanded offering to support rural communities through a learning cohort that broadens the program’s reach and connects rural communities to each other. The 2019-2020 program year served 23 rural communities from across the country. The demand for CIRD is significant; in the 2019 application year, the program received 80 applications. CIRD has significant potential for expansion based on demand from rural communities and the opportunity to engage more deeply in supporting rural design challenges. Similarly, the program is uniquely positioned for collaboration or co-investment with other federal agencies such as USDA.

Special Initiatives

Disability and Design Field Scan

In 2019, the Arts Endowment’s Office of Accessibility and the Design program commissioned a field scan to inform ways that the agency can best support the broader field of design and disability and its constituents, and to better understand how designers in the United States are responding to the needs of people with disabilities. The scan focused on the intersection of disability and space-based design (including the fields of architecture, landscape architecture, urban design, and other public space design) and disability and design for the body (including graphic design, fashion design, and industrial design that enhances or supports how people with disabilities manage the functions of daily life). The 85-page report, scheduled to be published in November 2020, shares a wide range of observations about the intersection of these evolving fields, with recommendations for how to support the field moving forward. Funding for research projects, education programs, and design training for people with disabilities is recommended, but also networking opportunities that can bring together different people working at this important intersection. In 2021 and beyond, there is great potential for the agency to be a convener and connector for important leaders in this growing area of design.

Federal Design Initiatives

The Design program has a long history of leading efforts and partnering with other federal agencies on improving design within the federal government. Initiatives include the Federal Design Improvement Program (which addressed agency graphics and communications as well as federal buildings and workspaces), the Design Excellence Program for federal building commissions (now managed by the GSA), and more recent efforts at supporting a design competition funded by the Department of Housing and Urban Development, and improving service design in government. The Design program’s strong connections with leaders in the design field sets us well to engage with more of these initiatives across federal government.

Discipline Director

- Jax Deluca
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Visual Arts Division
- Managed by one Discipline Director and two Specialists

Overview of the Media Arts Grants Program

Projects supported by the Media Arts discipline are intended to support and advance careers for independent film and media artists, media arts practitioners, and artists exploring traditional or expanded forms of storytelling and visual expression using film, cinema, audio, broadcast, new media, creative code, and related formats. In addition, projects supported by the Arts Endowment provide opportunities for the public to deepen appreciation for, and experience, historic or contemporary works in-person, online, or through television or radio broadcast, digital streaming, or any other emerging formats including virtual, augmented, and mixed reality. We encourage a variety of organizations – from large and small, rural and urban, new and established – that are working to advance this vision to apply with projects of all sizes.

Special Initiatives

The Media Arts team actively participates in field-building, and leads initiatives aimed to educate public and private funders, strengthen regional infrastructure for artistic and professional development of artists and organizations, and provide national leadership to support a thriving creative ecosystem for independent artists in the media arts field. Here are some examples of those efforts:

Arts & Technology Field Scan

- **Project Partners:** This is a multi-year national research initiative of the National Endowment for the Arts, conducted in collaboration with Ford Foundation and the John S. and James L. Knight Foundation, with each of the three organizations contributing \$125,000 to the project.
- **Project overview:** For decades, artists have used digital technologies to remix, augment, and interrogate contemporary arts and culture for creative, practical, and aesthetic purposes. This exploratory study will raise visibility of contemporary artists and collectives pioneering and experimenting with new and evolving mediums by providing insights about the robust creative ecosystem existing across virtual and physical spaces, examples of diverse career pathways and trajectories of artists working at the intersection of arts and technology, and an analysis of current and prospective sources of support and funding for these practices. The project began in 2019, and is expected to conclude in mid-2021.
- **Project purpose:**
 - Educate funders and service providers in the public and private sectors, within the arts sector and beyond, about the existing creative ecosystem, challenges, and opportunities facing artists and organizations working at the intersection of arts and technology.
 - Leverage improved funding, programs, and resources that invest in supporting infrastructure that advances the artistic and professional development of artists and organizations working at the intersection of arts and technology.
 - Provide national leadership in this growing area of activity by raising visibility and awareness, alongside uplifting best practices and recommendations.

Documentary Sustainability Project

- **Project partners:** The project is managed by the Sundance Institute through a \$1000,000 cooperative agreement.
- **Project Overview:**
 - The [Documentary Sustainability Project](#) is a collaborative initiative of the National Endowment for the Arts and Sundance Institute to establish an Independent Film and Media Arts Network.
 - Officially launched in March 2020, this initiative aims to create an infrastructure for knowledge exchange, cross-sector collaboration, and research sharing with a focus on equity and career sustainability for independent storytellers and the broader independent film and media arts field.
 - This network is free and open to all who are committed to independent film and media arts; it currently includes more than 450 individuals and organizations.
 - Independently managed regional working groups have been formed in the Midwest, Southern, Western, and Washington DC regions.
- **Project Activities:** National and regional field-building meetings take place to serve as peer networking forums for continuous knowledge exchange among local, regional, and national stakeholders about filmmaker-friendly policies, best practices, and strategies supporting independent artists and filmmakers across the United States.
- [How Did They Fund It?](#): This case study series offers insight into the lifecycle of making an independent documentary film, and the impact of receiving Arts Endowment grant support.

Discipline Director

- Wendy Clark
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Visual Arts Division
- Managed by one Director, two Specialists, and one assistant

Overview

Today's museums serve as vital community centers and play an important role in education. In addition to being meticulous in caring for objects, museums must continually evaluate how best to present such treasures, and how best to reach their audiences – a challenging task made more difficult today by an abundance of easy access entertainment and short attention spans. The Arts Endowment's museum program helps institutions fulfill their traditional obligations, as well as meet contemporary challenges and demands, primarily through grants. The majority of museum grants are for exhibitions.

Although we do not yet have a complete picture of the impact of the pandemic on the museum sector, some early estimates are quite bleak and indicate that one-third of the nation's museums could permanently close. That said, we also note that there have been relatively fewer employment cuts by museums and historical sites compared with performing arts groups. And, generally speaking, museums have been successfully reopening throughout the country.

The field is supported by strong service organizations, namely the American Alliance of Museums (AAM) and the Association of Art Museum Directors (AAMD). Among other services, these groups help museums track legislation related to issues of concern (e.g., charitable giving, artists rights, and provenance). There is also a healthy infrastructure of regional and statewide museum associations.

Museums today are increasingly vital, addressing critical community concerns. This is evident in several programs – all of which have been supported by Arts Endowment grants:

- Diversity in Staffing – AAMD together with the United Negro College Fund and Historically Black Colleges and Universities, pairs college students with museums for apprenticeships. Participants have semester and year-long work opportunities in curatorial, finance, development, and facilities management.
- Military/Veterans Programs – At the Museum of Glass in Tacoma, Washington, returning wounded soldiers participate in the Hot Shop Heroes program. Conceived in collaboration with the leadership of Joint Base Lewis McChord, the program has special relevance for the soldiers because glass-blowing is high-risk and requires intense concentration, precision, and teamwork.
- Underserved Audiences/Demographic Outreach – Cool Culture, Inc. democratizes access to museums in all five boroughs of New York City, providing low-income families with free, unlimited access to more than 90 cultural institutions

Key Issues/Challenges

- New Technology / Digital Universe – Staying relevant to audiences (specifically Millennials) is a challenge facing all museums. This is an issue in the presentation of exhibitions, as well as collection care. Museums are the caretakers of objects, and increasingly the caretakers and

keepers of data. Investments in new technology are expensive and can quickly become obsolete. Staying both agile and fiscally responsible is increasingly challenging for the field.

- Economic – The nation’s art museums are generally supported through a combination of private, corporate, and government sources. Arts Endowment grants continue to be a valued imprimatur, helping museums leverage other funds.
- Lack of Diversity/Inclusion – Museums are making efforts to increase diversity in staffing, audiences, and programming. The field has done important research (specifically a study commissioned by AAMD) that has helped to clarify and quantify the problem. Arts Endowment project grants have supported a variety of efforts to address this lack of diversity.

Special Initiatives

- **Blue Star Museums** program, offering free summer admission to 2,000 museums for active duty military personnel and their families.
- National Endowment for the Arts Photographic Survey Project for the United States Semiquincentennial, funded through an interagency agreement with the Smithsonian American Art Museum, will document and inventory the collection of bicentennial-era photography for development of a touring exhibition.

Program Manager

- Wendy Clark, Director of Museums, Visual Arts, and Indemnity
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Visual Arts Division
- Managed by one Director and two Specialists, with additional support from the Offices of Public Affairs and Event Management

Overview

A national partnership among the National Endowment for the Arts, Blue Star Families, and museums across the country, the [Blue Star Museums](#) program will mark its 12th year in 2021. Designed to recognize the sacrifices made by our military families, the program provides free admission for active duty personnel and their families each summer between Memorial Day and Labor Day to thousands of museums across the country, including art museums, science centers, historic houses, children's museums, and other cultural venues.

Due to the challenges and closures museums faced during the COVID-19 pandemic, the program was temporarily suspended in the summer of 2020. However, in the previous five years more than 4 million active duty service members and their families benefitted from the program, visiting more than 2,000 museums in all 50 states, averaging more than 800,000 visitors per year. There is a vast potential audience for the program, with more than 1.4 million active duty military in the United States, and an estimated 900,000 children whose parents have served on multiple deployments.

To reach potential museum participants, the Arts Endowment engages with many organizational partners, such as the American Alliance of Museums, the Association of Art Museum Directors, the Association of Children's Museums, the American Society for State and Local History, and the Association of Science and Technology Centers.

An impressive education and public relations campaign complements the program, anchored by a Blue Star Museums website that features an interactive map of the United States that identifies each participating museum by city and state. Additionally, there is a Blue Star Museums blog, a dedicated hashtag via the Arts Endowment's Twitter account, a Facebook presence, and an online public relations toolkit that includes marketing materials such as posters, postcards, ads, and logos. Bi-monthly newsletters provide museums with the latest promotional materials.

In 2019, on the occasion of the 10th anniversary of the Blue Star Museums, First Lady Melania Trump and Second Lady Karen Pence were honorary chairs for the program. A special event to commemorate the program was held at Pearl Harbor National Memorial, attended by Mrs. Pence and Chairman Carter.

Discipline Director

- Wendy Clark
- [REDACTED]
- (b) (6)

Organizational Structure

- Reports to Deputy Chairman for Programs & Partnerships, within the Visual Arts Division
- Managed by one Director and two Specialists

Overview

Not easily categorized, the visual arts field comprises a variety of organizations engaged in the presentation of painting, photography, ceramics, sculpture, glass, drawing, mixed media and installation work. In addition to community art centers, recipients of Arts Endowment grants include cities, social service providers, art production facilities, colleges and universities, tourism and development authorities, and artist residency programs. Many of these organizations develop art projects that depart from or expand upon their core missions. Typically, visual arts grants support exhibitions, artist residencies, public art, and community art-making workshops and opportunities, often targeted to a specific group such as veterans, senior citizens, the incarcerated, and youth.

The visual arts field does not have one central service or membership organization, although efforts have formalized with the creation of Common Field, a network of contemporary, experimental, noncommercial artist-run and artist-centered spaces. There are also medium-specific membership groups such as the American Craft Council, the Glass Art Society, the National Council on Education in the Ceramic Arts, as well as other groups that champion the visual arts such as the College Art Association, Craft Emergency Relief Fund, and the Association of Artist Communities.

Visual arts projects serve many different audiences and many different needs as evidenced in these examples – all of which have been supported by Arts Endowment grants:

- Diversity in Outreach – Statewide mobile art programs originating in Odessa, Texas, and Helena, Montana, expose residents to ceramics, painting, and sculpture, focusing on art-making, presentation, and exhibition. Arts Endowment support expands their outreach, specifically for recent immigrant populations in Texas, and Native Americans in Montana.
- Artist as Developer – Socrates Sculpture Park, in Long Island City, New York, was founded by artist Mark di Suvero, who transformed an abandoned landfill and dump into an open studio and exhibition space, which now functions as a neighborhood park. Today, it is an internationally renowned, popular venue for presenting quality arts programming in an outdoor community gathering space.
- Art and Social Service – Increased focus of artists working around themes of social justice including: mass incarceration, the criminal justice system, systemic racism, equitable community development, food insecurity, land use, indigenous rights, healthcare, the environment, and climate change. Piece by Piece Inc., on Los Angeles's Skid Row, offers artist-led mosaic workshops for clients experiencing homelessness. Instruction in mosaic art technique, color theory, decoupage, and tile-making provides an uplifting experience as well as practical skills for residents.

Key Issues/Challenges

- Service/Networking – Long without a central service organization, staying connected and sharing best practices in the field has been challenging. Artist compensation is also a concern.
- Economic – Supported through a combination of income sources, the budgets for visual arts projects are often modest, and artist compensation is inconsistent. However, Arts Endowment grants continue to be an important imprimatur, helping recipients to leverage other funds.
- Support and Professional Development for Artists – Although there are programs to assist artists in business skills, marketing, portfolio development, etc., there is significant lack of emphasis in these areas within art schools.
- Conservation/Maintenance of Public Art – While there is significant public art activity across the country, maintenance and care are often an afterthought.