



NATIONAL  
ENDOWMENT  
FOR THE ARTS

*Established 1965*

**Appropriations Request  
For Fiscal Year 2011**

**Submitted to the Congress  
February 2010**

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## **OVERVIEW**

The National Endowment for the Arts (NEA) submits its budget request of \$161.315 million for FY 2011 (see Tables 1 and 2 at the end of this section), which includes:

- \$131.580 million for grant-making activities:
  - \$ 78.948 million for Direct Endowment Grants
  - \$ 52.632 million for State/Regional Partnerships
- \$ 1.880 million for program support efforts, and
- \$ 27.855 million for salaries and expenses.

More than 45 years ago, in a letter accepting the resignation of August Heckscher as Special Consultant for the Arts, President John F. Kennedy noted:

I have long believed, as you know, that the quality of America's cultural life is an element of immense importance in the scales by which our worth will ultimately be weighed. Your report on "The Arts and the National Government" opens up what I am confident will be a new and fruitful relationship between Government and the arts. Government can never take over the role of patronage and support filled by private individuals and groups in our society. But Government surely has a significant part to play in helping establish the conditions under which art can flourish – in encouraging the arts as it encourages science and learning.<sup>1</sup>

Some two years later, in 1965, the National Endowment for the Arts was established, its purposes reflective of the goals and ambitions of the former President:<sup>2</sup>

- The encouragement and support of national progress and scholarship in the... arts, while primarily a matter for private and local initiative, are also appropriate matters of concern to the Federal Government.
- An advanced civilization must not limit its efforts to science and technology alone, but must give full value and support to the other great branches of scholarly and cultural activity in order to achieve a better understanding of the past, a better analysis of the present, and a better view of the future.
- Democracy demands wisdom and vision in its citizens. It must therefore foster and support a form of education, and access to the arts..., designed to make people of all backgrounds and wherever located masters of their technology and not its unthinking servants.

President Kennedy, and the Congressional leaders who established the National Endowment for the Arts, recognized the importance of the arts and culture to our society. In fact, one

<sup>1</sup> The American Presidency Project; [www.americanpresidency.org](http://www.americanpresidency.org); "Public Papers of the Presidents."

<sup>2</sup> National Foundation on the Arts and the Humanities Act of 1965; 20 U.S.C., Sec. 951.

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might argue that their efforts presaged a society where-in the value of the arts was not simply an aesthetic afterthought, but was a core element of our daily lives – contributing to the education of our children and youth, making communities vibrant and economically sound, and serving as a form of national and international cultural diplomacy.

Fast-forward 45 years and we see the fruit of their labors; a Nation culturally rich, artistically diverse, and with the arts broadly available. We see study after study, report after report, document the many ways in which the arts contribute to our society. Yet our capacity to respond, to reach that potential and ensure that our arts and culture achieve the lofty goals of President Kennedy and the Congressional leaders of the time is threatened by a challenging economy.

The National Endowment for the Arts has been and continues to be the largest single national funder of the nonprofit arts in the United States. Over the past 45 years, the NEA's leadership has engendered a national network of support for the arts – building public and private sector coalitions emblematic of President Kennedy's vision of shared responsibility. These efforts enabled State and local arts agencies to flourish, the nonprofit arts to exist in every community throughout the Nation, and our arts and culture to be admired and desired by individuals throughout the world.

Today, we have a President who shares President Kennedy's vision and support for the arts. As the First Lady stated last May,

Our future as an innovative country depends on ensuring that everyone has access to the arts and to cultural opportunity. ... The President and I want to ensure that all children have access to great works of art... We want them to have access to great poets and musicians in theaters around the country, to arts education in their schools and community workshops. ... The arts are not just a nice thing to have or to do if there is free time or if one can afford it. Rather, paintings and poetry, music and fashion, design and dialogue, they all define who we are as a people and provide an account of our history for the next generation.<sup>1</sup>

Fiscal Year 2011 presents a unique opportunity to build upon the purposes of our authorizing legislation, the lessons learned from 45 years of serving the American people, and the vision of our President. This budget request reflects the Administration's recognition of the importance of the arts to the American people, and the Arts Endowment's unique ability to serve the Nation by encouraging artistic excellence and bringing the best of the arts and arts education to all Americans. The Arts Endowment has created, implemented, and nurtured a number of innovative programs over the past four decades, and is well-positioned now to introduce a signature program – *Our Town* – that reflects the values and aspirations of the new administration. This initiative is built upon the recognition that all Americans have an investment in where they live and are directly impacted by the cultural health of their communities.

<sup>1</sup> White House Press Release, *Remarks by the First Lady at the Ribbon Cutting Ceremony for the Metropolitan Museum of Art American Wing*, May 18, 2009.

***Our Town: A Uniquely Arts-Based Initiative to Strengthen Communities through the Arts***

***Our Town: An Overview***

Today, our nation faces unprecedented fiscal challenges. Businesses have closed, people are unemployed, commercial and private properties have been abandoned; in short, communities are suffering and so are their residents. The capacity of the public sector to respond has been strained.

The National Endowment for the Arts proposes a small but significant program that we believe, over time, will profoundly change the country by helping to revitalize and improve the livability of communities, provide joy and inspiration, and restore a sense of pride and community spirit. We refer to this program as *Our Town*.

In communities across the Nation, investments in the arts have had a profound impact. You don't have to take our word for it – just look at the facts. New York Mills, Minnesota is a rural community with a population of less than 1,000. In 1991, the City of New York Mills invested \$35,000 to renovate a downtown building into an arts and cultural center in order to reverse a trend of economic decline. Within five years after this investment, 17 new businesses opened in town creating 210 new jobs – representing a 40% increase in the number of jobs in this community.

Take a look at Paducah, Kentucky with its population of 26,000. In 2001, the City of Paducah invested \$40,000 in the arts to revitalize the downtown by offering artists affordable real estate, financial incentives, relaxed zoning laws, and marketing support. Today, the Lowertown area of Paducah has an occupancy rate of at least 90%, and arts audiences in the Greater Paducah area spent nearly \$28 million when visiting local arts events in 2007.

Examples like these exist all over the country – from Bangor, Maine to rural Colquitt, Georgia; from Chicago, Illinois to North Adams, Massachusetts; from Houston, Texas to St. Louis, Missouri; from Philadelphia, Pennsylvania to Bellingham, Washington – and they share the following characteristics:

- ❖ The presence of art, artists, and arts organizations is an important indicator of vibrant, healthy communities.
- ❖ Cultural vitality is a primary indicator of livability.
- ❖ The arts build ties that bind – neighbor to neighbor, community to community – and create bridges between social classes and ethnic groups, both of which are critical to the transformation of communities.
- ❖ Communities, artists, and arts organizations benefit from increased engagement with – and an expanded view of – the role of art in communities.

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- ❖ Cultural engagement, economic development and transformation, and neighborhood renewal are inextricably linked.
- ❖ Cities that provide engaging cultural opportunities for their residents are attractive places to live.
- ❖ Investing in the unique cultural qualities that distinguish a region, city, or neighborhood helps to create a sense of place and a stronger sense of community.

***Our Town: Supporting Analyses***

The need for *Our Town* is reinforced by analyses such as:

- ✓ The Urban Institute’s 2006 update to their *Arts and Culture Indicators Project*, which recognized “arts and cultural participation as valuable on its own terms and also integral to everyday life, community dynamics, and community conditions” – again affirming the importance of art, artists, and arts organizations to community life.
- ✓ The Reinvestment Fund’s 2007 *Creativity and Neighborhood Development: Strategies for Community Investment*, noting that:
  - Cultural activity and neighborhood development have complementary and in some ways intertwined missions.
  - Arts and culture contribute to the qualities of place that, in turn, can attract residents, consumers, and businesses. Creative industries have a measurable impact on employment, investment, and consumer spending.
  - ...arts and cultural activities make sense because of benefits intrinsic to their very nature: they provide novel opportunities for expression and creativity; they reinforce and build social capital; they facilitate connections across urban and regional boundaries; they help to construct quality public space; and they provide educational opportunities for residents. They also, in fact, generate significant levels of residential and commercial economic value.”
- ✓ The National Governors Association Center for Best Practices’ 2009 *Arts & the Economy: Using Arts and Culture to Stimulate State Economic Development*, noting that:
  - Arts and culture are important to State economies. Arts and culture-related industries, also known as ‘creative industries,’ provide direct economic benefits to states and communities: they create jobs, attract investments, generate tax revenues, and stimulate local economies through tourism and consumer purchases. These industries also provide an array of other benefits, such as infusing other industries with creative insight for their products and services and preparing workers to participate in the contemporary workforce.

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In addition, because they enhance quality of life, the arts and culture are an important complement to community development, enriching local amenities, and attracting young professionals to an area.

- Many States have designated communities as ‘arts districts’ or ‘creative communities,’ which promotes exemplary local efforts and concentrates State resources in areas where local communities are prepared to undertake significant cultural development work to achieve positive economic outcomes.

***Our Town: Program Design***

Our goals for *Our Town* are not small, and our ability to adequately initiate the program requires an appropriate investment in planning, design, and arts engagement activities that are geographically, programmatically, and artistically broad. Our 2011 request for *Our Town* is quite modest – just \$5.0 million. Through *Our Town*, we will begin investing in communities throughout the Nation with support to:

- Plan and develop arts districts; map cultural assets and development potential; promote the arts and artists as integral components of community life and essential to community planning; and support innovative approaches by communities to maximize the economic growth potential of their creative sectors.
- Place the art of design at the center of the development and enhancement of public spaces and the identification of solutions for more livable communities, while being sensitive to environmental impact. Activities would include encouraging partnerships that link compelling architecture, energetic streetscapes, sustainable parks and landscapes, and the arts.
- Promote the arts as core to community livability by enhancing the availability and accessibility of the arts, particularly in new settings. These efforts would include artist residencies; transforming community sites into public art spaces and creating new ways to engage people with the arts; producing festivals, community-wide celebrations, and outdoor exhibitions; and commissioning temporary and/or permanent site-specific public art such as murals and sculptures, including free-standing site-specific art, free public performances, sculpture gardens, waterfront art walks, and artist studios.

***Our Town: Program Implementation***

Our country is comprised of tens of thousands of communities. To effectively implement this program and gauge its impact, we believe we need to reach enough communities for the results to be meaningful. We propose to initiate *Our Town* in approximately 35 communities – a number that we believe is the minimum number sufficient to cover the variety of programs and circumstances necessary to ensure viability and a solid foundation for the future.

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With *Our Town* funding we will focus on communities of all sizes and locations (not just those in metropolitan areas), especially those that are facing economic challenges but are interested in the arts. Key characteristics of all awards made will include:

- Partnerships, such as with public entities (e.g., cities, libraries, universities) and private entities (e.g., foundations, business owners, community organizations).
- Public engagement, especially for those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.
- Demonstration of or potential for lasting impact.

In addition to the matching associated with Arts Endowment grants, we anticipate that the success achieved through *Our Town* will pique the interest of the private sector, leveraging additional resources and creating public-private partnerships that accelerate the revitalization of communities and towns.

Beyond grant-making, *Our Town* leadership activities will include:

- Collaborating with other organizations with similar interests, such as the United States Conference of Mayors.
- Collaborating with other Federal agencies with similar goals on community livability, such as the Departments of Housing and Urban Development, Transportation, Commerce, Education, and the Environmental Protection Agency.
- Convening and/or engaging studies/analyses around issues that address the livability of communities and engagement with the arts.
- An expansion of the NEA's design initiatives such as the *Mayors' Institute on City Design* and *Your Town: Citizens' Institute on Rural Design* to potentially allow funding for additional research, inquiry, planning, and implementation following design sessions.

***Our Town: Leadership***

It is not a coincidence that in times of challenge, people turn to the arts as a means of expression. We have learned, however, that the arts work to improve our lives in a variety of ways – from the creation of art, to providing inspiration, to the employment of people, to the betterment of a community. There is no better time than now to exercise leadership and provide support for this important initiative. We recognize that we won't solve the country's fiscal problems singlehandedly, but *Our Town* can help in a significant and meaningful way, and at the same time improve the quality of life of our citizens and the livability of communities throughout the country.

### **Achieving Our Mission: Strategies and Impact**

As the Federal government's arts agency, the NEA is the largest single national funder of the nonprofit arts in America, whose mission is to provide national leadership to encourage and preserve excellent art; to help make it available to all Americans, especially those who traditionally have not had access to it because of economic and geographic barriers; and to connect and engage children and youth with America's distinguished artistic legacy. The Arts Endowment has developed, tested, and validated successful approaches and strategies for achieving its mission, including:

- Artistic excellence in all decision-making.
- Providing opportunities for Americans, regardless of where they live, to benefit from the arts by (1) ensuring wide geographic reach of our programs, including through support of radio and television projects, (2) enhancing arts organizations' ability to realize their artistic and public service goals, and (3) maintaining strong partnerships with the State arts agencies (SAAs) and their regional arts organizations (RAOs).
- Assisting communities in providing arts education programs by identifying and supporting model arts education projects.
- Implementing leadership projects and initiatives that provide value and demonstrate the importance of the arts and arts education to the American people.
- Producing compelling research that presents an evidence-based case for the historical, educational, and cultural value of the arts in public life and in individual lives.
- Funding programs that present the best American art to international audiences.
- Providing focused leadership and careful management to improve Agency performance and productivity.

These strategies have enabled the Agency to provide substantial benefit to the Nation. The FY 2011 budget will enable us to extend the impact of our programming through the introduction of the multi-faceted *Our Town*, which is expected to have an impact on communities throughout the country.

### **American Recovery and Reinvestment Act: One-Time Funding**

During FY 2009, the NEA was among the agencies chosen to participate in the American Recovery and Reinvestment Act (ARRA), recognizing the nonprofit arts industry as an important sector of the economy. With the focus on preserving jobs in the arts, one-time grants were awarded to eligible nonprofit organizations, State Arts Agencies, and Regional Arts Organizations. Approximately \$50 million has been obligated to nearly 700 recipients to preserve thousands of jobs in the arts.

## **NEA Program Changes**

Given the compatibility of *American Masterpieces* projects with those supported under the NEA's basic categories, the NEA proposes to fold *American Masterpieces* projects into the basic grant-making categories, thus eliminating the need for a separate line within its budget. In taking this action, \$1.5 million is requested in FY 2011 in the Direct Grant allocation for continued support for *The Big Read*.

In line with this change, we will merge any *American Masterpieces* funding that becomes available for use in future years (e.g., recovery of prior year unpaid obligations) into project support for direct endowment grants.

## **Looking Toward the Future**

Over the past few years, the National Endowment for the Arts has developed unprecedented programs – such as *Shakespeare in American Communities* – that have introduced actors, writers, and poets to high school students and to our men and women in uniform and their children, enabling new conversations among segments of our society that normally lack opportunities to meet. The interaction of these groups has resulted in the opening of new worlds of mutual respect and appreciation, of intellect and friendship – important components of enhanced quality of life in communities in every corner of the country.

In pursuit of its mission, the National Endowment for the Arts has improved the quality and reach of its programs through innovative leadership, staff outreach, and grants workshops that have successfully broadened the geographic distribution of its grants and services, and by instituting management efficiencies to better serve the public. With this foundation firmly in place, the Arts Endowment renews its commitment to serving all Americans in their communities through the *Our Town* program. *Our Town* will have lasting impact throughout the country, making a substantial contribution to the quality of life for the American people wherever they live.

## **Summary**

The Arts Endowment is committed to supporting excellence and providing access to quality art for all Americans. Through its many and varied activities, the Arts Endowment is enhancing life in our communities and helping to provide arts education to millions of children. Whether living in rural communities or inner cities, serving our nation in the military at home or abroad, the Arts Endowment is committed to ensuring that the benefits of the arts are available to all.

With each Administration, opportunities exist to pass legislation, implement policies, or undertake programs, projects, or initiatives that can profoundly change the Nation. Some of these opportunities are large-scale and some are small. Yet, common to all of these is one ingredient: leadership. The National Endowment for the Arts proposes a small but significant program that we believe, over time, will profoundly change the country by helping to revitalize and improve the livability of communities, provide joy and inspiration,

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and restore a sense of pride and community spirit. We refer to this program as *Our Town*. *Our Town* reflects a new priority that builds upon past success, but looks toward the future.

### **Legislative Correction**

With this budget, we propose a correction to the Arts Endowment's legislation concerning our authority to make awards to individuals. Authority was provided in FY 2008 and FY 2009 to recognize individual artists in the field of Opera. It is our understanding that this authority was inadvertently omitted in the FY 2010 appropriation language. As such, the specific language proposed (with the corrective language in italics) follows:

Public Law 111-88, Title IV, General Provisions, Sec. 438. Of the funds provided to the National Endowment for the Arts--

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

### **Budget Document Format**

The remainder of this document is organized as follows:

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

In the budget tables on the following pages, we present the enacted budgets for FY 2009 and FY 2010, the request for FY 2011, and a separate table outlining the allocation of FY 2009 Recovery Act funding.

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**Table 1.  
Fiscal Year 2011 Request – Appropriations Committee Format  
(\$ in thousands)**

	FY 2009 Appropriation	FY 2010 Appropriation	FY 2011 Request	Difference Between FY 2011 and FY 2010
<b>Grants</b>				
Direct Grants	54,100	63,235	63,948 a/	+713
Challenge America	9,800	10,000	10,000	0
Our Town	n/a	n/a	5,000	+5,000
American Masterpieces	<u>13,300</u>	<u>10,000</u>	<u>0</u>	<u>-10,000</u>
<b>Subtotal</b>	<b>77,200</b>	<b>83,235</b>	<b>78,948</b>	<b>-4,287</b>
<b>State &amp; Regional Partnerships</b>				
Basic Plan Support	42,000	42,961	41,421	-1,540
Underserved	<u>9,000</u>	<u>12,529</u>	<u>11,211</u>	<u>-1,318</u>
<b>Subtotal</b>	<b>51,000</b>	<b>55,490</b>	<b>52,632</b>	<b>-2,858</b>
<b>SUBTOTAL: GRANTS</b>	<b>128,200 b/</b>	<b>138,725</b>	<b>131,580</b>	<b>-7,145</b>
<b>Program Support</b>	<b>1,750 c/</b>	<b>1,850</b>	<b>1,880</b>	<b>+30</b>
<b>Salaries &amp; Expenses</b>	<b><u>25,050 d/</u></b>	<b><u>26,925</u></b>	<b><u>27,855</u></b>	<b><u>+930</u></b>
<b>TOTAL REQUEST e/</b>	<b>155,000 f/</b>	<b>167,500 g/</b>	<b>161,315</b>	<b>-6,185</b>

a/ Includes \$1.5M for *The Big Read*.

b/ Excludes \$2,593K of FY08 funds carried forward to FY09, \$1,807K of prior year deobligations carried forward to FY09, and \$9,217K carried forward to FY10.

c/ Excludes \$604K of FY08 funds carried forward to FY09, \$176K of prior year deobligations carried forward to FY09, and \$805K carried forward to FY10.

d/ Excludes \$664K of FY08 funds carried forward to FY09, \$314K of prior year deobligations carried forward to FY09, and \$199K carried forward to FY10.

e/ Excludes Interagency and Gift funds.

f/ Excludes \$50M provided by the American Recovery and Reinvestment Act of 2009.

g/ Excludes \$10,221K of FY09 funds carried forward to FY10.

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**Table 2.  
Fiscal Year 2011 Request - Proposed Allocations by Strategic Goal  
(\$ in thousands)**

	FY 2009 Appropriation	FY 2010 Appropriation	FY 2011 Request	Difference Between FY 2011 and FY 2010
<b>Access to Artistic Excellence</b>				
Direct Endowment Grants				
Project Support	41,182	50,335	50,898	+563
Challenge America	9,800	10,000	10,000	0
Our Town	n/a	n/a	5,000	+5,000
American Masterpieces	<u>13,300</u>	<u>10,000</u>	0	<u>-10,000</u>
Total Access to Artistic Excellence	64,282	70,335	65,898	-4,437
<b>Learning in the Arts</b>				
Direct Endowment Grants				
Project Support	11,218	11,200	11,350	+150
Partnership for the Arts	<u>1,700</u>	<u>1,700</u>	<u>1,700</u>	<u>0</u>
Total Learning in the Arts	12,918	12,900	13,050	+150
<b>Partnerships for the Arts</b>				
State and Regional Partnerships				
Basic Plan Support	42,000	42,961	41,421	-1,540
Underserved	<u>9,000</u>	<u>12,529</u>	<u>11,211</u>	<u>-1,318</u>
Total Partnerships for the Arts	51,000	55,490	52,632	-2,858
Total Program	128,200 a/	138,725	131,580	-7,145
Total Program Support	1,750 b/	1,850	1,880	+30
Total Salaries & Expenses	<u>25,050 c/</u>	<u>26,925</u>	<u>27,855</u>	<u>+930</u>
<b>TOTAL d/</b>	<b>155,000 e/</b>	<b>167,500 f/</b>	<b>161,315</b>	<b>-6,185</b>

a/ Excludes \$2,593K of FY08 funds carried forward to FY09, \$1,807K of prior year deobligations carried forward to FY09, and \$9,217K carried forward to FY10.

b/ Excludes \$604K of FY08 funds carried forward to FY09, \$176K of prior year deobligations carried forward to FY09, and \$805K carried forward to FY10.

c/ Excludes \$664K of FY08 funds carried forward to FY09, \$314K of prior year deobligations carried forward to FY09, and \$199K carried forward to FY10.

d/ Excludes Interagency and Gift funds.

e/ Excludes \$50M provided by the American Recovery and Reinvestment Act of 2009.

f/ Excludes \$10,221K of FY09 funds carried forward to FY10.

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**Table 3.**  
**American Recovery and Reinvestment Act of 2009**  
**Allocation of Funds**  
(\$ in thousands)

Direct Grants	29,925
State & Regional Partnerships	<u>19,950</u>
Subtotal: Grants	49,875
Program Support	61
Salaries & Expenses	<u>64</u>
<b>TOTAL</b>	<b>50,000</b>

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

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

\* The outcomes refer to the intended results of Agency-funded grant projects and activities with arts organizations, arts service organizations, educational institutions, units of government, individuals, and other public and private sector organizations involved in arts activities.

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## ACCESS TO ARTISTIC EXCELLENCE

### I. Introduction

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

Our budget request reflects our renewed commitment to the goal of providing all Americans with access to excellent art in all the disciplines through the following program areas: artist communities, dance, design, folk & traditional arts, literature, media arts, museums, music, opera, presenting, theater & musical theater, and the visual arts. This commitment is reflected in the fact that nearly 84% of the Agency's FY 2011 Direct Endowment Grant funds will support this goal. To ensure complete coverage of our programs, the Arts Endowment will:

- Initiate *Our Town*, a multi-faceted program intended to reaffirm that art is essential to the civic, economic, and cultural vitality of our Nation;
- Support outreach efforts through our *Challenge America* grants;
- Maintain our commitment to award at least one direct grant in each Congressional district every year, a goal the Agency has achieved each year since FY 2005; and
- Continue public-private partnerships that promote international cultural and arts exchanges.

### II. Funding

For FY 2011, we are requesting \$ 65,898,000 for Access to Artistic Excellence activities as follows:

Access to Artistic Excellence Project Support	\$ 50,898,000
<i>Our Town</i>	\$ 5,000,000
<i>Challenge America: Reaching Every Community</i>	\$ <u>10,000,000</u>
TOTAL	\$ 65,898,000

### III. Strategies

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

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

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- Provide opportunities for individuals to experience and participate in a wide range of art forms and activities.
  - Present artistic works of diverse cultures and periods.
  - Preserve significant works of art and cultural traditions.
  - Provide opportunities for artists to create, refine, perform, and exhibit their work.
  - Enable arts organizations and artists to expand and diversify their audiences.
  - Enhance the effectiveness of arts organizations and artists.
  - Employ the arts in strengthening communities and enhancing quality of community life.
- B. Assist organizations in *developing, producing, and nationally distributing radio or television programs on the arts*. Priority is given to artistically excellent programs that have the potential to reach a significant national audience.
- C. Provide national recognition and prominence to exemplary artists through one-time awards, such as the ongoing *NEA Jazz Masters* and *NEA National Heritage Fellowships*, as well as the recently established *National Endowment for the Arts Opera Honors*.
- D. Recognize *published creative writers and translators* of exceptional talent with fellowship awards, thus providing Americans access to excellent contemporary literature.
- E. Support *leadership* projects and activities of outstanding artistic quality that benefit Americans in communities throughout the country and, when possible, those serving abroad.
- F. Support *international activities* that present American arts and artists at international venues, and promote cultural and arts exchanges involving U.S. artists abroad and foreign artists in the United States.

IV. Access to Artistic Excellence Programs

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

A. Grants for Access to Artistic Excellence Projects

*Grants for Access to Artistic Excellence* are awarded for projects that include the commissioning and development of new work, the presentation of performances or exhibitions at home or on tour, the documentation and preservation of significant art works or cultural traditions, the publication and dissemination of work important to the field, and support for the professional training of artists. Some 275

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geographically and culturally diverse experts serve on the Arts Endowment panels that review and advise on these grants.

B. Our Town

The *Our Town* program will build on the lessons learned from our previous leadership initiatives, as well as from our core grantmaking, and will focus particularly on the benefits to communities of fully integrating the arts, artists, and arts organizations into community life. Emphasis will be placed on projects that are likely to have a lasting impact on communities and that allow for public presentation.

C. Grants for Arts on Radio and Television

The *Arts on Radio and Television* category supports production and national broadcast of programs on radio and television that bring the excellence and diversity of the arts to audiences numbering in the hundreds of millions every year.

D. Challenge America

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

E. Honorifics

- NEA National Heritage Fellowships  
Awarded annually to exemplary master folk and traditional artists, the *NEA National Heritage Fellowships* recognize the recipients' artistic excellence and their contributions to our Nation's traditional arts heritage. These are one-time awards that result from nominations submitted by the general public and reviewed by experts in the traditional arts field. Since 1982, the Arts Endowment has awarded 349 *Heritage Fellowships* to traditional artists residing in 49 States (all except Delaware), the District of Columbia, Guam, the U.S. Virgin Islands, Puerto Rico, and the Northern Mariana Islands.
- NEA Jazz Masters Fellowships  
Since 1982, 114 *NEA Jazz Masters Fellowships* have been awarded to distinguished musicians and advocates who have dedicated their lives to the music. Nominated by the public and selected by a panel of their peers, these esteemed artists and advocates have been recognized for their exemplary and individual lifetime achievements in this American-born and globally-celebrated music style. The NEA is proud to honor these distinguished musicians and

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advocates for their unique contributions to our cultural heritage by awarding to them the Nation's highest honor in jazz.

- NEA Opera Honors

The *NEA Opera Honors* recognizes and celebrates those individuals who have made extraordinary contributions to opera in the United States. As the first individual NEA honorific award to be introduced in more than a quarter century, the inaugural *NEA Opera Honors* in 2008 were bestowed on Leontyne Price, Carlisle Floyd, Richard Gaddes, and James Levine. The 2009 awardees were John Adams, Frank Corsaro, Marilyn Horne, Lotfi Mansouri, and Julius Rudel.

F. Creative Writing and Translation Fellowships

The Arts Endowment recognizes promising and mid-career writers, poets, and translators with Literature Fellowships that enable them to set aside time for writing and research. Literature Fellowships are the most competitive funding activity of the Agency; for example, in FY 2009, only 42 of the 982 Creative Writing: Poetry applicants (just 4.3%) were supported. The fact that the majority of the recipients of the National Book Awards, National Book Critics Circle Awards, and Pulitzer Prizes in fiction and poetry since 1990 had been previously recognized by the Arts Endowment with a Fellowship demonstrates the effectiveness of this program in nurturing creative writing talent.

G. Leadership Projects

Our FY 2011 budget request includes funding for NEA leadership projects that provide an opportunity for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based.

Additional information on leadership projects can be found under the Impact tab.

H. International Activities

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

Through *USArtists International*, a partnership with Mid Atlantic Arts Foundation and the Mellon Foundation, NEA supports performances of American dance, theater, and music ensembles at international festivals abroad. In FY 2009, 677 American artists performed in 38 countries over six continents, offering audiences a dynamic and diverse representation of the non-profit cultural sector in the United States. These performances provide a balance to the presentations of

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U.S. popular culture that are widely accessible internationally. In addition, the international festival setting allows artists to interact with colleagues from many nations and is valuable for the creative and professional development of American artists.

Through ***ArtsLink Residencies***, in partnership with the Trust for Mutual Understanding and the Ohio Arts Council, NEA provides support for U.S. cultural organizations to host residencies for artists from Central Europe, Eurasia, and Russia. For example, the Austin Film Society (AFS) in Austin, TX hosted Sergiu Lupse, a photographer and film maker from Romania. During his residency, Lupse collaborated with screenwriter Christian Raymond on two short films, which he plans to present at festivals in Romania. As a result of the relationships formed, members of AFS traveled to Transylvania in the summer of 2009 for an intensive collaborative film workshop with Lupse to document Transylvanian villagers' communities, their lives, and their original perspectives.

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## **LEARNING IN THE ARTS FOR CHILDREN AND YOUTH**

### **I. Introduction**

The National Endowment for the Arts is committed to providing leadership in arts education. The arts are an essential component of education, and all children, not only those with specific artistic talent, benefit from an education in the arts, including opportunities to create, perform, and communicate through varied artistic media. According to the First Lady, she and the President “believe strongly that arts education is essential for building innovative thinkers who will be our Nation’s leaders of tomorrow.”<sup>1</sup>

With our Learning in the Arts goal, our focus is on identifying and supporting standards-based model programs and projects that provide children and youth with sequential in-depth arts knowledge, arts skills, and aesthetic understanding. According to recent research, young people who learn about and participate in the arts acquire skills that help them solve problems, make decisions, think creatively, and work in teams. Arts programs motivate children to learn, and improve their academic performance. A groundbreaking report<sup>2</sup> released by The Dana Foundation in March 2008 – the result of research by cognitive neuroscientists from seven leading universities across the United States – reported several important findings, among which was that arts learners cultivate high levels of motivation that transfer to other cognitive domains.

For some children, the arts provide the impetus to stay in school until high school graduation and, for others, inspiration to pursue a college education. Arts education programs will continue to play a pivotal role as the Nation struggles to improve high school graduation rates, develop pre-kindergarten programs, and narrow the achievement gap in urban communities. The importance of arts education was recently reinforced by the U.S. Department of Education. In an August 2009 letter, Secretary of Education Arne Duncan reminded the Nation’s education leaders of “the importance of the arts as a core academic subject and part of a complete education for all students. The Elementary and Secondary Education Act (ESEA) defines the arts as a core subject, and the arts play a significant role in children’s development and learning process.”<sup>3</sup>

Our programs also support professional development opportunities that increase the knowledge and skills of teachers, artists, youth program providers, and others who work in arts education with children and youth, including arts education managers in State arts agencies and departments of education.

<sup>1</sup> *The New York Times*, May 19, 2009.

<sup>2</sup> *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition*, The Dana Foundation, March 2008.

<sup>3</sup> Arts Education Partnership Web site; [www.aep-arts.org/files/ArtsEducationLetter\\_SecretaryDuncan.pdf](http://www.aep-arts.org/files/ArtsEducationLetter_SecretaryDuncan.pdf).

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II. Funding

In FY 2011, we request \$13,050,000 in support of our Learning in the Arts goal, including \$1,700,000 for Learning in the Arts projects carried out by our State partners through Partnership Agreements.

III. Strategies

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

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

IV. Arts Education Programs

To support the arts as a core academic subject and essential educational ingredient, NEA Learning in the Arts strategies are implemented as follows.

A. Grants for Arts Education Projects

*Grants for Arts Education Projects* are the cornerstone of the Arts Endowment's investment in excellence in arts education. Reviewed by approximately 50 panelists from around the country, recommended projects in school-based or community-based settings advance arts education for children and youth in the general age range of 5 through 18 years. In-depth, curriculum-based arts education experiences, occurring over an extended period, are provided by expert teachers and teaching artists, whether during the school year or the summer. In addition, professional development opportunities for educators (classroom teachers, principals, teaching artists, and arts specialists) have been supported through this grant category. The projects funded take place within schools, with schools that partner with cultural organizations, and through community organizations providing after-school opportunities for young people – all serving to strengthen the bond between schools and arts organizations.

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**B. Leadership Projects**

Educational outreach is an integral and essential component of many Arts Endowment leadership projects. For example:

- The *Shakespeare in American Communities* toolkits have been distributed free-of-charge to teachers in middle and high schools nationwide.
- *Poetry Out Loud: National Recitation Contest* engages high school students throughout the country in a national poetry recitation competition. The State and jurisdictional arts agencies and the Poetry Foundation sponsor State championships in each State capital, and provide standards-based curricular materials, including poetry anthologies and an audio CD – free of charge – to participating schools.

In addition to discipline-specific programs such as those listed above, the Arts Endowment provides leadership through focused initiatives intended to deepen and strengthen the Agency's arts education portfolio. These programs utilize our Nation's experts, leading arts organizations, public partners, and outside evaluators to advance innovation in arts education. For example:

- In FY 2008, we launched the *NEA Improving Assessment of Student Learning in the Arts Leadership Initiative*, which builds on the lessons learned from two recent leadership initiatives, the *NEA Summer Schools in the Arts for Children and Youth* and *NEA Teachers Institutes*. In both cases, we discovered that educators need more opportunities to learn how to measure student performance while relating these measurements to program evaluation. This is the first nationwide effort to examine current practices in the assessment of K-12 student learning in the arts, both in and out of the classroom. Best practices and assessment models in all art forms will also be shared.
- The Arts Endowment will continue to support the *National Endowment for the Arts Education Leaders Institutes* to raise the quality and quantity of arts education in schools nationwide. Each institute gathers teams of school leaders, legislators, policymakers, educators, professional artists, consultants, and scholars from up to five States to discuss a shared arts education challenge and engage in strategic planning to advance arts education in their respective States. By July 2010, the Arts Endowment will have engaged teams from 24 States to design improved access to arts education for America's children.

See the Impact tab for more information on these and other leadership projects.

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C. Partnerships

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

- Through Partnership Agreements, the SAAs support arts education programs both within schools and beyond the school day. Programs respond to national or State arts education standards as appropriate and involve components such as: artists' residencies where students and teachers can participate in and learn about specific arts disciplines; support for model or demonstration projects, curriculum development, student assessment or program evaluation; training for artists related to their work with students, teachers, and others in pre-K through 12 education; and support for consortia, task forces, or similar groups at the State and local levels which increase communication, provide program coordination, and/or help develop arts education policies.
- Through a cooperative agreement, the Arts Endowment also supports the professional development of arts education managers (AIEs) in the State Arts Agencies. The group convenes a formal professional development leadership institute annually to support its work; supplies new AIEs with mentors; and conducts self-assessments to map the needs of the field.

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

## **PARTNERSHIPS FOR THE ARTS**

### **I. Introduction**

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

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

### **II. Funding**

The FY 2011 request will enable our State and regional partners to receive \$52,632,000 as follows:

Basic State and Regional Plan Support	\$ 41,421,000
Underserved	<u>\$ 11,211,000</u>
TOTAL	\$ 52,632,000

### **III. Strategies**

#### **A. State Partnerships**

As our public agency partners, SAAs greatly extend the Arts Endowment's reach and impact, translating national leadership into local benefit. By statute, the 50 State and six special jurisdiction SAAs – together with their six Regional Arts Organizations – receive 40% of the Arts Endowment's grantmaking funds.

State appropriations to SAAs had been showing gains since FY 2004; that trend, however, has now reversed, primarily in response to the current economic climate. According to estimates supplied to the National Assembly of State Arts Agencies by the SAAs<sup>1</sup>, aggregate legislative appropriations to the State and jurisdictional

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<sup>1</sup> Source: National Assembly of State Arts Agencies, *Legislative Appropriations Annual Survey, Fiscal Year 2010, January 2010*.

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arts agencies declined from \$354.7 million in FY 2008 to \$329.8 million in FY 2009, a decrease of 7%; and to \$297 million for FY 2010, a further 10% decrease. Excluding a new appropriation in Minnesota of \$21.7 million, total appropriations decreased by 16.5%. Since the 2010 fiscal year has begun, several SAAs have received current year cuts and holdbacks; more are anticipated throughout FY 2010. As in previous years, the reductions are not evenly distributed across the country; 37 States are predicting decreases, with a median drop of 19%; another 14 are estimating modest increases, with a median increase of 5.8%. Overall, national per capita legislative spending continues to drop; the FY 2010 figure is just \$0.96 per capita, falling far short of the 2001 historical peak of \$1.57.

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

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

1. State Arts Plan provides funds that SAAs use to address priorities, including arts education, identified through a State-wide strategic planning process.
2. Arts in Underserved Communities provides support for those elements of a State's arts plan that foster the arts in rural, inner-city, and other underserved communities (e.g., those lacking access to arts programs due to geography, economic conditions, ethnic background, or disability).

B. Regional Partnerships

The Regional Arts Organizations (RAOs) were created by State arts leaders, in partnership with the Arts Endowment and the private sector, to transcend State boundaries in order to provide broad public access to quality arts programming. RAOs respond to the special needs of each region and have proven their effectiveness in program development and delivery, particularly in assisting the Arts Endowment and other funders in touring theater, dance, and musical performances, and arts exhibitions regionally and nationally. The RAOs are essential partners in carrying out the NEA's leadership projects and the *NEA Regional Arts Touring Program*.

C. Leadership Projects

Leadership projects often are complex projects that require multiple partners to implement. The Arts Endowment often cooperates with State arts agencies,

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regional arts organizations, other Federal agencies, private presenters, arts organizations, private funders, and educators to achieve the objectives of leadership projects. The tremendous success of *Shakespeare in American Communities* is largely due to an extensive network of partnerships, including Arts Midwest (an RAO), the participating professional theatre companies, local venues, schools, teachers, and parents.

The State arts agencies play a critical role in our *Poetry Out Loud: National Poetry Recitation Contest* initiative, which has seen substantial nationwide growth since its 2005 pilot phase. Fifty-four agencies (including the District of Columbia, Puerto Rico, and the Virgin Islands), working with their local educators and the Poetry Foundation, sponsor State championships involving high schools in each State.

D. Partnerships with the Private Sector

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

Partnerships with the private sector have been particularly important for the Agency's recent leadership projects. For example, *Shakespeare in American Communities*, *Operation Homecoming: Writing the Wartime Experience*, and *Poetry Out Loud* would not have been possible without the generous support of The Sallie Mae Fund, The Boeing Company, and the Poetry Foundation, respectively. An important element of *Our Town*, the Agency's newest initiative, will be arts organizations working together with local community organizations to more fully integrate the arts, artists, and arts organizations into civic life. At the same time, we expect these partnerships to leverage additional financial resources, amplifying the impact of NEA support.

E. Partnerships with Other Federal Agencies

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

Recent examples of Federal partnerships include:

- **Shakespeare Programming for At-Risk Youth.** The U.S. Department of Justice, Office of Juvenile Justice and Delinquency Prevention, has provided funds to support projects for at-risk youth carried out by some of the thirty-seven theater companies participating in *Shakespeare in American*

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*Communities.* Programming is targeted to youth, 18 years or younger, who have been found guilty in the juvenile justice system of committing a delinquent act. There is a particular focus on youth who might otherwise be involved in gangs.

- **Cultural Heritage Tourism Workshops.** The Arts Endowment has joined with the Appalachian Regional Commission to assist rural communities that are gateways to national parks and forests. The cultural heritage tourism workshops engage Appalachian community leaders to promote quality arts experiences that link to natural and historic resources.

The Arts Endowment intends to assess the continued benefit of current agreements and explore opportunities to expand existing, or develop new, relationships.

## **IMPACT**

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

**Agency-Wide Program Accomplishments** – Cumulative information on the impact of Agency activities, projects, and initiatives.

**Achieving Agency Performance Goals** – Information on the impact of Agency activities, projects, and initiatives by Agency goal, including specific project examples.

**Leadership Projects** – Information on the impact of the Agency's leadership projects that often cut across Agency goals.

**Research and Analysis** – Summary information on Agency research activities intended to inform the American public, opinion-makers, and the arts field.

## **Agency-Wide Program Accomplishments**

The breadth of activity resulting from the Agency's programs, projects, and initiatives is enormous as evidenced by the following information derived from Agency grant recipient reports. Using FY 2009 as the base, we can expect in FY 2011 that the following will take place:

- **More than 2,300 awards will be made in communities in all 50 States and six special jurisdictions.**
- **Nearly 100 million individuals will benefit from Agency programs (exclusive of television and radio broadcast audiences), including 10 million children and youth.**
- **Through support of national and regional broadcast performances on radio and television – both single and recurring programs – a combined audience of at least 500 million will benefit.**
- **100 percent of Congressional districts will receive at least one direct grant.**
- **5,000 or more communities will participate in Agency-sponsored, discretionary projects. Many of these communities will benefit from projects, such as touring and outreach, which occur outside the geographical area of the grant recipient.**
- **1,700 communities will participate in projects supported solely by Federal funds awarded through the State arts agencies and regional arts organizations.**
- **15,000-20,000 community organizations will partner with grantees on Arts Endowment-supported projects.**
- **Arts Endowment awards will generate \$600 million in matching support; in our direct grant-making categories alone, the ratio of matching to Federal funds will approximate 10:1, far surpassing the required match.**
- **Arts Endowment awards will help make possible 40,000-45,000 concerts, readings, and performances; 5,000-6,000 exhibitions (including visual and media arts); and 8,000-10,000 artist residencies in schools and other locations.**
- **Internationally, 150 U.S. professional arts organizations and 900 artists will provide performances, exhibits, and other arts activities in 75 countries.**

## **Achieving Agency Performance Goals**

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

### **Access to Artistic Excellence**

Through Access to Artistic Excellence, the Arts Endowment encourages and supports artistic excellence, preserves our cultural heritage, and provides access to the arts for all Americans. Nearly 83% of the Agency’s FY 2009 Direct Endowment Grant funds were devoted to this effort, reflecting the high priority of ensuring access to the arts for all Americans. The following table highlights some of the accomplishments made possible with this funding.

*Access to Artistic Excellence  
Selected Performance Results – FY 2006-2009*

<b>Fiscal Year</b>	<b>Total Non-Broadcast Audience</b>	<b>Children/ Youth</b>	<b>Concerts/ Readings/ Performances</b>	<b>Exhibitions</b>	<b>Artist Residencies</b>
2006 Current	73 m	11 m	41 k	4.3 k	5.6 k
2007 Current	59 m	5.6 m	33 k	4.7 k	6.3 k
2008 Current	86 m	7.1 m	29 k	2.9 k	5.5 k
2009 Current <sup>1</sup>	96 m	9.8 m	35 k	4.4 k	6 k

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

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

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

The **Anchorage Concert Association in Alaska** received a \$20,000 presenting grant to support artist residencies and music, dance, and theater presentations at the Alaska Center for the Performing Arts. Activities included more than seven performances (some in schools with accompanying study guides), lectures, and training programs. Nearly 4,000 people, most of them young people, benefited from the project.

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<sup>1</sup> Excludes funds awarded through the American Recovery and Reinvestment Act of 2009.

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**Arizona Opera in Phoenix** received a \$15,000 opera grant to support the commissioning and premiere of *Dzani Yazhi Naazbaa/Little Woman Warrior Who Came Home: A Story of the Navajo Long Walk* by author Evangeline Parsons Yazzie and composer George Quincy. After the opera's premiere on the Navajo Nation, a multi-week tour of 60 performances will introduce the production to high schools and community theaters throughout Arizona. As many as 35,000 students are expected to benefit.

The **Redlands Community Music Association in California** received a \$10,000 grant to support performances by Viver Brasil Dance Company, Incendio, Barrage, and Craicmore and the Margaret Cleary Dancers, as well as children's workshops. Presented as part of the Redlands Bowl Summer Music Festival, these ensembles provided a diverse array of contemporary and traditional world music and dance to audiences in the Redlands amphitheater in more than a half dozen performances and exhibitions. Audiences totaled more than 20,000, including as many as 4,000 young people.

The **Casa Romantica Cultural Center and Gardens in San Clemente, California** was awarded a \$5,000 literature discipline grant to support the Casa Romantica Reading Series, featuring free monthly presentations by well-known poets and writers. In addition to a dozen performances and lectures, the Cultural Center will include additional activities such as a Favorite Poem Project that culminates in a reading by Robert Pinsky, and writing workshops for teens and adults. It is anticipated that as many as 1,100 students and adults will benefit from the project.

The **Kentucky Historical Society in Frankfort** was awarded a \$35,000 folk and traditional arts grant to support a series of folk arts concerts, workshops, and demonstrations, culminating in a folk arts celebration that represents the diverse folk heritage of Kentucky. All told, the Historical Society will create, perform, or host over 100 lectures, performances, artworks, and publications. A combined total of approximately 15,000, including 3,500 young people, will benefit from this project.

The **Friends of Art & Film in Central Maine**, located in **Waterville**, received a \$7,500 media arts grant to support the Youth Film Program. The curated film series includes 20 screenings for local schools, summer youth programs, children, and families; the Maine Student Film & Video Festival; and special events and workshops. It is anticipated that approximately 5,000 people, including 3,500 young people, will benefit.

The **Baltimore Museum of Art in Maryland** was awarded a \$60,000 grant in the museum discipline to support documentation of and online access to over 150 works of the Claribel and Etta Cone Collection, which consists primarily of 19th and 20th century French art. Approximately 100,000 people are expected to benefit.

The **Barrington Stage Company in Pittsfield, Massachusetts** received a \$20,000 musical theater grant to support 30 performances of a production of Rodgers and Hammerstein's classic work *Carousel* directed by Julianne Boyd. The total audience for this production was approximately 10,500.

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**Mississippi State University** received a \$50,000 design grant to support the Moss Point Community Studio, a series of exhibits, workshops, and extended staff hours in a publicly accessible community space in Moss Point, Mississippi. Through more than a dozen lectures and exhibitions, the project will foster community involvement in the redevelopment of the community which was impacted by Hurricane Katrina. It is expected that approximately 17,000 people will benefit from the project.

In **Bozeman, Montana**, the **Intermountain Opera Association** was awarded a \$10,000 opera grant to support performances of Puccini's *La Boheme* with related educational outreach activities including eight lectures. Three performances took place at Wilson Auditorium utilizing a core group of professional singers, augmented by instrumentalists and singers from the local community. More than 3,000 people, including nearly 800 young people, benefited from this project.

The **Bemis Center for Contemporary Arts** in **Omaha, Nebraska** was awarded a \$20,000 visual arts grant to support residencies for artists to create new work. Participating artists will be provided with housing, workspace, technical assistance, and a monthly stipend for two- to four-month residencies. The program estimates that resident artists will create 300 works of art and host more than 30 lectures and exhibitions. As many as 40,000 people are expected to benefit from the residencies and related activities.

**Monadnock Music** in **Peterborough, New Hampshire** was awarded a \$10,000 music grant to support free community concerts in rural southwestern New Hampshire towns in the Monadnock Region. More than 25 summer lectures and concerts, performed by musicians in residence, will take place in churches and meeting houses during the two-month festival. As many as 3,500 people are expected to benefit.

The **North Carolina Folklife Institute** in **Durham** was awarded a \$25,000 grant in folk and traditional arts to support the Community Folklife Documentation Institute, in consortium with the North Carolina Arts Council. The project will support a training session for 36 teachers and artists on community-based documentation.

The **Fine Arts Association** in **Willoughby, Ohio** was awarded a \$10,000 grant to support the 14<sup>th</sup> Annual One Act Festival: Hot From the Oven - Original Recipes. Approximately 10, ten-minute plays will be produced from original scripts selected through an open call for never-before-produced short theater works by professional and amateur playwrights. About 300 entries are expected from authors throughout the nation and around the world, with audiences numbering approximately 600.

**East Central University** in **Ada, Oklahoma** received a \$15,000 music grant to support a residency with the So Percussion ensemble targeting rural and underserved residents of southeastern Oklahoma. Activities will include at least 3 performances, master classes, workshops, and lectures focused on contemporary American percussion music. Upwards of 1,000 people, including 500 young people, are expected to benefit.

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The **Sioux Falls Jazz & Blues Society** in **South Dakota** was awarded a \$12,500 music grant to support the Jazz Diversity Project, an education program. Activities such as 35 live music performances and presentations highlighting the significance of jazz in the history of the United States will be offered free to 5th through 12th grade students in rural regions of South Dakota. Approximately 8,000 young people are expected to benefit.

The **Nashville Ballet** in **Tennessee** received a \$10,000 grant to support the presentation and company premieres of Twyla Tharp's *Sinatra Suite* and James Canfield's *Jungle*. The works were presented at six performances during Nashville Ballet's winter series at the Tennessee Performing Arts Center, reaching approximately 2,400 people.

**Southern Utah University**, in **Cedar City** was awarded a \$15,000 theater grant to support more than 20 performances of a production of *Henry V* by William Shakespeare at the Utah Shakespearean Festival. The production was directed by associate artistic director J.R. Sullivan, and drew audiences totalling approximately 13,000.

The **Centrum Foundation** in **Port Townsend, Washington** was awarded a \$15,000 grant to support the Jazz Port Townsend festival dedicated to the music of NEA Jazz Masters Art Blakey (1988) and Benny Golson (1996). As part of the festival's 20 performances and lectures, pianist Benny Green and trumpeter Terrell Stafford conducted workshops and created combos from the community. More than 300 people, a third of them young people, benefited from the project.

The **Wheeling Symphony Society** in **West Virginia** received a \$15,000 music grant to support over 10 young peoples' concerts, reaching almost 7,000 individuals throughout the state of West Virginia.

**Forgotten Wisdom** in **Bayfield, Wisconsin** received a \$10,000 grant to support 14 lectures and performances of *Unsung Stories of the Civil War*, a narrated program of original music composed by artistic director Bruce Burnside. The Eau Claire Chamber Orchestra will perform a new orchestral arrangement of the work. It is anticipated that as many as 1,300 individuals, including 400 young people, will benefit from the project.

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

The **Wolf Trap Foundation for the Performing Arts** in northern **Virginia** was awarded a \$10,000 grant to support the production and distribution of the radio series Center Stage from Wolf Trap. The series provides an estimated 10 million person national audience with nine chamber music performances recorded at the Barns of Wolf Trap near Washington, DC. In addition to the broadcast audience, approximately 2,800 people will directly benefit through attendance at performances.

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The Arts Endowment supports **International Activities** to promote the presentation of American arts and artists at international venues and to provide short-term residencies of foreign artists in communities across the United States. Working in partnership with other government agencies or private foundations, the NEA is able to leverage its support to promote increased international cultural exchange.

Examples of the Agency's international programs:

- ***U.S./Japan Creative Artists Program***, in partnership with the Japan – U.S. Friendship Commission, supports residencies of U.S. artists in Japan. In 2008, composer Brian Current spent five months in Japan, where he composed a large-scale piece for choirs and electronic sounds, envisioning large community choirs coming together for a municipal-wide choral festival.
- ***City of Los Angeles, Guest of Honor at the Guadalajara International Book Fair***, a major initiative in 2009 that expands the NEA's cultural exchange with Mexico. The Guadalajara International Book Fair is the largest book fair in the Western Hemisphere. Since 1993, the Fair has had either a country or region as its Guest of Honor, providing it a venue to display the very best of its literary and cultural talents. As Guest of Honor for 2009, Los Angeles presented a delegation of approximately 50 prominent authors, as well as 14 performing arts ensembles, 7 visual arts exhibitions, a film series, an academic program, and culinary arts representation. More than 600,000 Book Fair visitors experienced the cultural vitality of Los Angeles.
- ***AFI Project:20/20***, in partnership with the National Endowment for the Humanities, the Institute of Museum and Library Services, the President's Committee on the Arts and the Humanities, and the American Film Institute, is an initiative designed to enhance cultural exchange, understanding, and collaboration through the exhibition of films by American and foreign filmmakers at venues in the U.S. and abroad. From 2006-09, 32 filmmakers representing 15 countries have visited 18 countries and 18 U.S. cities. After the screening of U.S. filmmaker Doug Pray's film *Big Rig* in Lithuania in 2008, Mohammed Naqvi, a Pakistani/Canadian filmmaker said, "I now more than ever see the importance of 20/20. It truly is a cultural exchange – and it truly does bring cultural misconceptions about each of us to the forefront and gives us an opportunity to address them."
- ***NEA International Literary Exchanges: Contemporary Literary Anthologies***, is an initiative which expands cross-cultural dialogue about literature through the translation and publication of contemporary literary anthologies. The initiative is undertaken in partnership with cultural agencies of foreign governments. In the past three years, nine anthologies have been published and three are in development. Partnerships have been implemented with Mexico, Northern Ireland, Russia, Pakistan, and China.

**Learning in the Arts for Children and Youth**

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

***Learning in the Arts***  
**Selected Performance Results – FY 2006-2009**

Fiscal Year	Children/ Youth	Concerts/ Readings/ Performances	Artist Residencies
2006 Current	.4 m	2.1 k	2.9 k
2007 Current	.4 m	2.2 k	3 k
2008 Current	.5 m	4.1 k	3.2 k
2009 Current <sup>1</sup>	.4 m	3.9 k	1.9 k

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

The accomplishments listed in this table result from the 200-plus direct grants awarded under the Learning in the Arts goal each year. A few examples of specific programs, grants, and their direct impact follow.

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

The **Idaho Commission on the Arts** received a \$45,000 grant to support the expansion of Arts Powered Schools Summer Teacher Institute, in consortium with the Idaho State Department of Education. A five-day summer institute with 15 lectures will be presented by the Commission to sustain collaborations of artists and elementary teachers. An expected audience of 1,500 children and youth will benefit from the award, in addition to 10 artists and 75 teachers.

The **Children’s Media Project in Poughkeepsie, New York** received \$24,000 to support a grant for DROP TV, a youth-produced television show. Working with professional media artists, high school students will study all aspects of media arts and create programs for broadcast. The television show will reach an estimated audience of 3 million people during the course of the grant.

The **Circle of Nations School in Wahpeton, North Dakota** received an \$18,000 grant to support Science Taught by Artists Reaching Students, or S.T.A.R.S. In 100 lectures, three Native-American traditional artists, National Heritage Fellow Mary-Louise Defender-Wilson, Keith Bear, and Richard LaFromboise, collaborated with astronomer Dave Weinrich from the Minnesota State University-Moorhead Planetarium to lead workshops for students enrolled in the Circle of Nations School, an intertribal off-reservation boarding school. Approximately 600 people benefited from the project, of which 400 were children and youth.

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<sup>1</sup> Excludes funds awarded through the American Recovery and Reinvestment Act of 2009.

The **Flynn Center for the Performing Arts in Burlington, Vermont** was awarded a \$45,000 grant to support Words Come Alive, a program designed and implemented in consortium with the Burlington School District. Reaching an estimated 100,000 people via broadcast, the program combines summer training, workshops, and classroom collaborations that feature activities for elementary school teachers in theater and dance, along with performances at Flynn Center for teachers and their classroom students (approximately 300), and use of a video and toolkit that documents and prescribes teaching techniques.

### **Partnerships for the Arts**

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

### **State/Regional Partnerships**

- **Forty percent (40%) of the Agency’s grantmaking funds are awarded to the State arts agencies and their regional arts organizations through Partnership Agreements.** In recent years, approximately 5,000 communities have been served annually through grants made possible by these agreements, of which 1,700 were reached through projects supported entirely with NEA funds.
- Partnership funds to State arts agencies and regional arts organizations are used for grantmaking and special initiatives in areas such as arts education, reaching underserved communities, and discipline-based activities; and for staff and/or administrative support. Examples of recent activity carried out with NEA Partnership funds are:
  - **Mississippi Arts Commission (MAC)** uses funding from the NEA matched by other State funding to offer a variety of programs to the State. The MAC’s Whole Schools Initiative (WSI) is a nationally recognized comprehensive arts-based school reform program. Participating schools strengthen the role of the arts as a core academic subject and integrate the arts in all academic subjects in order to increase student achievement. Complementing the WSI, Arts in the Classroom (AIC) provides professional development in the fundamentals of arts integration techniques for teachers and administrators, as well as visual and performing arts programming for the students.

In addition, the Business Recovery Grant Program (BRG) is an unprecedented partnership that brought together State and Federal agencies in support of arts recovery on the Mississippi Gulf Coast following the devastation of Hurricane

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Katrina. Through discussions with MAC, the agencies recognized the importance of artists to the Gulf Coast's economy and, as a result, the U. S. Department of Labor was petitioned to allow individual artists, craftsmen, and arts-based businesses on the Gulf Coast to be eligible for the Department's emergency grant program. The Department of Labor's approval marked the first time that artists and arts-based businesses have been able to receive this type of funding. Based on the positive feedback of the sessions held for Gulf Coast artists, MAC created the "The Arts Mean Business" initiative, which offers workshops to artists throughout the State.

Lastly, MAC has focused on emergency preparedness planning in order to have a framework in place for future disasters. Work products from MAC's planning sessions have been sent to artists and arts organizations around Mississippi and have been shared with other State arts agencies as well. Already, MAC has provided advisory assistance to other State arts agencies, including California and Iowa, dealing with natural disasters.

- **The Idaho Commission on the Arts** leverages multiple partnerships to provide arts and arts education programs and services to the people of Idaho. The Commission, VSA-Idaho, the Department of Education, and the Idaho Art Education Association have developed a series of professional development workshops for Idaho arts specialists that focus on effective inclusion of arts in the classroom, looking at best practices that provide better art experiences and learning for those with and without disabilities. The workshops address the practical foundations of differentiating instruction in ways that work for teachers and students.

Arts Education Project Grants support collaborations between arts organizations and social service agencies to address youth-at-risk through prevention and intervention strategies. As these projects have matured, they have successfully attracted additional outside funds from juvenile justice and community foundations.

To strengthen the relationship between the arts and tourism, the Commission established "Uniquely Idaho," a partnership with the University of Idaho, Department of Commerce, USDA Rural Development, Idaho Rural Partnership, Transportation Department, Department of Agriculture, State Historical Society, and Parks and Recreation.

The Commission's "Leadership for Local Arts Councils" grant program was designed to address the demise of small rural local arts councils in the State. The program strengthens local arts council management by supporting paid staff positions and provides capacity-building and technical assistance in long-range planning.

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The Commission also originated a public radio series titled “Art & Soul” in partnership with public radio stations KBSU Boise, KPBX Spokane, and KBYI Rexburg that features State- and nationally- recognized artists and performers. All of the interview segments are made available to Idaho schools and libraries.

- The **New England Foundation for the Arts** (NEFA) is a regional arts organization whose members are comprised of the State arts agencies for Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont. NEFA’s programs encourage and support presenters and communities who are working to develop diverse audiences, as well as organizations working to serve urban, rural, and culturally-specific constituencies through arts programming.

NEFA has developed a wealth of programs that support access to the arts in the New England region. New England States Touring is a cooperative program with the New England State arts agencies that provides support to nonprofit presenters such as libraries, schools or arts organizations for artist performances, readings, and related community activities. NEFA's Expeditions Program funds cross-disciplinary region-wide touring projects in New England. The Presenter Travel Fund provides support to arts programmers or curatorial staff in New England so that they may investigate new or unfamiliar work outside of their home community.

In cooperation with Meet the Composer, Inc., NEFA offers grants to nonprofit organizations in New England to provide interaction between individual composers and audiences related to specific performances of the composer's work. In 2006, NEFA, in partnership with the Massachusetts Cultural Council and the other SAAs of New England, launched MatchBook.org, an online cultural marketplace designed to bring together New England’s performing artists and the people and organizations wishing to present them. This free Web site features an easy to search directory of artists, performance spaces, and presenting organizations, designed to ‘MATCH’ artists with presenters that ‘BOOK’ them to perform.

For over 25 years, NEFA has been a leader in creative economy research, developing reports and tools that inform national discussion and make the case for the economic value of supporting the arts. In April 2008, NEFA announced the public launch of CultureCount, New England’s Cultural Database, which is designed to bring validity and visibility to the role artists, cultural nonprofits, and creative industries play in driving New England’s entire economy.

In 2005, the Ford Foundation selected NEFA to facilitate planning, identify needs, and design a new support system for New England’s Native artists.

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NEFA partnered with the Maine Indian Basketmakers Alliance and conducted gatherings with Native American artists and leaders throughout New England. Ongoing work has built the program and has strengthened NEFA's capacity to serve this important underserved community.

### **Federal Partnerships**

The *Coming Up Taller* awards program is a cooperative venture among the Arts Endowment, the Humanities Endowment, the Institute for Museum and Library Services, and the President's Committee on the Arts and the Humanities. The \$10,000 awards recognize and focus national attention on exemplary after-school programs fostering the creative and intellectual development of America's children and youth through education and practical experience in the arts or the humanities.

Here is one example of the exemplary organizations that received *Coming Up Taller* awards from the Arts Endowment in FY 2009:

**New Urban Arts, in Providence, Rhode Island,** is an interdisciplinary community art studio and gallery for high school students and emerging artists. Founded in 1997, New Urban Arts cultivates mentoring relationships between artists and inner-city youth in free, year-round out-of-school programs. The Youth Mentorship Program, New Urban Arts' core program, prepares volunteer artists to mentor small groups of teens. Recognizing the importance of well-matched mentor/mentee relationships, the students, guided by the Program Director, select the 20 artists who serve as mentors in the studio. After selection and training, mentors are matched with four to eight students. Together, the Artist Mentors and mentees (students) collaborate in the design and production of artworks and community projects. New Urban Arts also provides the opportunity for students to exhibit, perform, and publish throughout the year.

Central to the program's curriculum is the cultivation of student leadership. This takes place not only throughout the hiring of the Artist Mentors, but by allowing students to teach workshops and encouraging participation on the youth advisory council, the Studio Team Advisory Board. New Urban Arts partners with College Visions to offer college preparatory counseling to the participants, and provides academic tutoring through the program's Studio Study Buddies component. The program's success is evident in that over the past three years, 93% of New Urban Arts seniors have enrolled in four-year colleges.

## **Leadership Projects**

Leadership projects provide an opportunity for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based. Many, as described earlier in this document, include substantial educational components. Highlights of current leadership projects follow.

### ***Improving the Assessment of Student Learning in the Arts***

The *Improving the Assessment of Student Learning in the Arts* initiative will build on the lessons learned from two recent model programs, the *NEA Summer Schools in the Arts for Children and Youth* and *NEA Teacher Institutes*. In both cases, we discovered that educators need more opportunities to learn how to assess both their students and the arts programs in which they participate. The initiative will work to assist arts organizations, teaching artists, classroom teachers, superintendents, and principals to develop measurements to guide student learning. In 2010, a report with recommendations for enhancing the state of student assessment in arts learning will be released.

### ***Arts Education Partnership***

The *Arts Education Partnership*, formed in 1995 by the Arts Endowment, the U.S. Department of Education, the National Assembly of State Arts Agencies, and the Council of Chief State School Officers, is a private, nonprofit coalition of more than 140 national organizations engaged in identifying policies and practical steps for educators to achieve educational excellence by incorporating the arts into teaching and learning. Partnership organizations have led the national movement to establish education standards that include the arts, and have conducted and published groundbreaking research on the impact of learning in the arts on student achievement.

### ***NEA Arts Journalism Institutes***

In response to the declining quantity and quality of arts criticism in the country, the *NEA Arts Journalism Institutes* were established to improve arts criticism and to gain broader media coverage for classical music, opera, theater, musical theater, and dance as they compete for attention with the commercial entertainment industry. The Institutes provide in-depth instruction in the arts for print and broadcast journalists working outside the country's major media markets. The Institutes are convened at Columbia University in New York City, the University of Southern California in Los Angeles, and the American Dance Festival in partnership with Duke University in Durham, North Carolina. Each Institute employs a competitive application process to select 11-25 journalists. To date, 18 Institutes have engaged more than 300 journalists from more than 250 communities in all 50 States and the District of Columbia.

In addition, the NEA convened an *International Arts Journalism Institute* in partnership with the U.S. Department of State in the summer of 2009. The Institute, at American University

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in Washington, DC, focused on American visual art of the last 150 years. Half of the participants were American journalists who cover the visual arts; the other half were from other countries.

Finally, the NEA sponsored a National Arts Journalism Summit at the University of Southern California in Los Angeles in the fall of 2009. The two-day summit focused on innovative models for reinventing and disseminating arts journalism, and was co-sponsored by the Annenberg School of Communication.

**NEA Education Leaders Institutes**

*NEA Education Leaders Institutes* support the design of K-12 education with arts at the core through pioneering thinking and intensive dialogue with national leaders. ELI brings together – often for the first time – school leaders, legislators, policy makers, educators, consultants, and scholars to envision a healthy national education environment founded on powerful arts education programs. During 2008 and 2009 four institutes were conducted, bringing together 114 leaders from 19 States.

**Mayors’ Institute on City Design, Governors’ Institute on Community Design, and Your Town: Citizens’ Institute on Rural Design**

The Arts Endowment's three Design leadership projects leverage the Endowment’s funding and leadership to accomplish broad goals and reach decision makers at every level of American communities. Although each initiative was developed at a different time, the three design programs work comprehensively across all geographic scales to protect and enhance the American built and natural environment and strengthen American communities. Through these programs, the Arts Endowment is improving the livability of communities throughout the United States. Each year, approximately 60 communities – rural, urban, and regional – and 600 community leaders, designers, and planners participate in these workshops, ultimately benefiting the millions of residents in their respective communities.

***The Mayors’ Institute on City Design (MICD)***

The *Mayors’ Institute* alone has graduated more than 800 mayors since its first session in 1986. The program has been recognized for its contributions with a Presidential Award for Design Excellence, a Progressive Architecture Award from Architecture magazine, and an Institute Honor Award from the American Institute of Architects. During the past year, *MICD* sessions have been held in Portland, Oregon; Washington, DC; and Meridian, Mississippi for small to medium American cities. For larger American cities, *MICD* sessions have been held in Philadelphia, Pennsylvania; Chicago, Illinois; and Charleston, South Carolina. Additionally, a technical assistance program for alumni mayors was launched in the summer of 2008, with sessions for mayors in Santa Rosa, California, and Lincoln, Nebraska. Additional sessions have since been held in Cincinnati, Ohio; Moss Point, Mississippi; Tulsa, Oklahoma; Coeur D’Alene, Idaho; New Bedford, Massachusetts; Little Rock, Arkansas; Auburn, Washington; and Alexandria, Virginia.

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The National Endowment for the Arts established the *MICD* in 1986 to bring together mayors and design professionals to examine urban design challenges. The idea originated with Charleston, South Carolina Mayor Joseph P. Riley and his friend Jaquelin Robertson, an architect and urban planner. In a letter to Mr. Roberson, Mayor Riley wrote:

“I have often said that I am the chief urban designer of my city. By that I mean that because of my position as mayor, I have many opportunities to affect proposed developments...making them better for the city or allowing them to be ordinary – or worse.”

Physical design is a fundamental tool that mayors can wield to positively affect the social well-being and economic vitality of their cities. The structure of the *MICD* has remained the same since its inception: eight mayors, eight designers, and eight problems. Each mayor brings his or her city’s most critical urban design issue to discuss. And, following a case-study method, general principles evolve out of specific problems. Mayors, architects, planners, landscape architects, and development experts, discuss ideas and engage in an animated debate. These dynamic sessions often advance creative solutions while imparting a healthy understanding of the value of design. *MICD* will mark its 25<sup>th</sup> anniversary in 2011.

***The Governors’ Institute on Community Design***

The *Governors’ Institute* was created to assist top State leaders as they direct growth and development in their States at a regional level. As metropolitan areas have grown to become the focus of both the economy and population, governors have had to grapple with issues related to sprawl, transportation, energy use, air quality, housing, watershed protection, park systems and economic development that will either ensure or compromise future growth. And the physical design of American communities impacts all these issues. The Arts Endowment modeled the governors program on its *MICD* initiative; when initiating the *Governors’ Institute*, NEA staff realized that mayors' influence only extends so far, and if Americans are living life at the regional scale, than a program that assists with regional planning would be of great assistance to communities around the country.

Since the *Governors’ Institute* was founded in 2005, sessions have been held for Rhode Island Governor Donald Carcieri, Virginia Governor Tim Kaine, Arizona Governor Janet Napolitano, Delaware Governor Ruth Ann Minner, Maryland Governor Martin O’Malley, Wyoming Governor David Freudenthal, New Mexico Governor Bill Richardson, Iowa Governor Chet Culver, Montana Governor Brian Schweitzer, and Delaware Governor Jack Markell. Additionally, in October the *Governors’ Institute* hosted the first national Sustainable Communities Summit. The Partnership for Sustainable Communities is a Federal initiative headed by the U.S. Department of Housing and Urban Development, Department of Transportation, and the Environmental Protection Agency.

***Your Town: Citizens' Institute on Rural Design***

Since 1991, *Your Town* has been providing rural community residents and leaders access to design professionals with expertise in heritage tourism, preservation, and cultural landscapes. The program introduces design strategies, techniques, and best practices based on the specific needs of the communities, with particular focus on the benefits of economic revitalization, directed growth, preservation, and cultural tourism.

Approximately four *Your Town* workshop sessions are held each year. During the workshops, approximately 40 community participants engage over a two-and-a-half-day period with as many as 10 guest speakers from the design and related fields. Frequently, these small towns and rural areas have no community planning or design review process and few if any design professionals in the community. By providing this architecture, landscape, and economic revitalization expertise and instruction, *Your Town* empowers local leaders and decision-makers to use design to improve their communities.

The *Your Town* program addresses a range of critical problems that rural communities face. In some cases, the main concerns are heavy out-migration and loss of employment opportunities; in others, rapid growth from suburban sprawl, location of new facilities, or influx of retirees. These problems affect the vitality of the community, its design, and its sense of place. *Your Town* was awarded the 1996 National Honor Award for Design Communication by the American Society of Landscape Architects. This is the highest award given by ASLA, in recognition of exceptional contributions to the profession and society. *Your Town* also received the American Planning Association Public Education Award in 1997.

During 2009, *Your Town* has worked with communities in Hamilton, Montana; Platte County, Wyoming; Fellsmere, Florida; and Wahiawa, Hawaii.

***NEA Jazz Masters***

The National Endowment for the Arts celebrates jazz as America's truly indigenous musical art form through its *NEA Jazz Masters* initiative. Since its inception in 1982, 114 awards have been made to honor musicians and advocates who have dedicated their lives to the music. The program expanded in 2005 to raise awareness of America's rich jazz heritage and encourage its nurturing and future growth through added nationwide educational and performance components, targeting audiences of all ages and backgrounds. Today, the *NEA Jazz Masters* initiative is multi-faceted and includes:

- The *NEA Jazz Masters* Awards Ceremony & Concert. Each year's class of *NEA Jazz Masters* is celebrated with multiple days of activities that include a symposium, panel, and a culminating awards ceremony and concert, co-hosted in 2009 by Wynton Marsalis, and broadcast live on radio and Internet by Sirius XM Radio and WBGO, an NPR affiliate in Newark, NJ.

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- During the first round, *NEA Jazz Masters LIVE* supported 22 *NEA Jazz Masters* in concert at 12 different venues throughout the United States, drawing audiences totaling more than 40,000. For the second round of this program in 2009-10, 12 more venues were chosen to present a total of 26 *NEA Jazz Masters* in nine States and the District of Columbia.
- Television and radio programming, such as *Legends of Jazz* and *NPR Jazz Profiles*, feature *NEA Jazz Masters*.
- A two-CD set of recordings by 27 *NEA Jazz Masters* has been produced by Verve Music Group and the Agency has dedicated Web pages ([www.neajazzmasters.org](http://www.neajazzmasters.org)) featuring multimedia presentations.
- The *NEA Jazz in the Schools* curriculum, developed in collaboration with Jazz at Lincoln Center and supported by Verizon Foundation, introduces high school students to jazz and its important role in American history. Available free-of-charge, the *curriculum* is available at: [www.neajazzintheschools.org](http://www.neajazzintheschools.org) (which hosted more than 200,000 visitor sessions in 2009). In addition, 20,000 educational toolkits have been made available to teachers without Internet access, reaching nearly 8.4 million students nationwide to date.
- The *Jazz Oral Histories Project* captures the voices and remarkable life stories of individual *NEA Jazz Masters*. All interviews are audio-taped, fully transcribed, and available to scholars and the public through the Archives Center at the National Museum of American History. Selected interview highlights also are accessible for online viewing at [http://www.smithsonianjazz.org/oral\\_histories/joh\\_start.asp](http://www.smithsonianjazz.org/oral_histories/joh_start.asp).

**NEA National Heritage Fellowships**

As one of three discipline-specific lifetime honors awarded by the Arts Endowment, the *NEA National Heritage Fellowships* were established to recognize lifetime achievement, artistic excellence, and contributions to our Nation's folk and traditional arts heritage. The Arts Endowment annually awards these one-time-only Fellowships to master folk and traditional artists. A total of 349 Fellowships have been awarded since 1982 to traditional artists residing in 49 States (all except Delaware), the District of Columbia, Guam, the U.S. Virgin Islands, Puerto Rico, and the Northern Mariana Islands.

**NEA Opera Honors**

The *NEA Opera Honors* recognizes and celebrates those individuals who have made extraordinary contributions to opera in the United States. In 2009, the second year of the awards, the honorees were John Adams, Frank Corsaro, Marilyn Horne, Lotfi Mansouri, and Julius Rudel.

**Operation Homecoming: Writing the Wartime Experience**

In 2004, *Operation Homecoming* was created by the Arts Endowment to help U.S. troops and their families write about their wartime experiences. The best submissions were published by Random House in a literary anthology, *Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families*, in September 2006. The anthology, edited by Andrew Carroll, was expanded and published by the University of Chicago Press in 2007. Through this program, the Arts Endowment engaged some of America's most distinguished writers to conduct workshops at military installations, and provided educational resources – including a *Guide for Writers*, audio CD, and online materials – to help the troops and their families share their stories.

In 2008, and continuing into 2009, the program expanded to include veterans as well as active duty troops, with writing workshops being conducted at Department of Veterans Affairs (VA) medical centers, military hospitals, and Department of Defense medical facilities in communities around the country. Accomplishments of *Operation Homecoming* include:

- Provided more than 60 writing workshops with distinguished authors – and related activities – for more than 6,000 people at 33 military installations in the U.S. and overseas (Asia, Europe, and the Middle East, including Afghanistan and on the USS Carl Vinson aircraft carrier in the Persian Gulf). Another 25,000 individuals have utilized our online educational resources or received copies of our print materials and *Operation Homecoming* audio CD.
- Collected nearly 2,000 submissions, comprising approximately 12,000 pages of writing, for the *Operation Homecoming* anthology..
- Held 37 book readings, symposia, and conference discussions of the award-winning *Operation Homecoming* anthology at cultural centers, libraries, and military installations across the country from September 2006 to summer 2008. These events included first-person accounts and readings by troops and writers.
- Distributing *Muse of Fire*, an educational DVD featuring accomplished writers and military personnel-turned-writers reading from their work and discussing the craft of writing. The film, given free to military base libraries and educational centers, and veterans' facilities and hospitals, premiered at the National Archives in Washington, DC, on March 14, 2007.

In 2008, an independent documentary, *Operation Homecoming*, directed by Richard Robbins, received two Emmy Awards and was a finalist for the Academy Award for Best Documentary. The film was created in coordination with the NEA and based on the anthology.

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In July 2009, a memoir from the *Operation Homecoming* anthology, “Taking Chance,” was nominated for 10 Emmy Awards for its HBO film version, including Outstanding Made for Television Movie, and a nomination for Outstanding Writing for a Miniseries, Movie or a Dramatic Special (Lt. Col. Michael R. Strobl, USMC (Ret.) and Ross Katz).

The Arts Endowment secured more than \$1.75 million in private sector support for the *Operation Homecoming* initiative from FY 2004-2008.

**Poetry Out Loud: National Recitation Contest**

By encouraging high school students to memorize and perform great poems, *Poetry Out Loud* helps students master public speaking skills, build self-confidence, and learn about their literary heritage. Created by the NEA and the Poetry Foundation, *Poetry Out Loud: National Recitation Contest* is administered in partnership with State arts agencies in all 50 States, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands.

*Poetry Out Loud* began as a pilot in 2005 in Chicago and the Washington, DC, metropolitan area. In 2006, it expanded to all 50 State capital regions and the District of Columbia. Following substantial nationwide growth in both 2007 and 2008, the program most recently served nearly 300,000 students during the 2008-2009 school year, and included the participation of the U.S. Virgin Islands and Puerto Rico. Using curriculum and an anthology developed as part of *Poetry Out Loud*, teachers introduce students to poetry and recitation before holding a classroom poetry recitation competition. Following a pyramid structure, classroom champions move on to school competitions, regional and State competitions, and ultimately to the National Finals, which are held each spring. The Arts Endowment’s partner, the Poetry Foundation, produces substantive educational materials for teachers participating in *Poetry Out Loud* and provides additional financial support for the National Finals, with a total contribution of approximately \$500,000.

For 2009-10, the fifth national year of *Poetry Out Loud*, State arts agencies are continuing to expand school participation, with as many as 2,000 schools and 350,000 students nationwide likely to participate. Fifty-three State and territory champions will gather in Washington, DC, to compete at the 2010 National Finals on April 26 and 27, 2010.

**Shakespeare for a New Generation**

*Shakespeare for a New Generation* represents the current phase of the *Shakespeare in American Communities* initiative, launched in New London, Connecticut in September 2003. By the end of the current round of activities in May 2010, it is anticipated that the program will have:

- Provided almost 6,500 performances of professional Shakespeare productions to more than 2,500 communities in all 50 States and the District of Columbia.

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- Entertained more than 1,850,000 community audience members (including students as mentioned below).
- Provided free performances and educational activities for approximately 1,500,000 students in 3,900 middle and high schools.
- Reached more than 26 million students through the free distribution of 75,000 Shakespeare multi-media toolkits used by teachers in more than 31,000 middle and high schools, of which nearly 40% are in rural communities.

During the 2009-10 school year, \$125,000 in funding received from the Department of Justice, Office of Juvenile Justice and Delinquency Prevention, will support projects for at-risk youth, carried out by six of the thirty-seven participating theater companies. An additional \$125,000 received from the Department of Justice will allow theater companies to again carry out projects for at-risk youth in the 2010-11 school year.

**The Big Read**

Agency plans for 2010-2011 programming create a sustainable programmatic structure, maintaining national reach and quality local programming. With \$1.5 million requested for *The Big Read* in FY 2011, approximately 75 awards will be made for the 2010-2011 programming cycle. Grantees will continue to receive – free of charge – printed *Big Read* educational materials, and will also have access to these items online. To further streamline costs, *The Big Read* orientation will be conducted online rather than convening organizations for a two-day training session. The same helpful information will be delivered through video conferences, webinars, and online forums – allowing even more local organizers to participate and gain knowledge. The history of support and management of *The Big Read* follows the pattern established with other Agency initiatives – substantial build-up to establish viability of the program, followed by reduction to a sustainable core/maintenance level sufficient to ensure effectiveness. This includes an increased level of competitiveness as the proportion of grant applications resulting in awards will decrease from the current 80-90% range to a level more in line with that of our other grantmaking programs.

## **Research and Analysis**

The NEA's Office of Research & Analysis (ORA) aims to provide empirically reliable information that allows arts administrators, policy-makers, educators, civic leaders, artists, journalists, and the general public to participate in an evidence-based dialogue concerning the role and vitality of arts and culture in the United States.

### *Survey of Public Participation in the Arts: Overview*

At the center of the office's data collection and reporting efforts is the Survey of Public Participation in the Arts (SPPA), the Nation's largest behavioral survey of American adult participation in arts activities and arts learning opportunities. In May 2008, the U.S. Census Bureau conducted the ORA-designed survey of more than 18,000 individuals, with a response rate of 82 percent – about 12 points higher than in 2002, the previous year of the survey.

The primary importance of the SPPA is its measurement of adult participation levels for all the arts disciplines supported by the Arts Endowment, and also for a variety of other cultural and leisure activities. Because the "core" survey questions have remained consistent since 1982, and because the survey sample reflects the total U.S. adult population in all its diversity, the results offer a reliable perspective on the nature and extent of America's engagement with the arts.

The SPPA results are useful not only for arts policy and planning purposes, but also to enable arts administrators to regularly assess public demand for arts participation and gain insights for building new audiences. The survey results have also proved critical to the arts research community and to scholars in related fields such as sociology and cultural economics.

Some highlights from the 2008 survey:

- Only literary reading rates grew from 2002 to 2008.
- Since 1982, the share of adults who have taken arts classes or lessons at any time in their lives has been declining. The trend is especially true of 18-24-year-olds.
- Long-term patterns show declining rates of arts attendance by young adults and well-educated Americans. In 2008, for the first time in the survey's history, 45-54-year-olds had significantly lower rates of attendance than before.
- Personal performance and creation has declined for many types of artwork, but artistic photography and film and video-making have shown substantial rate increases, possibly because of more affordable technologies.
- Most Americans who use the Internet to download artworks and performances do so at least once a week. In 2008, about 21 million adults viewed or listened to music,

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dance, or theater performances online. Fourteen million viewed online paintings, sculpture, or photography.

*Reporting the Results and Planning a New Survey*

ORA began to share findings from the 2008 survey as soon as they became available, well ahead of a full summary report. By October 2009, the office had previewed the results in four research publications: 1) *All America's a Stage: Growth and Challenges in Nonprofit Theater*; 2) *Reading on the Rise: A New Chapter in American Literacy*; 3) *Arts Participation 2008: Highlights from a National Survey*; and 4) *Art-Goers in their Communities: Patterns of Civic and Social Engagement*. All four reports were distributed to key decision-makers in arts, literary, and cultural organizations, and each of the first three drew coverage from national and regional news media.

In December 2009, the office released *2008 Survey of Public Participation in the Arts*, a detailed summary report of the survey findings. ORA joined the NEA chairman and senior deputy chairman in hosting more than 40 arts service organizations to review the 2008 survey's findings and implications for the future of arts programming and outreach. The event was webcast for the general public and it generated comments on Twitter and in the blogosphere.

The release of the full survey report coincided with publication of a geographical overview of arts engagement. Titled *State and Regional Differences in Arts Participation: A Geographic Analysis of the SPPA*, this Research Note found:

- Marked disparities in arts participation rates between the Pacific and New England regions and states, on the one hand, and the East South Central and West South Central regions and states on the other.
- Strong correlations between regional arts participation and factors such as low poverty levels, high education levels, and a high concentration of performing arts centers.
- Relatively high rates of personally creating or performing artworks occur in many states outside the Pacific or New England regions. For example, the Plains states rank highly in playing a musical instrument or doing creative writing; the East South Central region (including Alabama) ranks highly in choir-singing; and Wyoming ranks highly in weaving and sewing.

Those insights, like the main survey report itself, should help program administrators and arts and cultural policy-makers plan more effectively to reach distinct audience groups. In 2011, ORA will produce another Research Note based on the SPPA – this time examining rural versus urban patterns of participation – as well as five separate research reports. Each report examines factors shaping the future of audience development. Those study topics are:

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- Arts Learning studies the potential impact on arts participation of: 1) current or prior instruction and training in the arts; 2) opportunities to experience the arts at early ages; and 3) overall educational attainment.
- Arts Participation, Media, and Technology considers the role played by media and technology in arts participation and art-making.
- Age and Arts Participation analyzes differences in arts participation patterns across age groups and generational cohorts.
- Arts Participation, Race, and Ethnicity considers race and ethnicity as factors in degree and variety of arts participation.
- Arts Creation and Performance studies the link between arts creation or performance and other types of arts participation.

Concurrent with the production and release of these reports, ORA staff will begin work on planning the next version of the Survey of Public Participation in the Arts, to be conducted in 2012, again in partnership with the U.S. Census Bureau. The planning process will involve convening external advisors and reviewing prior feedback on the 2008 survey design, so that some parts can be modified or updated while retaining the core questionnaire for comparability of results across survey years.

*Public Research Tools and Resources*

In an unprecedented step to make SPPA data available to arts and cultural researchers even before a full report was issued, ORA posted special resources on the Arts Endowment's Web site, with a link to the Cultural Policy & the Arts National Data Archive at Princeton University. Those resources, which were shared in a June 2009 teleconference with dozens of researchers, include:

- [Arts participation trend tables](#) (1982-2008) reporting data for individual arts activities by demographic group, and tables showing adults' self-reported [preferences](#) for various reading and listening materials.
- The 2008 survey instrument.
- A [data user's guide](#), with information on the survey design and the procedures for properly using the raw data file (e.g., choosing weights, performing multi-variable analyses from different modules, computing standard errors, and comparing results with those of prior surveys).
- The raw data file.

One short-term consequence of the ORA's decision to make the data widely available ahead of the full report is that the League of American Orchestras was able to commission an independent research team to perform a separate analysis of the SPPA findings on classical

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music attendance. The League's findings corroborated the NEA's full report. The ability of orchestra leaders to discuss the survey results ahead of time – and to communicate their import to constituents – exemplified how arts groups can use the study in real-world programming decisions. ORA participated in the League's meetings to discuss both studies.

In 2010, the office will explore collaboration with one or more academic research centers to establish an archive or repository of arts and cultural research data sources, publications, and researcher contact information. This initiative will raise the profile of arts and cultural research projects within the academic community, and it will offer a valuable tool for developing the next generation of arts administrators and researchers.

*National Study of Outdoor Arts Festivals*

The NEA recently concluded another survey which, while it does not bear directly on the SPPA, arises from observations made in earlier surveys about arts participation. In consultation with the Association of Performing Arts Presenters and a 12-member advisory group, ORA is working with a study contractor to report characteristics of outdoor arts festivals nationwide, such as aggregate data on the number, types, financing, staffing, regional distribution, artist employment patterns, and other traits of these unique arts venues.

There is currently no single, comprehensive research publication or database that describes the range and/or impact of arts festivals in this country. The NEA study will establish a baseline for future data collection, while identifying organizational and programming characteristics that are associated with specific arts disciplines or categories of communities and participants. The study will enable arts administrators and civic leaders to adopt a more strategic approach toward planning arts festivals and related activities in their communities.

The 2008 SPPA results showed that 21 percent of all adults attended a performing arts festival at least once in the previous 12 months. The rate is higher than that for most types of arts participation, and it is also associated with more diverse audience groups than many other art events.

Although the arts festival survey will collect data mainly about organizational traits regarding festivals, these data may assume greater importance for arts programmers in light of diminishing rates of participation for more traditional arts events. Moreover, the study incorporates survey and interview data from site visits to seven arts festivals chosen as representative of the geographical and programming variety that U.S. festivals offer. A full report of the national survey and case studies will be submitted to the Agency in mid-2010.

*NEA Cultural Workforce Forum*

In November 2009, ORA brought together academics, federal researchers, foundation professionals, and service organizations for a day of presenting research findings and discussing factors critical to understanding America's cultural workforce. The forum was webcast to the public, attracting 682 viewers throughout the day – at least three times the

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average viewership for a daylong federal agency webcast, according to the Agency's media consultants.

The forum was conducted partly to address two research priorities. First, 2010 marks the first year in which at least five years of artist occupational data from the U.S. Census Bureau's American Community Survey will have accumulated. Investigation of this rich data source could augment NEA research. Those prior studies include *Artists in the Workforce: 1990 to 2005* (2008), *Women Artists, 1990-2005* (2008), and *Artists in a Year of Recession: Impact of Jobs in 2008* (2009). (Statistics from the latter research publication informed a March 2009 House Committee on Education and Labor hearing on artist workforce issues related to the recession.)

A second goal of the forum was to explore research approaches and data sources that would capture a broader range of arts workers than those tracked by the U.S. Census Bureau. Participants weighed the merits and disadvantages of expanding the pool of occupations now studied; they also reviewed new categories of cultural workers.

The webcast event has been archived and a report of the proceedings will be published in 2010, along with recommendations for future study and a list of research resources. As a short-term outcome arising from the forum, NEA and Census and Labor Department researchers agreed to work together to explore the possibility of adding more arts-specific questions to the American Community Survey and the American Time Use Survey, respectively.

*Partnerships with Other Agencies and Organizations*

NEA's Research office engaged dozens of arts service organizations, foundations, and academic researchers in sharing and discussing results from artist workforce studies and the 2008 Survey of Public Participation in the Arts (SPPA). The office also has worked recently with the U.S. Census Bureau, mainly in planning the SPPA.

Still, as the NEA looks to cultivate greater public access to opportunities for arts experiences, arts education remains perhaps the single most critical research area. Previous NEA research has shown that arts education is among the most significant predictors of lifelong patterns of arts participation. Arts education research is also admirably poised to influence policy decisions.

In FY 2010, the NEA Office of Research & Analysis will continue to participate in a working group of the Arts Education Partnership (AEP) to create a research and policy agenda for the coming years. The NEA research director also participated in an August 2009 working group meeting with AEP to refine metrics for collecting data on the changing status of arts education in the Nation's public schools. Finally, the ORA director has consulted AEP on its strategic planning process.

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In FY 2010, ORA aims to conduct secondary analyses on National Assessment of Educational Progress (NAEP) data from the U.S. Department of Education. The NAEP data pertain to the Nation's 2008 arts education assessment, the results of which were released in June 2009, coincidentally on the same day as the release of the NEA's *Arts Participation 2008: Highlights from a National Survey*. National media coverage of the NAEP results tended to reference the NEA arts participation survey, thus underscoring arts learning as an essential factor in arts event attendance and arts creation and performance. (Largely through ORA, the NEA assisted the National Assessment Governing Board in launching the NAEP report.)

The NEA research office will further examine the relationship between out-of-school factors and student assessment scores in arts education. Those results likely will be released as a Research Note in the next year.

Separately, with the Institute of Museum & Library Services, ORA has begun to cosponsor an Inter-Agency Group on Cultural Data Collection, which convenes representatives from more than a dozen federal agencies that collect various type of administrative data on cultural organizations or venues. The group will share existing data resources, when applicable, and communicate regularly about cultural data collection needs and priorities across agencies.

Later in 2010, ORA plans to resume its quarterly Research Roundtable meetings involving researchers from arts service organizations and other federal agencies.

*Strategic Planning and a Search for New Metrics*

In early to mid-2010, ORA will guide the FY 2012-2016 strategic planning process for the entire Agency. Among the office's most pressing tasks will be to revise the Agency's current outcomes and performance metrics so that impact can be assessed and articulated more effectively. The changes may require rethinking the largely quantitative data-collection framework the Agency now employs in reporting program activity. ORA will work with a contractor in 2010 to propose new outcomes and metrics for review by NEA leadership and, ultimately, by external stakeholders. The office also will recruit a new staff member fully trained in program evaluation so that the new outcomes and metrics can be tracked routinely and recalibrated as necessary. Development of an Agency-wide strategic plan will accompany creation of short- and long-term objectives for the NEA Research office.

## **PROGRAM SUPPORT**

### **I. Introduction**

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

### **II. Funding**

The Arts Endowment requests \$1,880,000 in FY 2011 for Program Support (see Table 5 for a breakdown of expenses).

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

- A. Panels and Reviewers. Critical to our work is our national merit review system. As required by law, the Arts Endowment engages expert advisors to review applications, enhancing the credibility and fairness of the review system. The Agency requests \$812,000 for panelist and reviewer compensation and travel.
- B. Consultants. The Arts Endowment engages expert consultants to address important issues in the arts, including presentations at National Council on the Arts meetings, and to serve as readers for manuscripts submitted as part of the Literature Fellowship application review process. The Agency requests \$95,000 for Consultants.
- C. Printing and Reproduction. The Agency produces several publications that directly relate to the arts fields, including brochures about Agency grant opportunities. The Agency requests \$120,000 for these activities.
- D. Travel: National Council on the Arts and Medal of Arts. Members of the National Council on the Arts travel to Washington, D.C. three times per year to advise the NEA Chairman on Arts Endowment policies, grant applications, and the funding of specific projects; they also travel to attend working groups and other Agency meetings.

In FY 2010, we received approval to increase the number of voting members of the National Council on the Arts from 14 to 18 (amending 20 U.S.C. 955(b)(1)(C)). The 2011 travel budget accommodates this increase in members.

Recipients of the National Medal of Arts are invited to travel to Washington, D.C. to receive the award at a special White House ceremony. Created by

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Congress in 1984, the National Medal of Arts is conferred annually by the President to honor persons and organizations that have made extraordinary contributions to the excellence, support, growth, and availability of the arts in the United States.

We request \$98,000 to cover these costs.

- E. Research and Analysis. The Arts Endowment requests \$330,000 for this area. The Office of Research and Analysis (ORA) produces unique data sets and analyses that provide important insights into public policy issues affecting artists, arts organizations, and arts audiences. Examples of this activity are the Agency's June 2009 research brochure, *Arts Participation 2008: Highlights from a National Survey*; the March 2009 research note, *Artists in a Year of Recession: Impact on Jobs in 2008*; and the December 2008 research brochure, *All America's a Stage: Growth and Challenges in Nonprofit Theater*.
- F. AccessAbility. The Agency goal of increasing access to the arts for all Americans is achieved in part by addressing grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA). We request \$25,000 to support symposia, workshops, and panels that address accessibility issues.
- G. Other Services. The Agency requests \$185,000 for other services such as contractual services in support of programs, projects, and initiatives and the National Medal of Arts; various costs in support of panel operations; design services for Agency publications; and, costs associated with the agency's website, including webcasting of Agency activities of particular interest to the arts field and general public.
- H. Assessments for Grants.gov and Grants Management Line of Business (GMLoB). The Grants.gov initiative is part of the overall E-Government program for improving access to government services via the Internet.

The charter of Grants.gov calls for establishing a simple, unified electronic storefront for interactions between grant applicants and the Federal agencies that manage grant funds. Grants.gov allows organizations to find and apply electronically for competitive grant opportunities from all Federal grantmaking agencies. As one of 26 Federal grantmaking agencies, the Arts Endowment is assessed an annual fee for use of Grants.gov, which is provided to the U.S. Department of Health and Human Services (DHHS), the managing partner for Grants.gov. The Agency requests \$186,191 for the FY 2011 Grants.gov assessment.

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

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technical stewardship. DHHS and the National Science Foundation (NSF) are the co-managing partners for this implementation, with support from the 26 grantmaking agencies by way of annual assessments. The Arts Endowment requests \$28,460 for the FY 2011 GMLoB assessment, which will be provided to NSF.

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

A. Quality Grant Application Review

- *Panel membership* in compliance with the Agency's authorizing legislation, as amended, requires that panels be composed of citizens reflecting wide geographic, ethnic, and minority representation as well as individuals reflecting diverse artistic and cultural perspectives. Each panel must also include a lay member who is not engaged in the arts as a profession, but who is knowledgeable about the arts. Through this system we anticipate utilizing 400-500 individuals to review approximately 5,000 grant applications in FY 2011. Panelists' judgments, determined through panel meetings ranging from one to five days, contribute significantly to the Chairman's funding decisions. Panel membership changes substantially from year to year; individuals may not serve for more than three consecutive years. The Agency's database, the Automated Panelist Bank System (APBS), assists staff in complying with these mandates.

During FY 2010, the Agency is undertaking an assessment to identify opportunities to improve the application review process, with an emphasis on increased use of technology. Any findings, and resource implications, are expected to be addressed in FY 2011.

- *Consultants* are engaged primarily to read the manuscripts of Literature Fellowship applicants and make an initial determination as to those worthy of subsequent review. This assistance is essential to the quality review of the large number of manuscripts included with Literature Fellowship applications received each year (nearly 1,000 applications were received for FY 2009 support). Consultants also review manuscripts and applications for literary grants that fund the translation of contemporary literature from other languages into English. Applications for translation projects in 24 languages were received for FY 2010 support.

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**B. High Quality Research and Analysis**

- *Reports, publications, and research notes* produced by the Agency’s Office of Research & Analysis (ORA) provide a valuable service to the public and to those engaged in the nonprofit and commercial arts industries.

At the center of ORA’s data collection and reporting efforts is the “Survey of Public Participation in the Arts” (SPPA), the nation’s largest behavioral survey of American adult participation in arts activities and arts learning opportunities. In May 2008, the U.S. Census Bureau conducted the ORA-designed survey of more than 17,000 individuals. Several new items on the 2008 SPPA questionnaire permit detailed analyses supporting the NEA in its mission to bring the arts to all Americans.

- *Evaluation* of an Agency program, project, or activity is undertaken to determine its impact, effectiveness, and efficiency. Evaluations can take many forms, such as targeted research and issue-oriented convening.
- During FY 2010, ORA will be leading the Agency’s effort to *revise its strategic plan*, including the review of existing outcomes and the development of performance measures. The results of this effort will be reflected in a revised strategic plan to be submitted to Congress with the Agency’s FY 2012 budget request.

For additional information on the research and analysis efforts of the Arts Endowment, see the Research and Analysis section under the Impact tab.

**C. Effective Outreach**

- **The Agency’s Web site**, [www.arts.gov](http://www.arts.gov), provides public access to information about the Agency and how to participate in its grants programs, activities, and materials. Activities made possible through our site include:
  - Downloading and printing the Agency’s grant application guidelines, applications, and related administrative forms.
  - Learning about the Agency’s Recovery Act program, and accessing training materials, quarterly reporting guidance, and special outreach materials for our Recovery Act grantees.
  - Reading Agency press releases.
  - Learning about NEA-funded projects through in-depth presentations on various projects.
  - Listening to NEA audio resources where artists, critics, scholars, and other engaged individuals discuss great music and literature.
  - Viewing NEA videos focused on the work and ideas of some of the nation’s leading artists and arts leaders.

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- Viewing live webcasts of NEA convenings that are of particular interest to the arts fields and general public, such as the November 20, 2009 forum about America’s artists and other cultural workers as part of this country’s economy, or the December 10, 2009 roundtable discussion of the *2008 Survey of Public Participation in the Arts*.
  - Accessing Agency research reports and publications.
  - Easy access to public documents, such as the Agency’s annual “Performance and Accountability Report.”
  - Nominating individuals for the annual *National Medal of Arts*, *NEA Jazz Masters*, *NEA National Heritage Fellowship*, and *NEA Opera Honors* awards.
  - Identifying and linking to funding and professional development resources outside the Arts Endowment.
  - Directly linking to Agency staff email and locating staff phone numbers.
- **Outreach activities** also include the preparation and distribution of other quality materials (often through our Web site) on important issues in the arts related to the Agency’s research findings, application requirements, or special programs or projects. Examples include:
- *Guide to the National Endowment for the Arts* provides details on programs and activities supported by the Arts Endowment, as well as funding deadlines for our various grants.
  - Extensive educational materials for middle and high school teachers – including workbooks, CDs, and DVDs – for *Shakespeare for a New Generation*, *NEA Jazz Masters*, *Poetry Out Loud: National Recitation Contest*, and for each of the books included in *The Big Read*.
  - *NEA Jazz Masters* profiles award recipients from 1982 to 2009, including brief biographies and selected discographies for the 114 honorees.
  - *NEA Literature Fellowships: 40 Years of Supporting American Writers*, published in March 2006, includes a list of all the writers and translators who have received this award, a brief history of the fellowship program, and highlights of some of the NEA Literature Fellows.
  - *NEA National Heritage Fellowship* recipients from 1982-2008 are profiled on the NEA Web site.
  - The *Mayors' Institute on City Design* brochure provides an overview of the Institute, an urban case study, testimonials from program alumni, and a listing of all Institute participants over its eighteen-year history.

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- *NEA Arts*, the Agency's bimonthly newsletter, presents recent information on NEA-sponsored programs, projects, activities, and events.
  - The Agency's *Annual Report*.
- **AccessAbility** efforts, often working through the designated Regional Arts Organizations, address grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA).

NEA AccessAbility Office provides advocacy and technical assistance to encourage accessibility in arts programming for older adults, veterans, people with disabilities, and people who reside in institutions. The AccessAbility Office works internally with Arts Endowment staff, grant panels, and grantees to make NEA-supported arts programs fully accessible. The office also convenes panels and seminars and initiates cooperative projects with other federal agencies and nonprofit groups to better educate professionals serving older and disabled people.

On July 22-24, 2009 the National Endowment for the Arts convened the National Summit on Careers in the Arts for People with Disabilities at the Kennedy Center for the Performing Arts in Washington, DC. The Summit was initiated by NEA and presented in partnership with other Federal agencies and private sector groups, including: The John F. Kennedy Center for the Performing Arts; the Department of Labor's Office of Disability Employment Policy; the Administration on Developmental Disabilities of the U. S. Department of Health and Human Services; the Social Security Administration; the National Institute on Disability and Rehabilitation Research of the U.S. Department of Education; VSA *arts* (a nonprofit organization that creates learning opportunities through the arts for people with disabilities); NAMM Foundation (NAMM is the trade association of the international music products association); and Quest: Arts for Everyone. This multi-agency summit gathered more than 100 experts from the arts, education, government, research, employment, and disability fields to evaluate progress and develop new strategies to advance educational and career opportunities in the arts for people with disabilities. The National Summit featured sessions on accomplishments over the last decade, education and training issues, employment support, and new research. This summit was the first since 1998, when the NEA convened the first-ever summit on art career opportunities for people with disabilities.

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**Table 5**  
**National Endowment for the Arts**  
**Detail of Program Support Activities**  
(\$ in thousands)

ACTIVITIES	FY 2009 Obligations	FY 2010 Appropriation	FY 2011 Request
Panels and Reviewers	743	800	812
Consultants	87	95	95
Printing and Reproduction	211	180	120
Travel: NCA and MOA	81	98	98
Research and Analysis	170	380	330
AccessAbility	9	25	25
Other Services a/	180	244	185
E-Grants Assessments b/	<u>244</u> c/	<u>28</u>	<u>215</u>
<b>Total Program Support</b>	<b>1,725</b> d/e/	<b>1,850</b> f/	<b>1,880</b>

a/ Includes costs for contractual services and transportation of things not reported in other categories.

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

c/ Includes obligations for Grants.gov assessment.

d/ Includes \$1,750K appropriated in FY 2009, \$604K of carryover funds to FY 2009, and \$176K of prior year de-obligations brought forward to FY 2009. Excludes \$805K of FY 2009 funds carried forward to FY 2010.

e/ Excludes funds provided by the American Recovery and Reinvestment Act of 2009.

f/ Excludes \$805K carried forward to FY 2010 from FY 2009.

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## SALARIES AND EXPENSES

### I. Introduction

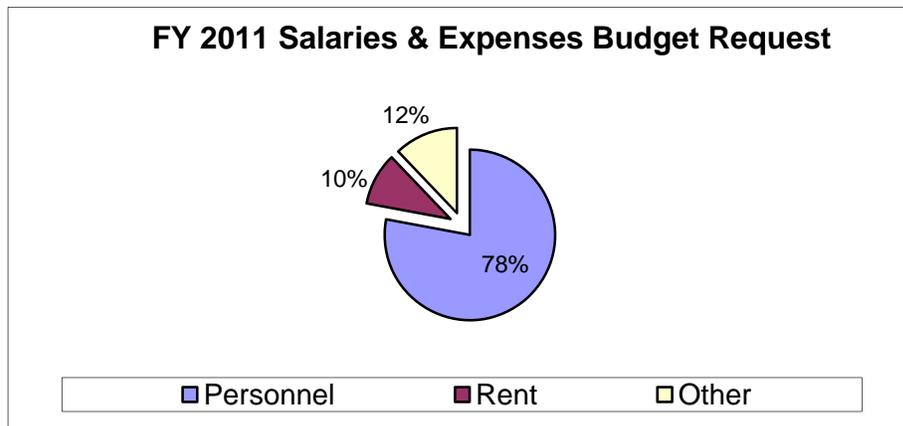
The Salaries and Expenses (S&E) budget provides operating funds essential to the achievement of the mission, goals, and outcomes of the Arts Endowment, its Office of the Inspector General (OIG), and the President’s Committee on the Arts and the Humanities (PCAH). Funds are needed for personnel compensation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

In addition to providing information on our S&E financial requirements, we report on related management activities, achievements, and directions.

### II. Funding

The Arts Endowment’s FY 2011 request for S&E is \$27,855,000. The S&E budget components are (also see Table 6):

Personnel Compensation and Benefits	\$21,704,000
Staff and Invitational Travel	525,000
Rent	2,774,000
Contractual Services	1,904,000
Other Operating Services <sup>1</sup>	<u>948,000</u>
Total	<u>\$27,855,000</u>




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<sup>1</sup> Includes transportation of things, communications and utilities, printing and reproduction, supplies and materials, and equipment.

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- A. Personnel Compensation and Benefits. Success in achieving our mission is directly linked to the quality and expertise of the Agency’s employees. The Personnel Compensation Request of \$21.704 million will support approximately 170 FTE, covering the 1.4% percent pay raise proposed for FY 2011, and within-grade increases.
- B. Staff and Invitational Travel. The Arts Endowment requests \$525,000 for local and out-of-town travel for staff (including the OIG and the Arts Endowment’s portion for PCAH). The travel request supports Agency outreach efforts, technical assistance to grantees and potential applicants, and travel associated with the planning and implementation of the Agency’s projects, activities, and initiatives.
- C. Rent. The Agency expects to be charged approximately \$2.774 million in rent by the General Services Administration (GSA) for office space in the Old Post Office Building (OPOB) in FY 2011.

The “Old Post Office Building Redevelopment Act of 2008,” Public Law 110-359, directs GSA to proceed with redevelopment of the Old Post Office Building in the District of Columbia. This budget request assumes the NEA will remain in the OPOB through FY 2011 and that no costs associated with a move will be incurred in FY 2011.

- D. Contractual Services. Contractual service activities involve security, training, and various miscellaneous services such as administrative contracts for information technology and financial assistance. The Arts Endowment is seeking \$1.904 million for these purposes.
  - 1. Security. The Agency requests \$516,000 for security charges, covering basic service charges, building specific charges, and additional security services. Basic service charges are charged to all building tenants and cover control center dispatch and alarm monitoring, criminal investigations, and protection activities. Building specific charges are also charged to all building tenants and fund security guards and maintenance of security systems. Additional security services include security equipment and services provided that are considered to be an agency-specific requirement.
  - 2. Training. The Arts Endowment requests \$119,000 for Agency-wide training. This request supports training needs for human resources and information technology professional development.
  - 3. Miscellaneous Services. The Agency requests \$1.269 million for miscellaneous contractual services. The Agency uses miscellaneous contractual services for a range of activities such as payroll and personnel processing with the U.S. Department of Agriculture, and the Department of Health and Human Services’ Employee Assistance Program.

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Funds are also used in support of the Agency's information technology management program including:

- Support of the financial management information system provided under an interagency agreement with the U.S. Department of Transportation's Enterprise Services Center (ECS).
- Support for a new grants management system provided under an interagency agreement with the National Endowment for the Humanities (NEH) through an OMB-approved GMLoB partnership. Funds will also support modifications to NEH's core system needed to accommodate NEA's unique processing needs (e.g., eligibility reviews, progress reporting).

E. Other Operating Services. Other operating services include transportation of things; communications, utilities, and miscellaneous charges; printing; supplies; and equipment.

1. Transportation of Things. The Agency anticipates costs of \$75,000 for express mail charges.
2. Communications, Utilities and Miscellaneous Charges. We request \$412,000 for telecommunications, mailing services, utilities, and equipment rental.
3. Printing. We request \$67,000 for printing activities, including print notices in the Federal Register and Code of Federal Regulations.
4. Supplies and Equipment. The Arts Endowment requests \$212,000 for supplies, and \$182,000 for equipment.

III. Administrative Strategies and Achievements

The Arts Endowment continues to provide focused leadership and careful management to improve Agency performance and productivity. The Agency's commitment to this strategy is evidenced by the following:

A. Improved Grants Management

*Interagency Efforts*. The Arts Endowment participates extensively on interagency work groups and specially formed teams to assist with government-wide streamlining efforts. Two examples:

- The Agency's CIO serves on the multi-agency Grants Executive Board, which oversees the Grants.gov and GMLoB initiatives. Currently, he serves on the Board's subcommittee charged with technical oversight of Grants.gov; its Electronic Working Group, which is looking at ways to streamline data collection

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across Federal grant-reporting systems; and, its new governance committee which is working with OMB to establish a single Federal grants advisory body.

- The Agency's Grants & Contracts Officer serves on the multi-agency Grants Policy Committee, the governing board for all grants streamlining activities and actively participates on the government wide Pre-award and Training & Certification workgroups.

As part of these interagency efforts, the Arts Endowment has:

- Contributed to developing a standard financial assistance opportunity announcement template, standard financial assistance award document templates, and standard financial and performance report formats for Federal grants and cooperative agreements with governmental and non-profit organizations.
- Contributed to the development of uniform terms and conditions for Government-wide requirements applicable to Federal awards. Title 2 CFR, Grants and Agreements, is in place and various applicable OMB Circulars have been consolidated into Title 2 – providing a “one-stop shop” for grants policies. As part of this effort, the NEA moved its Suspension and Debarment regulations into Title 2, and is preparing to move its Drug-free Workplace regulations there as well.
- Advocated successfully for more reasonable charges for the participation of small agencies in Grants.gov.
- Participated actively in interagency efforts to develop and implement reporting requirements for recipients of Recovery Act funding. Links to the latest training materials, quarterly reporting guidance, and special outreach materials were added to a section of the Agency's Web site specifically created for our Recovery Act grantees.
- Participated in the development of grants personnel competencies with an Office of Personnel Management (OPM) task force, which led to OPM's issuance of the first ever Grants Management Competency model for federal agency use in their human resource plans.

*Public/Private Partnership Efforts.* We collaborate annually with the Center for Arts Management and Technology (CAMT) at Carnegie Mellon University to expedite the review of our *Challenge America Fast-Track* awards. A specially modified version of CAMT's eGRANT review system enables applications in this category to be scored online in order to speed the decision process. In FY 2009, additional modifications to this system enabled NEA readers to view and score Recovery Act applications. As a result, the Agency was able to meet the accelerated timeframe for awarding Recovery Act funds.

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*Internal Efforts.* We continue to simplify our application requirements. Where possible, we have replaced hard copy application support items with electronic versions. We have also developed a “File Viewer” tool, which houses all electronic grant application submissions, allowing access by multiple Agency staff, thereby reducing the number of hard copies that must be printed and circulated.

Additional tools have been created by the Agency’s Information and Technology Management (ITM) office that help improve grants management. These tools allow program staff to:

- Upload spreadsheet information (following a standard template) which imports hundreds of data elements for each individual grants database record. Previously, staff had to go into every record and undertake individual data entry for numerous fields.
- Create master copies of panel books electronically. Previously, this was done manually with all copies paginated by hand. Not only do e-panel books represent a more efficient process for collating the materials to be reviewed, they also simplify the printing process. One additional benefit: copies of all applications can now be provided to panelists on a CD in addition to hard copy books.
- Run a variety of reports, and produce labels, rejection letters, and cover letters, among other things. Previously, each of these required requests to ITM and a single person had to process every request. Now staff for every program area can take care of these themselves.
- Developed tools to assist with the review and acceptance of our Recovery Act (ARRA) grantee quarterly reports that were submitted to [Federalreporting.gov](http://Federalreporting.gov). This enabled staff to easily compare and identify anomalies in data; allowed staff to work quickly with our grantees to correct any problems; and led to the acceptance of all required quarterly reports with no material omissions or significant errors.

Based on experience with the electronic review of applications for the Recovery Act, during FY 2010 the Agency is developing a plan to expand electronic application review. This increased use of technology is expected to create efficiencies in the review process. The plan developed in FY 2010 is expected to lead to implementation in FY 2011.

*Improved Grantee Compliance.* Our efforts to help grantees improve their accountability and understanding of Federal grants include:

- The Arts Endowment’s Office of Inspector General (OIG) has increased its financial management and compliance evaluations and limited scope audits of grantees by focusing on metropolitan areas where they can coordinate visits with

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several grantees during a fixed period of time. During FY 2009, 15 evaluations and audits in eight States were conducted.

- Grants and Contracts (G&C) staff revised our General Terms and Conditions for Grants and Cooperative Agreements to strengthen our guidance on: the use of in-kind support for matching purposes, and how to document it; understanding provisional and final indirect cost rates and the impact on drawing down NEA funds and closeout; understanding the procurement standards; and where to find additional information on various topics.
- G&C staff developed additional templates for ARRA grantees to track hours worked on awards, and a step-by-step guidance document for completing the data elements for ARRA grants on [Federalreporting.gov](http://Federalreporting.gov).
- The NEA Web site helps grantees become more self-sufficient regarding Federal grants management through resources such as *Grant-At-A-Glance*, where grantees can access information about their current and past grants to help them manage their awards. A downloadable and fillable *Section 504* self-assessment workbook is available on our Web site. This Program Evaluation Workbook is designed to assist award recipients in evaluating the current state of accessibility of their programs and activities to disabled visitors and employees.

B. Effective Outreach

The success of our outreach efforts is reflected in the fact that, from FY 2004 through FY 2009, nearly 1,700 organizations have received grants from the Arts Endowment for the first time. These organizations are from all 50 States, as well as the District of Columbia, Puerto Rico, and the Virgin Islands. Examples of our outreach strategies include:

*Grants Workshops.* There is a great demand for funding from the Arts Endowment and, as a result, the grant process is extremely competitive. The Agency is committed to broad public and geographic outreach. By offering grants workshops, often hosted by members of Congress, the Arts Endowment provides public service and important information to small and mid-size nonprofit organizations throughout the country. By providing general technical assistance to potential applicants and grantees at community, State, and national workshops and conferences, the Arts Endowment is ensuring that underserved areas have knowledge of funding opportunities available to them. Since the inception of the program in 2002, more than 6,350 people have attended 84 workshops conducted in 28 States and Puerto Rico.

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

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*International Efforts.* In FY 2009, NEA participated in nine regional, national, and international convenings concerning international cultural exchange. The purpose of these meetings was to discuss policy and programmatic issues about increased and more effective international cultural engagement and how to leverage more resources.

NEA staff provided assistance to the U.S. Mission at UNESCO and the U.S. Mission at the OAS to develop the U.S. position for topics related to culture as they are addressed in the work of these two international organizations. In addition, during 2009, the NEA made presentations about the support system for arts and culture in the U.S. to approximately 149 international visitors from 52 countries.

NEA's international efforts included a major partnership with the Los Angeles Department of Cultural Affairs (LADCA) and the Guadalajara International Book Fair to expand NEA's cultural exchange with Mexico. The Book Fair invited the City of Los Angeles as its Guest of Honor in 2009. With NEA assistance, LADCA showcased the artistic vitality of Los Angeles through presentations of approximately 50 literary authors, 14 performing arts ensembles, seven visual arts exhibitions, 17 films, an academic program, and other activities. Over the nine-day period of the Book Fair, more than 600,000 people from 40 countries had access to the cultural treasures of Los Angeles.

C. Hiring Reform

As directed by OPM, NEA established a SWAT team to map the current hiring process and develop streamlined and plain language job opportunity announcements. To date, we have reviewed the job announcements for our top ten occupations, and have rewritten them in plain language and reduced them to no more than five or six pages.

While we post job announcements on USAJOBS.gov, we currently do not accept job applications from that site. As a result, we have instituted a policy to notify job applicants of their status at four points during the process: application received; application assessed for qualifications; applicant referred to selecting official (or not); and application selected (or not).

We are also further engaging hiring managers in all critical stages of the hiring process including recruiting, drafting job announcements, and reviewing initial applications.

D. Improving Employee Wellness

The NEA promotes health and wellness initiatives for staff. The following are provided to employees:

- Health center services are provided through an interagency agreement with Federal Occupational Health (FOH), a component of the U.S. Public Health Services. The FOH Occupational Health Center, where NEA employees are

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primarily served, is located in the Ronald Reagan Building. Employees are notified of services provided by the health center including flu shots and cholesterol screenings.

- Employee Assistance Program (EAP) services are also provided through an interagency agreement with FOH. The EAP electronic newsletter is received by all employees.
- Employees are made aware of fitness facilities at nearby Federal agencies that are available to employees for a fee.
- We have enhanced vending machine offerings to promote heart healthy choices.
- E-mails are periodically sent to staff providing workplace safety and health guidance.

E. Improving Employee Satisfaction

As required by OMB and OPM, we have developed an action plan to improve employee satisfaction in the specific areas that employees identified in the 2008 Federal Human Capital Survey as needing improvement (and as highlighted and clarified in subsequent focus group discussions). The plan addresses the following areas: fitness facility memberships; work/life programs; child care options; online training programs; workplace diversity; new employee orientation; cross-training; performance appraisals; and currency of position descriptions.

F. Reviewing SAVE Award Recommendations

Through the President's SAVE Award contest – a contest for Federal employees to come up with ideas to save taxpayer dollars and make the government perform more effectively and efficiently – the Arts Endowment received a recommendation to transition to an automated time and attendance system. To follow up on this idea, we have contacted the National Finance Center, our payroll service provider, and plan to review their Web-based time and attendance system to determine the cost benefits of adopting their system.

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IV. Office of Inspector General (OIG)

The Office of Inspector General was established in 1989 pursuant to provisions of the Inspector General Act Amendments of 1988 (P.L. 100-504), and the Inspector General Reform Act of 2008. The OIG is responsible for conducting audits, investigating allegations of unlawful or unauthorized activity, and providing technical assistance to grantees on matters relating to the financial management of their awards. The OIG helps the Agency evaluate and improve management systems to prevent waste, fraud, and abuse, and ensure efficient, effective service. In addition, the OIG works with the Chief Information Officer to ensure the Arts Endowment’s compliance with the Federal Information Security Management Act (FISMA).

There is no separate appropriation for the OIG; the OIG’s budget is funded within the Arts Endowment’s S&E budget. However, pursuant to the Inspector General Reform Act of 2008, the following table reflects the budget submitted by the Acting Inspector General. The increase in personnel compensation and benefits from FY 2009 to FY 2011 is due to the addition of one FTE starting in FY 2010, as requested by the Inspector General.

**Office of Inspector General Costs  
(\$ in thousands)**

	<b><u>FY 2009</u></b>	<b><u>FY 2010</u></b>	<b><u>FY 2011</u></b>
	<b><u>Obligations</u></b>	<b><u>Appropriation</u></b>	<b><u>Request</u></b>
11.1 Personnel Comp. <sup>1</sup>	295	404	486
12.1 Personnel Benefits	60	90	104
21.1 Travel	14	20	20
24.0 Printing	0	1	1
25.1 Training	6	12	12
25.2 Contractual Services	20	0	0
25.3 Interagency Agreements <sup>2</sup>	1	5	6
26.0 Supplies	2	2	2
31.0 Equipment	<u>0</u>	<u>11</u>	<u>2</u>
 Total	 398	 545	 633

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<sup>1</sup> Supports 2.54 FTE in FY 2009, 3.63 in FY 2010, and 4 in FY 2011.

<sup>2</sup> Includes support for the Council of the Inspectors General on Integrity and Efficiency (\$1,000 in FY 2009, \$1,301 in FY 2010, and \$1,511 in FY 2011), and for a memorandum of understanding for independent General Counsel support.

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

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

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

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

The costs of the PCAH are reflected in the various object classes of the Arts Endowment’s S&E budget. The Arts Endowment provides communications and legal counsel, budgetary and financial administration, and acquisition of logistical and administrative support (including supplies and reprographic and telephone services) for the Committee staff. The Humanities Endowment shares the costs of the PCAH through an interagency agreement with the Arts Endowment; the portion of the PCAH budget related to that agreement is shown below.

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

	<b><u>FY 2009</u></b>	<b><u>FY 2010</u></b>	<b><u>FY 2011</u></b>
	<b>Obligations</b>	<b>Appropriation</b>	<b>Request</b>
11.1 Personnel Comp. <sup>1</sup>	418	457	466
12.1 Personnel Benefits	88	90	92
21.1 Travel	36	37	44
23.1 Rent	132	135	136
23.3 Comm., Utilities & Misc. Charges	9	9	9
24.0 Printing	12	9	6
25.4 Contractual Services	38	50	50
26.0 Supplies	3	2	2
31.0 Equipment	<u>19</u>	<u>0</u>	<u>0</u>
Total <sup>2</sup>	755	789	805

<sup>1</sup> Includes 1.67 FTE supported by NEA and 2 FTE supported by NEH in FY 2009, and 2 FTE supported by both NEA and NEH from FY 2010 to FY 2011; excludes support that might be provided by other Federal agencies.

<sup>2</sup> Excludes funding provided outside of the shared administrative services agreement between NEA and NEH for PCAH.

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

	FY 2009	FY 2010	FY 2011
	Obligations	Appropriation	Request
11.1 Full-Time Permanent	12,205	13,102	13,662
11.3 Other Than Full-Time Permanent	2,679	2,876	2,999
11.5 Other Personnel Compensation	340	365	381
11.8 Special Personal Services	<u>175</u>	<u>62</u>	<u>0</u>
11.9 Total Personnel Compensation	15,399	16,405	17,042
12.1 Civilian Personnel Benefits	4,156	4,461	4,652
13.0 Benefits for Former Personnel	<u>2</u>	<u>10</u>	<u>10</u>
Total Personnel Benefits	4,158	4,471	4,662
Total Compensation & Benefits	19,557	20,876	21,704
21.0 Travel & Transportation of Persons	340	525	525
22.0 Transportation of Things	77	75	75
23.1 Rental Payments to GSA	2,708	2,767	2,774
23.3 Comm., Utilities & Misc. Charges	546	365	412
24.0 Printing and Reproduction	58	70	67
25.0 Other Services	2,040	1,880	1,904
26.0 Supplies and Materials	164	207	212
31.0 Equipment	330	160	182
42.0 Claims	<u>8</u>	<u>0</u>	<u>0</u>
Total Non-Pay	6,271	6,049	6,151
<b>99.0 Total: Salaries and Expenses</b> a/b	<b>25,828</b> c/d/	<b>26,925</b> e/	<b>27,855</b>

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

b/ Excludes Interagency and Gift funds.

c/ Includes \$25,050K appropriated in FY 2009, \$664K of FY 2008 carryover funds into FY 2009, and \$314K of prior year deobligations brought forward to FY 2009. Excludes \$199K of FY 2009 funds carried forward to FY 2010.

d/ Excludes funds provided by the American Recovery and Reinvestment Act of 2009.

e/ Excludes \$199K carried forward to FY 2010 from FY 2009.