

NATIONAL ENDOWMENT FOR THE ARTS
Annual Report 2010





The NATIONAL ENDOWMENT FOR THE ARTS was established by Congress in 1965 as an independent agency of the federal government. To date, the NEA has awarded more than \$4 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector.



April 15, 2011

Dear Mr. President:

It is my pleasure to submit the Annual Report of the National Endowment for the Arts for Fiscal Year 2010.

Since it was established by Congress in 1965, the NEA has awarded more than \$4 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector.

The activities highlighted in this report illustrate the Arts Endowment's continuing commitment to making the arts a vital part of the lifeblood of this nation. Additionally, over the past year, I have been touring the country to see how art works in communities large and small. Some of the great work I have encountered is found in this report.

The NEA celebrated its 45th anniversary in 2010, and it was great to see what an unprecedented impact the agency has had on the cultural life of this country. While—as some of our research reports have shown—we still have more work to do to make the arts a centerpiece of American life, I am confident that as we continue to invest in the arts, we are investing in the very things that make this country great: creativity, inspiration, and hard work.

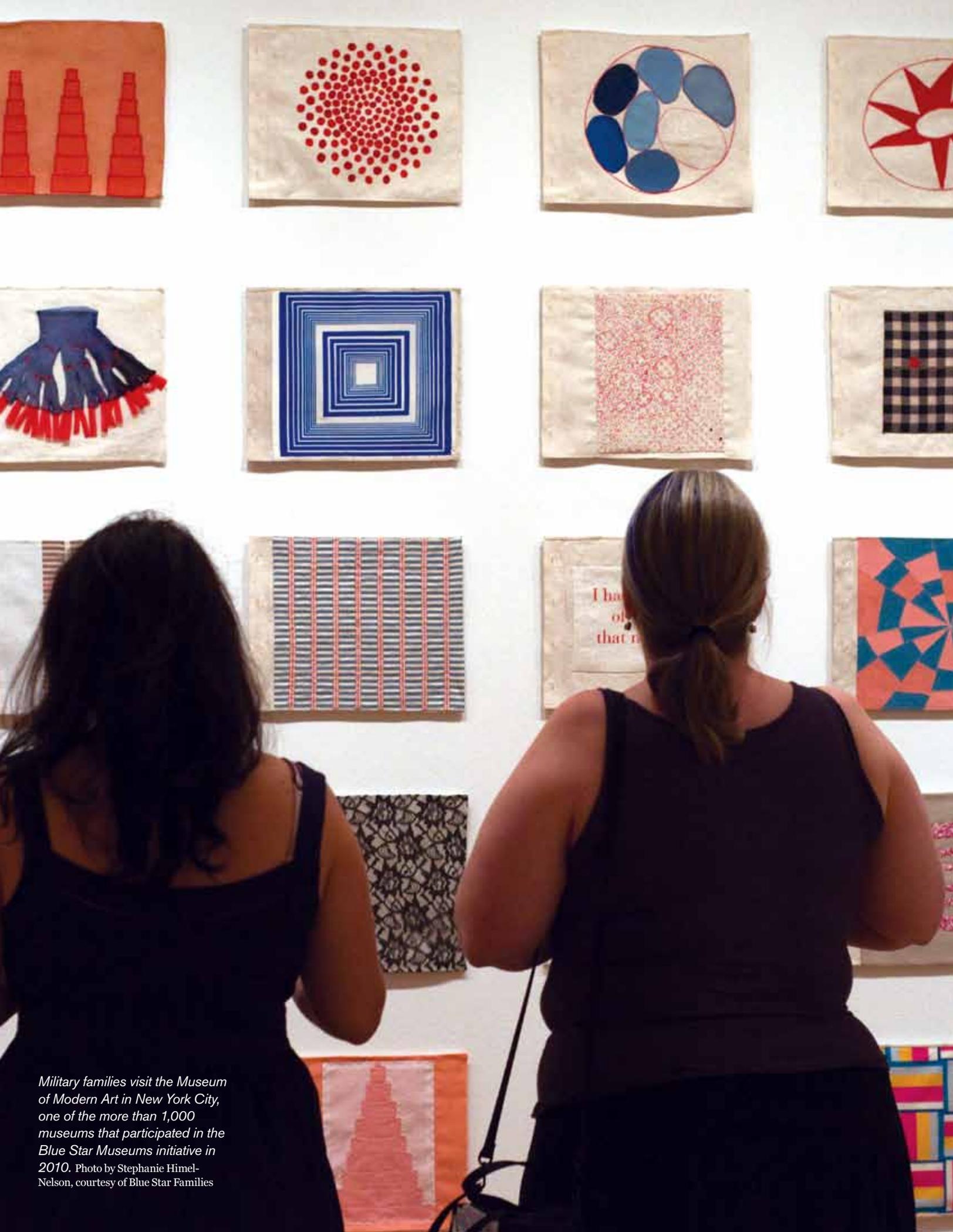
A handwritten signature in black ink that reads "Rocco Landesman".

Rocco Landesman

Chairman

National Endowment for the Arts

National Endowment for the Arts
The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001



Military families visit the Museum of Modern Art in New York City, one of the more than 1,000 museums that participated in the Blue Star Museums initiative in 2010. Photo by Stephanie Himel-Nelson, courtesy of Blue Star Families

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Year in Review

With a budget of \$167.5 million for fiscal year (FY) 2010—a \$12.5 million increase from FY 2009—the Arts Endowment was able to fund a diverse range of projects and fellowships. Among the funds distributed, the NEA awarded 168 Challenge America grants, 2,127 Access to Artistic Excellence grants, and 358 Learning in the Arts grants.

Through these grants, the NEA reached 116 million Americans, including 8.4 million children, excluding our broadcast programs that touched millions more individuals. The agency's funding made possible close to 40,000 concerts, readings, and performances, 5,800 exhibitions, and 7,700 artist residencies.

In October 2009, Chairman Rocco Landesman kicked off his Art Works tour, crisscrossing the map as he explored how art functions in communities across the nation. Chairman Landesman met with arts leaders, artists, and students, and visited noteworthy cultural sites in each town and city. The tour offered a unique cross-section of the country's artistic heritage, and helped inform the chairman's vision for the NEA. More on the tour can be found later in this report.

FY 2010 marked the launch of the NEA into social media, which has promoted greater transparency for the agency. The Arts Endowment introduced its Art Works blog, which helps spotlight noteworthy artists, programs, and institutions that might not be formally recognized by grants. The blog also keeps the nation abreast of Chairman Landesman's travels and initiatives. The NEA also joined Twitter, Facebook, YouTube, and iTunes U, allowing the agency to more easily reach and connect with more Americans.

The Arts Endowment also expanded its reach through webcasts and podcasts. The public was able to participate in the agency's inner workings through webcasts for events such as the FY 2010 National Council on the Arts meetings, which took place in June, March, and October 2010. New media also offered unprecedented access to cultural events: for the first time, the annual NEA Jazz Masters awards ceremony and concert and NEA National Heritage Fellowships concert were made available to the public via webcast.

The agency held several research forums throughout FY 2010. The Cultural Workforce Forum took place in November 2009, which focused on artists' contributions to the real economy. The forum utilized NEA research and drew on academics, foundation professionals, and service organization representatives. The following month, a roundtable was organized to discuss the agency's 2008 Survey of Public Participation in the Arts. Representatives from 40 organizations—such as the National Association of Latino Art and Culture, New England Foundation for the Arts, and Association of Art Museum Directors—were included in this discussion, which highlighted ways to better capture audiences. In September 2010, the agency hosted a Creative Placemaking panel discussion, which centered on the role of the arts in creating livable, sustainable communities. Panelists included authors on creative placemaking Ann Markusen and Richard Florida; Project Row Houses founder Rick Lowe; and president and CEO of Artscape, Tim Jones. The panel was moderated Carol Coletta, former executive director of the Mayors' Institute on City Design. All three research forums were broadcast via webcast, allowing the public to virtually attend.



"This is My City/Esta es mi ciudad" was a field trip-based workshop by the Arlington Arts Center—which received an FY 2010 NEA Learning in the Arts grant—in which Arlington teens documented their surroundings as part of a photography exchange program with the Centro Arte para la Paz in Suchitoto, El Salvador. Photo by Jason Irla

Summer 2010 saw the launch of a new NEA initiative, Blue Star Museums, through a partnership among the NEA, Blue Star Families—a not-for-profit organization dedicated to supporting and connecting military families—and more than 1,000 museums that participated in the initiative. Blue Star Museums offered free museum admission to active duty military personnel and their families from Memorial Day through Labor Day, making the arts more accessible for the nation's servicemen and women and their families. This initiative expanded the agency's past programs for members of the military, and provided a way for the Arts Endowment to thank those who serve our country. Blue Star Museums proved so successful that a second year of the program will take place in summer 2011.

In July, the agency unrolled the first grant initiative developed under Chairman Landesman's leadership: MICD25. The grants were issued to celebrate the 25th anniversary of the NEA Mayors' Institute on City Design and awarded \$3 million to 21 communities, which included small towns like Easton, Pennsylvania, and major metropolises such as Los Angeles, California. Ranging from \$25,000 to \$250,000, these grants will support creative placemaking projects that contribute toward the livability of communities and help transform sites into lively, beautiful, and sustainable places with the arts at their core. For example, Winston-Salem, North Carolina received \$200,000 to incorporate art and artistic design into new highway infrastructure projects. Louisiana's Shreveport Regional Arts

Council was awarded \$100,000 to help develop the Shreveport Commons arts district, which will serve as a seven-block stretch of performance and art venues, new businesses, and existing community service and religious institutions. And in Rochester, New York, \$250,000 will go toward the enhancement of the city's ARTWalk, an interactive urban trail featuring public artworks and artfully designed public spaces.

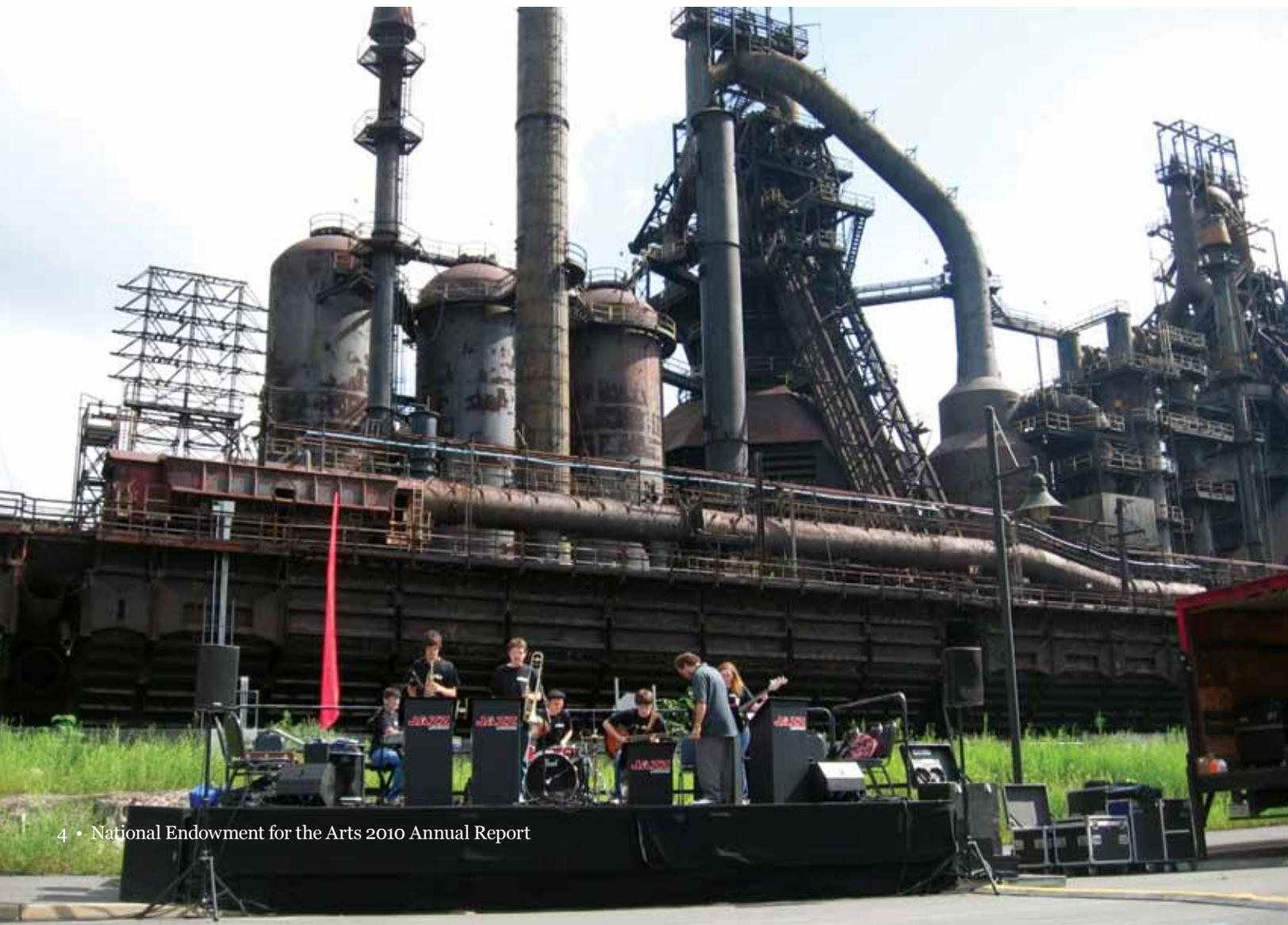
In September, the NEA hosted the first Poetry and Prose Pavilion at the National Book Festival, held on the National Mall. One of six themed pavilions at the festival, the space featured readings and signings from Pulitzer- and Nobel Prize-winning authors like Rae Armantrout, Jonathan Franzen, Orhan Pamuk,

Jane Smiley, and Natasha Trethewey; several NEA Literature Fellows, including Elizabeth Alexander and Gail Godwin; and poetry recitations from three 2010 Poetry Out Loud state champions.

In all that the Arts Endowment accomplished in FY 2010, the agency honored its mission to support and enhance art in America, and continued to facilitate access to the nation's artistic resources. Through new and existing efforts, the agency highlighted the importance of art in creating better, stronger communities throughout the United States.

A full list of FY 2010 grants and panelists can be found on the NEA website at arts.gov.

A jazz band plays at a section of the former Bethlehem Steel plant in Bethlehem, Pennsylvania, where a new arts and culture campus will be built with support from an NEA MICD25 grant. Photo by Victoria Hutter





ART WORKS TOUR

In November 2009, Chairman Rocco Landesman embarked on a journey to examine how art works in communities across the country. Dubbed the Art Works tour, it began in Peoria, Illinois, and continues to this day. The chairman has visited everywhere from metropolises like Los Angeles and Chicago to smaller communities like Chelsea, Michigan, and Jerome, Idaho. The Art Works blog at arts.gov/artworks follows the chairman's travels as well as presents examples of how art works through interviews with artists, features on interesting arts organizations, and highlights of successful creative placemaking, among other topics.

Chairman Landesman has laid out the guiding principle for his work at the NEA in two words with three meanings: **Art works.**

- “Art works” first refers to works of art themselves, the creation of artists.
- “Art works” reminds us of the way that art works on audiences to change, confront, challenge, and inspire us.
- “Art works” is a declaration that arts jobs are real jobs that are part of the economy—arts workers pay taxes and art contributes to economic growth, neighborhood revitalization, and the livability of American towns and cities.

Peoria

ILLINOIS ▲ November 2009

Kathy Chitwood

Executive Director, Eastlight Theatre

When Rocco chose to “play in Peoria” as the kick-off to his Art Works tour, it was a great gift to our Central Illinois arts community. Preparation for his visit brought us together, and for the first time we discovered the depth and breadth of artistic talent in our area. Instead of being confined to our own individual artistic worlds, we worked together as a community of artists, growing and changing the artistic landscape of Central Illinois. Thank you, Rocco, for a visit that began a great change in Peoria. We have only just begun!

Suzette Boulais

Executive Director, ArtsPartners

We were thrilled that Rocco kicked off his Art Works tour in Peoria! While key city leaders gave him a warm reception, our arts community was most inspired by his visit. Throughout the day, he repeatedly reminded us to unify our efforts and show strength in numbers. Time and again, he encouraged artists to find new ways to work together, and following his visit, we did just that! Under a new effort called SHIFT, our artists and arts leaders have expanded their focus beyond their individual silos to work on behalf of the entire arts community. A variety of exciting projects have already grown out of that initiative, but we are even more excited for what the future holds. If there's one thing we made sure of after Rocco's visit, it was that together we would show just how well art works in Peoria!



Memphis

TENNESSEE ▲ January 2010

Barbara Hyde

President, Hyde Family Foundation

There is an art to building a great city. That's why it's fitting that Chairman Landesman and the NEA are on the frontlines advocating for creative placemaking, and for the pivotal role that the arts can play in cities like mine. Memphis was fortunate to be a stop on Chairman Landesman's Art Works



Starting off the Art Works Tour in Peoria, Illinois, with Kathy Chitwood of Eastlight Theatre and Suzette Boulais of ArtsPartners of Central Illinois. Photo by Adam Gerik

THE CHAIRMAN ON PEORIA

“This community is really united behind the arts and [is] trying to get arts development going there. It's very encouraging to see. There are a lot of artists. There are a lot of people working very, very hard in the arts [who are] proud of what they do. It was great to see that and encounter it. I thought it would be the best place to start our tour.”



Barbara Hyde and Chairman Landesman at Memphis' National Civil Rights Museum at the Lorraine Motel, where Martin Luther King, Jr. was assassinated in April 1968. Photo by Lance Murphey

THE CHAIRMAN ON MEMPHIS

“Memphis is far along in this concept of the role of arts in neighborhood revitalization and urban renewal...The projects are so exciting here. The NEA has been talking the talk, but Memphis has been walking the walk.”

tour. Here, he visited a shrine to Memphis music that transformed world culture and is now transforming local neighborhoods; learned about a plan to connect and amplify our arts offerings; and explored the role of artists as urban pioneers in a resurgent neighborhood that is home to the National Civil Rights Museum. His visit culminated with a discussion about a developing project that will offer artists live-work housing in downtown Memphis. This project would not have taken root were it not for the chairman's palpable excitement about the role that arts can play in a city's transformation. His personal interest and enthusiasm for our unique assets inspired responses of passion, creativity, and a new way of seeing things—all sentiments which echo the arts themselves. It is as “national arts champion-in-chief” that Chairman Landesman reminded us that any conversation about the future of our city is incomplete without the arts.

Jackie Nichols

Executive Producer, Playhouse on the Square

When Chairman Landesman visited Memphis, we had just finished a \$12.5 million Capital Campaign and had opened our new 350-seat theater. It was designed not only as a new home for Playhouse on the Square, but as a performing arts center to be shared with other arts groups in Memphis. Now many other performing groups, including the symphony, opera, and ballet, have embraced it as a performing home. His tour of the facility and praise for its design gave credence to its overall value to the community, and validated the hard work by our staff and board. His visit has inspired and motivated us to continue our second phase, “ACT II,” which will guarantee the long-term financial stability of the new center. Furthermore, the endorsement and recognition by national arts leadership such as Chairman Landesman lends support to the efforts faced by all of us out in the field to continue expanding and nurturing the arts in our particular communities.



Miami

FLORIDA ▲ February 2010

Michael Spring

Director, Miami-Dade County Department of Cultural Affairs

Miami is a perpetually dynamic and culturally diverse community that is accustomed to weathering natural and man-made tempests. But nothing could have prepared us for the February 2010 whirlwind visit of the chairman of the NEA. In one non-stop day, Rocco Landesman visited our award-winning Design and Architecture Senior High; toured the innovative artist co-op, Locust Projects, and the new de la Cruz Collection Contemporary Art Space in the Design District; met with artists at the Little Haiti Arts Center, who attested to the power of the arts to help with the country's earthquake recovery; and swept through a hard-hat tour of the Frank Gehry-designed New World Symphony building, which at that time was still under construction. After tours of the Bass Museum and Miami City Ballet studios, Chairman Landesman conveyed his message that “art works” to an audience of civic and cultural leaders, which inspired us to take advantage of the very new opportunities being opened under his leadership. Our region was recently awarded a multimillion dollar HUD Sustainable Communities grant, which was for the first time evaluated in part on the strength of its arts component. Our community is convinced that art does work, creatively and industriously, as does this chairman of the NEA.

Stacey Mancuso

Principal, Design and Architecture Senior High

Established in 1990, Design and Architecture Senior High (DASH) in Miami, Florida, is unlike any other magnet school in the nation, offering programs in architecture/interior design, industrial design, visual communications/web design, fashion design, entertainment technology, and fine art. Located in the heart of the Miami Design District, a professional atmosphere is created by a dedicated faculty, a showcase facility, and industry-standard design labs. The vision of DASH is to educate talented students to become confident and innovative thinkers through interdisciplinary challenges in the visual arts, as well as to prepare them for college and a career in the design world. While at DASH, Chairman Landesman toured the campus, met with the ten Young Arts Finalists, and spent quality time with all the students. At the day's culminating event at the Wolfsonian, Chairman Landesman shared with the audience that the highlight of his day was his visit to DASH.



A student working on his art during Chairman Landesman's visit to the Design and Architecture Senior High in Miami.
Photo by Yamila Lomba

THE CHAIRMAN ON MIAMI

“To start at Design and Architecture Senior High (DASH) was inspiring. That’s an amazing place. The most inspiring moments I’ve had as chairman of the NEA have actually come at schools... To see the connection between those kids and professionals in the field—generally that doesn’t happen until you’re in a conservatory or in a graduate school, and here it is with high school kids—that was really thrilling.”



Philadelphia

PENNSYLVANIA ▲ March 2010

Laura Foster

President & CEO, Please Touch Museum

On March 2, 2010, Please Touch Museum was honored to host a visit from Rocco Landesman. During his day trip to Philadelphia, Chairman Landesman toured a sampling of our city's innovative arts initiatives, including Crane Arts, Taller Puertorriqueño, and of course, Please Touch Museum. We took Chairman Landesman down the rabbit hole into Wonderland, then watched children shop in the Shop Rite Supermarket, examine doll "patients" in the Medical Center, dance on the piano from the movie *Big*, and sail boats in River Adventures. After the visit, on the NEA's Art Works blog, Mr. Landesman said Please Touch Museum "is probably the most welcoming and user-friendly museum I've ever seen."

As a result of his visit, Chairman Landesman invited Please Touch to be one of the initial participants for Blue Star Museums, a collaborative initiative that supports free museum admission for active military families. We very much enjoyed having Chairman Landesman visit the museum on his tour, and are very excited about the support we have received from the NEA and look forward to future partnerships.

Mayor Michael A. Nutter

City of Philadelphia

We were thrilled to host Rocco Landesman on his Art Works visit to Philadelphia. He had the opportunity to visit our Crane Arts Center, which offers a wonderful home to the studios of many artists and arts organizations in our Northern Liberties neighborhood. We also toured several other cultural organizations, such as the Painted Bride, Taller Puertorriqueño, and the Please Touch Museum, and saw many of the murals created by our renowned Mural Arts Program along the way. We hope he left inspired by the critical role the arts play in building healthy neighborhoods in Philadelphia. Philadelphia has become a recognized leader not only in integrating the arts into community planning, but of studying and disseminating research as to how this integration process works. The leadership of the National Endowment for the Arts is critical to what we can accomplish locally, and I am gratified that commitment to this sort of community arts work has been a key component of Chairman Landesman's efforts.



The chairman with Philadelphia Mayor Michael A. Nutter at the Crane Arts Center on his Art Works tour to the city. Photo by Victoria Hutter

THE CHAIRMAN ON PHILADELPHIA

"I've been thinking a lot about what makes the arts really work in a city, and I believe that there has to be three components in place. There has to be an arts infrastructure that's there already, a history of art at a certain scale, a tradition. There has to be a committed private sector that understands the importance of the arts. And there has to be a political structure that gets this, that is receptive. So, in a way, Philadelphia is the model city for 'art works.'"



California

March 2010

San Diego

Christopher Ashley

Artistic Director, La Jolla Playhouse

With a large, diverse, and exciting group of arts organizations, museums, and festivals, San Diego is on the cusp of becoming a nationally recognized arts city. Chairman Landesman's trip to San Diego last March allowed him to experience a small sampling of what our city has to offer, and granted us valuable insight into his future plans for the National Endowment for the Arts.

Throughout his visit, Chairman Landesman was open, inquisitive, and engaged with members of our cultural community. Though there had been some concerns about the amount of federal stimulus funds distributed to local organizations, the chairman was able to answer those questions in a forthright and open manner that left an overwhelmingly positive impression.

A fierce advocate for the arts as a necessary part of civic life and as an economic engine, Chairman Landesman generated significant excitement about what the Our Town program could mean for San Diego, not just in terms of support from the NEA, but as a catalyst for other funding and as a spotlight on the ample artistic contributions of our city.

Los Angeles

Cynthia Harnisch

President & CEO, Inner-City Arts

By asking Inner-City Arts to host a discussion about ways to advance arts education, Chairman Landesman honored the children of the working poor living in and around Los Angeles's Skid Row, who depend on Inner-City Arts for art instruction. Over the years, the NEA has partnered with Inner-City Arts with grants for its arts instruction programs. But the significance of Chairman Landesman's visit involved the opportunity to share with him concrete examples of ways in which art works. We don't believe the arts are an elective subject, so it was heartening to hear Rocco inform roundtable participants that he plans to be a national advocate for making the arts part of every school's core curriculum. The chairman told us that he was inspired by what he saw at Inner-City Arts. We, in turn, were inspired by his visit and his commitment to advancing arts education for all students.

THE CHAIRMAN ON SAN DIEGO

“There's a converted naval facility out there in San Diego—the NTC Promenade in Point Loma—which is now a huge 28-acre art complex. It's inspiring to see the way they're taking spaces that had other uses and converting them to arts spaces and using that to revitalize the communities.”



Chairman Landesman visiting an educational dance class at La Jolla Playhouse in San Diego. Photo by Sandy Huffaker

THE CHAIRMAN ON LOS ANGELES

“[In L.A.,] we went to the Music Center and looked at their plans for the expansion of a major park that's going to connect the center to City Hall. The project will connect one community to the other in a way that hadn't happened before. Downtown L.A. used to be hollowed out, and these types of projects are really bringing it back. We're seeing projects like that all over California.”



Cynthia Harnisch leads Chairman Landesman on a tour of Inner-City Arts in Los Angeles. Photo by Karen Tapia

THE CHAIRMAN ON SAN FRANCISCO

“In San Francisco, one of the things I did was meet with about nine arts educators, from foundations, local arts organizations, the city arts council. These are people who have been very committed to arts education for years, and it was very instructive for me to listen to them.”

San Francisco

Judy Nemzoff

*Program Director, Community Arts and Education,
San Francisco Arts Commission*

On March 17, 2010, Chairman Rocco Landesman toured San Francisco to learn about the cultural assets and arts institutions of our city. The day began with a meeting with then-Mayor Gavin Newsom, whom Chairman Landesman described as a knowledgeable and enthusiastic arts advocate. Their meeting set the tone for the day.

San Francisco's cultural landscape is as diverse as its citizens, and includes world-renowned institutions, community-based arts organizations, and neighborhood artists linked together by the city's creative, innovative spirit. In the Mission District, home to the city's largest concentration of artists, an arts education roundtable convened to discuss San Francisco Unified School District's Arts Education Master Plan, which promotes universal access and best practices in arts education.

After a luncheon with local arts funders, the chairman walked the length of central Market Street, a once-grand boulevard that is now a thoroughfare of blighted, vacant storefronts, run-down buildings, and undesirable activity. A recent city-sponsored program, Art in Storefronts, successfully turned vacant properties into showcases for innovative three-dimensional art. Accompanied by arts and economic development leadership, and not-for-profit social service and arts organizations, Chairman Landesman enthusiastically endorsed the arts revitalization vision for the neighborhood.



Chairman Landesman speaking during a luncheon for local art funders in San Francisco. Photo by Ellen Shershow

Oakland

Rick Gaston

Principal, Envision Academy of Arts and Technology

The Envision Academy of Arts and Technology was honored to be selected as one of the sites that NEA Chairman Rocco Landesman visited during his national “listening tour” in 2010. The Envision Schools believe that creative expression is one of the most important 21st-century skills for us to nurture in our students, and several of our young people proudly shared their artwork and performances with Chairman Landesman during his visit. The chairman observed classrooms where he saw students working on interdisciplinary projects that incorporate the arts. Envision Schools teachers shared how student motivation increases and content understanding deepens when students get to express themselves creatively throughout our curricula. Chairman Landesman also heard from students about how the arts have transformed their lives and have motivated them to engage in their academic coursework and prepare for college. Chairman Landesman’s attention and encouragement helped our staff and students get a better sense for the innovative nature of the work we’re doing, and connected us to the larger landscape of arts education in the country.



Chelsea/Detroit

MICHIGAN ▲ March 2010

Chelsea

Jeff Daniels

Founder and Executive Director, Purple Rose Theatre Company

In March 2010, Chairman Rocco Landesman made a site visit to the Purple Rose Theatre Company in Chelsea, Michigan. We were grateful, appreciative, and humbled. For the chairman of the National Endowment for the Arts to think enough of what we were doing to see it for himself was inspirational for all of us involved in the theater, and for the entire Purple Rose community. His national recognition became an instant source of pride for everyone who had ever been through our doors. Washington, DC came to Chelsea, Michigan, and told us what we were doing mattered. I already knew that, but to have the chairman of the NEA take the time to come and tell us personally makes what we do from now on matter even more.



A self portrait by Raquel Alvarez, a student at the Envision Academy of Arts and Technology in Oakland, which was presented to Chairman Landesman at his visit to the school. Image courtesy of artist

THE CHAIRMAN ON OAKLAND

“I wrapped up this trip in Oakland at the Envision Academy of Arts and Technology...It’s clear that in this school, and in so many of the arts charter schools, [that] it’s not really about art: it’s about the intersection of art and everything else. Art becomes a very useful portal to almost any subject.”

THE CHAIRMAN ON CHELSEA

“Chelsea is a small town; the population’s about 4,000 people, yet it has a thriving art scene...This is really a great example of what we mean when we say “art works.” It can work in small towns as well as in big cities. You really see how this works in a rural community when you see what’s happening in Chelsea. It’s really inspiring.”

Detroit

Luis Croquer

Director, Museum of Contemporary Art Detroit

Chairman Rocco Landesman's visit to Detroit afforded the leaders of the region's institutions a unique opportunity to sit together and collectively assess the city's current state of affairs in the arts and cultural sector. Following a tour of the Motor City's neighborhoods, the chairman met with representatives of a cross-section of organizations both large and small, which faithfully represented the vibrant and resilient local arts community. In a city suffering from a near total lack of funding support from local, state, and federal sources, Chairman Landesman's visit constituted a very positive and invigorating first step in growing Detroit's visibility on a national scale. The resulting conversations highlighted the need for greater public and private investment in envisioning its future development.



Boise

IDAHO ▲ April 2010

U.S. Representative Mike Simpson

2nd District of Idaho

I was pleased that Chairman Landesman came to Idaho last year to see the impact that NEA funding has in Idaho. During his visit, he had the opportunity to meet with a number of arts organizations in Boise. Together we attended a performance of *Othello* in Jerome as part of the Idaho Shakespeare Festival's Shakespearience program, which was the model for the NEA's successful Shakespeare in American Communities program. This public-private partnership gives schoolchildren across the country the chance to experience Shakespeare first-hand, an opportunity they might not otherwise have. In Twin Falls, we visited the new arts council building.

Participation in the arts changes lives, and the opportunity to participate in them shouldn't be limited to those who live in our nation's biggest cities. I wanted Chairman Landesman to see first-hand the critical role the NEA plays in supporting the arts in smaller cities like Boise, and in rural communities like Jerome, which might not otherwise have access to the arts without the agency's support.



The actor Jeff Daniels at the Purple Rose Theatre, which he founded in Chelsea, Michigan. Photo by Elayne Gross

THE CHAIRMAN ON DETROIT

“One of the ideas that Detroit has a handle on is adaptive reuse. We went to Mexican Town and we saw an old police station that is now an arts center. The Museum of Contemporary Art Detroit is in a space that used to be an auto dealership. We also stopped at the Taubman Design Center, which used to be a big General Motors facility. The arts organizations are really taking the lead in reusing these properties, but of course you have to have a sympathetic political leadership. They have a new mayor there, Dave Bing, and he really gets it, really understands the value of the arts in rebuilding a city.”

Mark Hofflund

Director, Idaho Shakespeare Festival

Idaho, for many, is undiscovered country. With gratitude and pride, a number of Idahoans welcomed Chairman Landesman, who rose before dawn to visit the Egyptian Theatre, tour the Basque Museum and Cultural Center, and receive the delightful company of Mrs. Simplot and her guests at the Esther Simplot Performing Arts Academy. The day was young as he whisked past the Boise Contemporary Theatre, Trey McIntyre Project, Foothills School of Arts and Sciences, and the Idaho Shakespeare Festival Amphitheater and Reserve. The chairman ventured where no chairman had gone before, driving 120 miles to a Shakespeare in American Communities production of *Othello* in Jerome, Idaho. Additionally, he met with Congressman Mike Simpson; Idaho State Representative Maxine Bell, chair of Idaho House appropriations committee; and the Jerome High School principal, faculty, and students. He continued to an arts facility under construction in Twin Falls, and concluded his day with former National Council on the Arts member Louise McClure, who with her husband U.S. Senator Jim McClure has established a legacy of local support for the nation's cultural interests. From folk arts to fine arts, from Ballet Idaho to the Idaho Black History Museum, from lifelong arts patrons to young patrons of *Othello*, Chairman Landesman discovered the diverse array of Idaho's cultural spectrum during his trip.



Seattle/Tacoma

WASHINGTON ▲ May 2010

Susan M. Coliton

Vice President, Paul G. Allen Family Foundation

On May 14, 2010, Congressman Norm Dicks toured NEA Chairman Rocco Landesman through western Washington, with stops in Seattle and Tacoma. Working with Americans for the Arts and the Seattle Art Museum, we hosted a luncheon to introduce the chairman to key members of the cultural community. The gathering provided an opportunity for local arts leaders to hear, firsthand, the chairman's "art works" initiative to integrate the economic impacts of the arts with social and personal benefits. It also offered a chance for the arts community to gather together, across disciplines and genres, to voice our support for public funding of the arts and bear witness to its deep reach into the state of Washington.



Chairman Landesman and U.S. Representative Mike Simpson talk with some of the actors of Idaho Shakespeare Festival in Jerome, Idaho. Photo by Kyle Morgan

THE CHAIRMAN ON BOISE

"So what's Idaho doing right when it comes to the arts? In a word: everything. Boise Mayor David Bieter has been a leader in using the arts for urban revitalization. In fact, in addition to expected municipal departments such as police and public works, Mayor Bieter has created an arts and history department. Just one example of how art works in Boise is the Egyptian Theatre, which Idaho Arts Commissioner Kay Hardy has refurbished and renewed. It's a stunning place now and a magnet for tourists with arts presentations of all kinds."

Stephanie Stebich

Director, Tacoma Art Museum

Tacoma citizens and arts leaders welcomed Chairman Rocco Landesman to the community to experience the city's downtown transformation and cultural renaissance. On his visit, he toured the Tacoma Art Museum, which, as part of the vibrant Museum District, was developed with the aid of federal support championed by Congressman Norm Dicks. In conversations with schoolteachers, Chairman Landesman discussed local NEA-funded projects, including award-winning, hands-on learning experiences that have changed lives throughout the area. He saw firsthand how Tacoma's arts organizations are helping shape the urban landscape, and how they are building the local community through revitalization projects, public art spaces, and public art programs.



One of the chairman's first stops in Tacoma, Washington, was the Museum of Glass, where artists such as Mitchell Gaudet (pictured) can demonstrate their art in an open-to-the-public hot shop. Photo courtesy of Museum of Glass

THE CHAIRMAN ON SEATTLE/TACOMA

"In both Seattle and Tacoma, I met with the arts stakeholders in the community.... I think one of the things the arts community wanted to communicate is that they're persevering through very difficult times. They're still there. They're still working. I think they wanted to reinforce our message—which I think is resonating everywhere—that the arts and arts organizations are part of the real economy. To the extent that the NEA has a spotlight to shine on what they're doing, we wanted to do that. These organizations are very resilient, and you really see that during times like this."



Chicago

ILLINOIS ▲ June 2010

Robert Gallucci

President, MacArthur Foundation

In June 2010, the MacArthur Foundation was pleased to host Chairman Landesman and his team on a visit to Chicago. The purpose of the trip was to give him a chance to see the wonderful artistic and cultural work occurring



A large-scale, mixed-media mural, created by students through a Hyde Park Arts Center project, hangs in the entrance hallway of the park. Photo courtesy of Hyde Park Art Center

in Chicago's neighborhoods, particularly at organizations such as the Hyde Park Arts Center and Street-Level Youth Media. It was an important trip because it gave Chicago's arts community the chance to hear directly from the new NEA chairman about his vision for the agency, as well as to hear his impressions of Chicago's cultural sector. In addition, Rocco and I had the chance to have dinner and conversation with a cross-section of leaders from the city's business, government, and not-for-profit arts sectors, and to talk about our collective and individual roles in supporting and nurturing Chicago's cultural vitality.

Manwah Lee

Executive Director, Street-Level Youth Media

Street-Level Youth Media was delighted to have Rocco Landesman visit our center on his tour of Chicago last June. While he was here, the chairman had the opportunity to meet some of our teen participants and to learn about the video, graphic art, and audio projects they were producing for a multimedia website. So often, the work of small, not-for-profit arts groups like Street-Level can be overlooked by some of the bigger-name arts and cultural institutions in our city. Having Chairman Landesman at Street-Level reaffirmed our role as an arts provider for local youth. More importantly, it underscored the NEA's interest in and commitment to making art resources a community asset for Americans in neighborhoods across the country.



THE CHAIRMAN ON CHICAGO

“It’s just so inspiring to be in a city where the mayor gets it, and Richard Daley was really the first. He took office in 1989 and used the arts to transform the city. He is passionate about the arts; he is committed. He renovated the downtown vaudeville houses that were in a terrible, falling-down state of disrepair, and brought them back to life as Broadway touring houses. He really created a downtown cultural district, which was hugely transformative. I think the mayor really gets it, and it was great to be with him.”

Dallas

TEXAS ▲ June 2010

Deedie Potter Rose

Former Member of the National Council on the Arts

Perhaps the most valuable (and fun) part of Chairman Landesman's tour occurred at the end of his visit, at an informal supper in a private home. There were about 50 leaders from both small and large arts institutions and city government, and included both volunteer and staff leaders. The discussions were broad and, more importantly, deep, and in some cases served as a spark for further communication and collaboration. Almost everyone expressed a desire to continue the kind of dialogue that had begun that night. We have done that on a small scale in a series of "salons," and now plan to pull the whole group together again on the anniversary of the chairman's visit. Chairman Landesman's presence was such a catalyst for our gathering that we will probably name our event after him.



Santa Fe

NEW MEXICO ▲ June 2010

Owen Lopez

Executive Director, McCune Charitable Foundation

I had the delightful occasion to meet Rocco Landesman last fall in Santa Fe. We share the belief that arts and culture play an important and often overlooked role as an economic driver in communities. Approximately five years ago, the McCune Charitable Foundation had underwritten a comprehensive study of the economic impact of arts and culture in Santa Fe. To the great surprise of our community, it was shown that arts and culture are among the principal drivers of economic development in Santa Fe County, responsible for over 20 percent of employment and over \$2 billion in revenue. This is comparable to the revenue generated by Los Alamos National Laboratory, which everyone assumed was the principal economic driver. At that time, before the recent economic downturn, Santa Fe was considered the second largest art market in the country, behind only New York City. Of course, looking at arts and culture through an economic development lens resonated with Rocco. We eagerly await his return to our community so we can continue the dialogue, and consider together how to promote arts and culture as a vital component of community wellness.



As part of the Art Works tour to Dallas, Chairman Landesman visited the Dallas Museum of Art, a participant of the Blue Star Museums program, with Linda Fuller—whose husband is on active duty with the National Guard—and her daughter Callie. Photo courtesy of Dallas Museum of Art

THE CHAIRMAN ON DALLAS

"Dallas is a kind of poster child for how arts transform communities and places. You see a kind of collaboration that goes on in the arts community in Dallas that's not typical. These organizations all talk to each other, they interact, and they work together."

THE CHAIRMAN ON SANTA FE

"The McCune Foundation is the big arts funder in New Mexico, and I met with Owen Lopez, their executive director...New Mexico is a very poor state; it ranks near the bottom in terms of per capita income. Owen's very focused on economic development, and a part of that is using the arts for economic development and for improving neighborhoods...It was great to see that they had already been doing that kind of work."



Springboard for the Arts proudly showing a sign that the chairman had visited. Photo courtesy of Laura Zabel

THE CHAIRMAN ON ST. PAUL

“Lowertown is a section of St. Paul that had formerly been very distressed. Now there are a lot of galleries and cultural institutions and artist residences and artist workspaces. It’s basically an artist-cluster and a great example of the Our Town story. It’s all about how art and artists can transform a neighborhood and how artists are placemakers who can be catalysts for revitalization in a place. It was a great place to begin the trip.”

Minneapolis/ St. Paul

MINNESOTA ▲ August 2010

Laura Zabel

Executive Director, Springboard for the Arts

It was especially meaningful that Chairman Landesman visited some of Minneapolis and Saint Paul’s great grassroots arts organizations that work at the intersection of arts and community development. This recognition of the arts and the role that they play in economic and neighborhood development is tremendously exciting to us. To have national attention for our efforts here, in what is sometimes considered “flyover” territory, was really gratifying. We have a sign in our office now that says “Rocco Was Here.” It is a daily reminder that we have an ally at the national level who believes, as we do, that “art works.”

L. Kelley Lindquist

President, Artspace

Rocco Landesman’s visit to Minneapolis included tours of two Artspace projects: the Chicago Avenue Fire Arts Center, an inner-city facility for artists who use heat in their work, and the Cowles Center for Dance and the Performing Arts, a major new cultural destination under construction in the heart of downtown Minneapolis. The chairman’s enthusiasm and vitality were contagious; his very presence was a validation of our mission to create, foster, and preserve affordable space for artists and arts organizations. But

what impressed us most of all was his grasp of the importance of affordable space to artists. Many people look at an empty space and see nothing but blank walls. Rocco looks at an empty space and sees artists re-energizing their communities.



Winston-Salem/ Greensboro

NORTH CAROLINA ▲ September 2010

Jim DeCristo

*Director, Economic Development and External Affairs,
University of North Carolina School of the Arts*

In September 2010, NEA Chairman Rocco Landesman visited Winston-Salem and participated in the city's celebration of the renovation and dedication of the Milton Rhodes Center for the Arts. During his visit, Chairman Landesman hosted a Town Hall meeting titled "How Arts and Innovation Impact Communities," held on the campus of the University of North Carolina School of the Arts. During the meeting, Chairman Landesman presented his "Art Works" initiative, which emphasizes the economic importance of robust, energized arts and cultural communities. Chairman Landesman noted Winston-Salem's long-standing leadership as a model for arts-based economic and community development. After brief comments from other panelists, the floor was opened to questions from the public, and a lively and informative interaction followed.

Linda Carlisle

Secretary, North Carolina Department of Cultural Resources

North Carolina was delighted when Rocco Landesman attended the opening of the Milton Rhodes Center for the Arts, already called Winston-Salem's "community artistic living room." In just six months, 42,000 people have come for a dance, drama, or discovery experience at its theaters, galleries, and classrooms.

The Arts Council of Winston-Salem and Forsyth County was the country's first formally established arts council, and represents how cities can merge creativity with business to spearhead economic development, create jobs, and foster cultural vibrancy. During his two-day stay, Rocco interacted with a



Some of the finished decorative gates to be used in the arches of an abandoned railroad underpass in Greensboro, North Carolina, part of the MICD25-supported Downtown Greenway project that will enhance the urban landscape. Photo courtesy of Action Greensboro

THE CHAIRMAN ON WINSTON-SALEM/GREENSBORO

"Like Greensboro, Winston-Salem also received an MICD25 grant...I think both of these projects will be unifying to their communities. The whole object is the revitalization of downtown areas. These downtowns are in transition, and they need help. They need design and planning, and they need activity. They need arts organizations, and they also need some thinking and some conceptualization, and we're trying to be a part of all of that. And that's been very exciting."

cross-section of the community, from U.S. senators to drama students, from transportation planners to editorial writers. He applauded North Carolina's \$41.4 billion creative industry with its nearly 300,000 jobs—almost 6 percent of North Carolina's workforce. He encouraged our Creative Corridors Coalition, which is using an NEA grant to effect change in design and roadways.

As Rocco says, "Art works." It is gratifying to see how that dovetails with what we have known here in North Carolina for a long time: "Creativity means business."



Madison/ Milwaukee

WISCONSIN ▲ September 2010

Norma Saldivar & Andrew Taylor

Co-Chairs, University of Wisconsin-Madison Year of the Arts

Chairman Landesman's visit was an extraordinary expression of the power, place, and purpose that the arts have on the University of Wisconsin-Madison campus, as well as throughout our community. Alongside Chancellor Biddy Martin, the chairman reflected on our rich history of artistic expression and exploration, both of which are essential to learning and innovation in Wisconsin. In his conversations with students, his visit to a public art project in the city of Madison, and his interaction with cultural, business, and civic leaders, he helped us all confirm the powerful connections that a vibrant and inclusive arts environment can make. His visit was an ideal launch to the UW-Madison's Year of the Arts, and was a clear high point in our yearlong celebration of these essential themes.

Katie Musolff

Artist in Residence, Pfister Hotel

On September 17, 2010, Chairman Landesman came to Milwaukee, Wisconsin, to visit the Pfister Hotel, among other sites. While at the hotel, he toured the artist-in-residence program. As the current artist there, it was my pleasure to meet with him, show off the studio, and speak about the program, after which we had lunch with a dozen or so other guests, including former Lt. Governor Barbara Lawton. Everyone was pretty tickled

THE CHAIRMAN ON MADISON/MILWAUKEE

"I think Wisconsin generally is ahead of the curve in terms of support for the arts...There's much more understanding in Wisconsin about the value of the arts than I think there is in many states. It was good to engage with that kind of thinking and understanding."



One of the sketches that led to the final portrait (right) of Dr. Jeffrey Hollander, the hotel's renowned concert pianist, by Katie Musolff, the 2010-11 artist in residence at the Pfister Hotel. Images courtesy of Pfister Hotel

to be present, and took their turn asking questions of the chairman. I could tell it was a very special interaction. I know he had a lot of stops to make on his tour, and it was an honor to share his company with some of the spokespeople for the arts in Milwaukee.



Columbus/ Cincinnati

OHIO ▲ September 2010

Sherrí Geldin

Director, Wexner Center for the Arts

NEA Chairman Rocco Landesman came to Columbus in September 2010, and alighted at the Wexner Center for the Arts as part of a whirlwind tour of the city's cultural scene. While at the Wex (located on the campus of Ohio State), he engaged in a lively discussion with myself, OSU President E. Gordon Gee, Columbus Partnership President Alex Fischer, and National Council on the Arts member Charlotte Kessler (his Columbus host and former trustee of the Wexner Center). We talked about the increasingly crucial role that universities can play as engines for urban transformation, economic development, cultural advancement, and civic identity. Rocco



Chairman Landesman participates in a panel discussion at the Ensemble Theatre on the revitalization of Cincinnati's Over-the-Rhine neighborhood. Photo by Mikki Schaffner

THE CHAIRMAN ON CINCINNATI

“I’ve visited Cincinnati more than sixty times and I’ve never visited [the Over-the-Rhine] area because it was always a part of the city you just didn’t go to. There was drug dealing on every corner and high violence. Now, it’s a transformed place, and the arts are the catalyst, there’s no doubt about it.”

was especially impressed by the breadth and scope of the Wexner Center’s multidisciplinary mandate, noting its contribution to the growing vitality and sophistication of the city. He was also enthusiastic about his visit to the nearby Short North Arts District—especially his jaunt into Jeni’s Splendid Ice Cream—dubbing the creative and entrepreneurial spirit in Columbus as noticeably more vibrant than other university towns he’s visited.

Eric Vosmeier

Producing Artistic Director, Know Theatre of Cincinnati

Chairman Landesman’s visit to Cincinnati helped shine a light on how artists and arts organizations are woven into the fabric of communities. Despite his familiarity with the city, he said this visit was his first to the Over-the-Rhine neighborhood. In this area, Cincinnati Music Hall, Ensemble Theatre, the Art Academy, and Know Theatre of Cincinnati have served as anchors to keep citizens engaged in the neighborhood’s development and progress. The riots of ten years ago coupled with crime numbers that were for many years well above average had consistently held the area back and scattered efforts at building momentum. Through all of that however, the arts remained and multiplied. Recently, ArtsWave, ArtWorks, and dozens of individual artists and galleries have relocated to the neighborhood. In the past three years, the turnaround has been remarkable. The number of residents has increased and crime has decreased by double-digit numbers. The area is more vibrant every day, changing perceptions about a place that was once considered unsavory and unsalvageable. Chairman Landesman’s visit reinforced the important role the arts play in creating a sense of place and connection. We are more than just tools of economic development, more than just an entertainment option for consumers. The arts are an essential building block in creating community.

Lifetime Honors



NEA National Heritage Fellow Ezequiel Torres (second from left) and his group perform at the 2010 awards ceremony and concert. Photo by Michael G. Stewart

Every year, the NEA honors artists in jazz, folk arts, and opera who have achieved a high level of accomplishment in their respective fields. In addition, the National Council on the Arts forwards nominations for the National Medal of Arts to the president for final selection. This award honors persons and organizations that have made extraordinary contributions to the arts in the United States.

2010 saw the passing of Bess Lomax Hawes, former NEA director of folk and traditional arts who developed the NEA National Heritage Fellowships in 1982. Hoping to create a program to recognize folk artists in a similar way to the Japanese Living Treasures program, Hawes worked for five years

on the program with chairmen Nancy Hanks and Frank Hodsoll, agency staff, and National Council on the Arts members. The program achieved more than even Hawes might have expected, creating a tapestry of American cultural traditions that range from Native Americans to the most recent immigrants. The fellowships, as Hawes so elegantly stated, “present to Americans a vision of themselves and of their country, a vision somewhat idealized but profoundly longed for and so, in significant ways, profoundly true.”

For the first time, the NEA National Heritage Fellowships concert—taking place at the Music Center at Strathmore in Maryland—was webcast live, sharing the outstanding talent that included bluegrass by Del McCoury, Ghanaian drumming and dancing courtesy of Yacub Addy, and the art of sweetgrass basketweaving by Mary Jackson, among others.

The NEA Jazz Masters concert, live from Jazz at Lincoln Center in New York City, was also webcast for the first time to audiences around the world. From legendary flutist Hubert Laws to the advocacy awardee Orrin Keepnews—who was on the first NEA Jazz Masters panel back in the early 1980s—the webcast showcased why this homegrown music is so invaluable to the nation’s—and the world’s—culture. For the first time, a group award was given under the program to the Marsalis family, specifically father Ellis, Jr. and sons Branford, Wynton, Delfeayo, and Jason. Sadly, two NEA Jazz Masters who regularly attended the concert since receiving their awards—James Moody and Billy Taylor—passed away within a month before the event.



The Marsalis family—newly minted NEA Jazz Masters—performing at the awards ceremony and concert at Jazz at Lincoln Center. Photo by Frank Stewart

In its third year, the NEA Opera Honors awards ceremony included an appearance by Supreme Court Justice Ruth Bader Ginsburg, who earlier in the day hosted a lunch at the Supreme Court for the honorees, attended by fellow justices Antonin Scalia, Anthony Kennedy, and Elena Kagan. The awards ceremony was held at the Kennedy Center Opera House in Washington, DC, and featured performances by the Washington National Opera Orchestra with guest singers Leah Partridge, Tamara Wilson, Dolora Zajick, Sean Panikkar, and Marian Pop.

The National Medal of Arts, the highest award given to artists and arts patrons by the federal government, honored artists from the broad spectrum of artistic disciplines; from the literature of Donald Hall and Harper Lee to the dance of Jacob's Pillow Dance Festival to the jazz of Quincy Jones and Sonny Rollins, among others. The awardees' contributions to American culture were awe-inspiring, from Van Cliburn's victory at the first International Tchaikovsky Competition in Moscow at the height of the Cold War to Robert Brustein's theatrical criticism in *The New Republic* to Meryl Streep's unrivaled performances on screen and stage.

NEA National Heritage Fellowships

Yacub Addy, *Ghanaian drum master*
 Jim "Texas Shorty" Chancellor, *Fiddler*
 Gladys Kukana Grace, *Lauhala (palm leaf) weaver*
 Mary Jackson, *Sweetgrass basketweaver*
 Del McCoury, *Bluegrass guitarist and singer*
 Judith McCulloh, *Folklorist and editor*
 Kamala Lakshmi Narayanan,
Bharatanatyam Indian dancer
 Mike Rafferty, *Irish flute player*
 Ezequiel Torres, *Afro-Cuban drummer
 and drum builder*

NEA Jazz Masters

Orrin Keepnews, *Jazz producer, author*
 Hubert Laws, *Flutist*
 David Liebman, *Saxophonist, flutist, composer*
 Johnny Mandel, *Composer, arranger,
 trumpeter, trombonist*
 Marsalis Family:
 Ellis Marsalis, Jr., *Pianist, educator*
 Branford Marsalis, *Saxophonist, composer,
 bandleader, educator*
 Wynton Marsalis, *Trumpeter, composer,
 bandleader, educator*
 Delfeayo Marsalis, *Trombonist, producer, educator*
 Jason Marsalis, *Drummer, vibraphonist*

NEA Opera Honors

Martina Arroyo, *Soprano*
 David DiChiera, *General director*
 Philip Glass, *Composer*
 Eve Queler, *Music director*

National Medal of Arts

Robert Brustein, *Theatrical critic, producer,
 playwright, and educator*
 Van Cliburn, *Pianist and music educator*
 Mark di Suvero, *Sculptor*
 Donald Hall, *Poet*
 Quincy Jones, *Musician and music producer*
 Harper Lee, *Author*
 Sonny Rollins, *Jazz musician*
 Meryl Streep, *Actress*
 James Taylor, *Singer and songwriter*
 Jacob's Pillow Dance Festival, *Arts organization*

Literature Fellowships

In FY 2010, the NEA awarded 42 fellowships of \$25,000 each, totaling \$1,050,000. This class' fellows ranged from well-established writers like Barry Gifford to up-and-comers like Michael Czyzniejewski. Since 1990, 53 of the 91 recipients of the National Book Award, Pulitzer Prize, and National Book Critics Circle Award have received NEA Literature Fellowships, often 10 to 20 years earlier.

The process for the awards includes a diverse panel, composed of distinguished U.S. writers and one knowledgeable layperson, reading through blind submissions—panelists do not know the identities of the writers, their publishing histories, academic achievements, or previous awards. All applicants must be U.S. citizens. The highest ranked applications are recommended to the National Council on the Arts and the NEA chairman

1992 NEA Literature Fellow Elizabeth Alexander greets a young fan at the 2010 National Book Festival in Washington, DC. Photo by Tom Roster



as meriting an individual writing fellowship. The Literature Fellowships alternate on an annual basis between prose and poetry (FY 2010 was prose).

Literature Fellowships also are awarded for the translation into English of literary works written in foreign languages. These fellowships are awarded in amounts of \$12,500 and \$25,000 for specific projects, and the panelists are aware of the identity of each applicant. The NEA awarded 16 fellowships totaling \$275,000 for translations projects introducing U.S. readers to writers such as Greek poet Kiki Dimoula, Mexican writer Roberto Ransom, Russian writer Leonid Lipavsky, and Austrian writer Alois Hotschnig, among others.

Literature Fellowships in Prose

Salar Abdoh	Ismet Prcic
Matthew Batt	Daniel Raeburn
Douglas Bauer	Paul Reyes
Jasmine Beach-Ferrara	Suzanne Rivecca
Sean Brendan-Brown	Lewis Robinson
Serena Crawford	Robert Rosenberg
Michael Czyzniejewski	Anne Sanow
Barry Gifford	Matthew Sharpe
Donovan Hohn	Gregory Blake Smith
Frances Hwang	Rebecca Solnit
Ben Jahn	Leah Stewart
Adam Johnson	Melanie Sumner
Sheri Joseph	Christina Thompson
Roy Kesey	Padma Viswanathan
Dylan Landis	Matthew Vollmer
Michael David Lukas	Teddy Wayne
Margaret McMullan	Joan Wickersham
Lina Meruane	Frank B. Wilderson III
Alison Moore	Vinnie Wilhelm
ZZ Packer	Simone Zelitch
Rae Paris	
Aimee Phan	

Translation Fellowships

Diane Arnson Svarlien *\$12,500*
Chantal Bilodeau *\$25,000*
Olga Broumas *\$12,500*
Ellen Elias-Bursac *\$12,500*
Brian Henry *\$25,000*
Sandra Kingery *\$12,500*
Tina A. Kover *\$12,500*
Tess Lewis *\$12,500*
Charlotte Mandell *\$25,000*
Eugene Ostashevsky *\$12,500*
Eléna Rivera *\$12,500*
Nahma Sandrow *\$25,000*
Daniel Shapiro *\$25,000*
Martha Tennent *\$25,000*
Richard Tillinghast *\$12,500*
Russell Valentino *\$12,500*

Financial Summary

SUMMARY OF FUNDS AVAILABLE	FY 2010
Appropriated Program Funds	138,725,000
Appropriated Balance, Prior Year ¹	10,702,381
Nonfederal Gifts ¹	1,205,771
Interagency Transfers ^{1,2}	2,091,080
TOTAL PROGRAM FUNDS AVAILABLE	152,724,232
TOTAL PROGRAM SUPPORT FUNDS AVAILABLE ¹	2,778,567
TOTAL SALARY AND EXPENSE FUNDS AVAILABLE ^{3,4}	28,637,248
TOTAL FUNDS AVAILABLE	184,140,047
One Time Funding Under the American Recovery and Reinvestment Act of 2009	
Appropriated Balance, Prior Year ¹	340,827

¹ Includes FY 2009 unobligated funds brought forward into FY 2010, prior year deobligations carried forward into FY 2010, and funds newly available in FY 2010, as applicable.

² Includes interagency transfers held on behalf of the President's Committee on the Arts and the Humanities.

³ Includes appropriated funds, nonfederal gifts, and interagency transfers including FY 2009 unobligated funds brought forward into FY 2010, prior year deobligations brought forward into FY 2010, and funds newly available in FY 2010, as applicable.

⁴ Includes nonfederal gifts and interagency transfers held on behalf of the President's Committee on the Arts and the Humanities, as applicable.

Financial Summary, continued

Summary of Funds Obligated for FY 2010 ¹

(\$ in thousands)

TOTAL

Access to Artistic Excellence:

Direct Endowment Grants	
Project Support ²	50,709
Challenge America: Reaching Every Community	9,147
American Masterpieces	10,448
Total Access to Artistic Excellence	70,304

Learning in the Arts

Direct Endowment Grants	
Project Support	13,389
Partnerships for the Arts	1,700
Total Learning in the Arts	15,089

Partnerships for the Arts

State Partnerships	
State & Regional	42,913
Underserved	12,443
Total Partnerships for the Arts	55,356
Total Program Funds Obligated	140,749
Total Program Support Funds Obligated	2,489
Total Salaries & Expenses Funds Obligated ³	27,668

TOTAL FUNDS OBLIGATED **170,906**

One Time Funding Under the American Recovery and Reinvestment Act of 2009 **341**

¹ Includes appropriated funds, nonfederal gifts and interagency transfers.

² Include \$811K for Save America's Treasures.

³ Includes funds from nonfederal gifts obligated on behalf of the President's Committee on the Arts and the Humanities of which \$94.3K was obligated in support of grants and cooperative agreements.

National Council on the Arts

Current Council Members, as of April 15, 2011

Rocco Landesman

Chairman, National Endowment for the Arts

James Ballinger

Museum Director/Phoenix, AZ

Term: 2004-2010

Miguel Campaneria

Dance School Director/Hartford, CT

Term: 2007-2012

Ben Donenberg

Theater Producer, Director, Arts Educator/
Los Angeles, CA

Term: 2006-2012

JoAnn Falletta

Music Director/Buffalo, NY, & Norfolk, VA

Term: 2008-2012

Lee Greenwood

Country Music Singer, Songwriter/Nashville, TN

Term: 2008-2014

Joan Israelite

Retired Local Arts Agency Executive/Kansas City, MO

Term: 2006-2012

Charlotte Kessler

Patron, Trustee/Columbus, OH

Term: 2006-2012

Bret Lott

Author, Editor/Charleston, SC

Term: 2006-2012

Irvin Mayfield

Jazz Musician, Composer/New Orleans, LA

Term: 2010-2016

Stephen Porter

Patron, Attorney/Washington, DC

Term: 2007-2012

Barbara Ernst Prey

Visual Artist/Oyster Bay, NY

Term: 2008-2014

Frank Price

Film Industry Executive/New York, NY

Term: 2006-2012

Terry Teachout

Critic, Author/New York, NY

Term: 2004-2010

Karen Wolff

Retired Music Educator/Ann Arbor, MI

Term: 2003-2008

**Ex-Officio Members,
United States Congress**

Senate

Claire McCaskill (D-MO)

Sheldon Whitehouse (D-RI)

House

Betty McCollum (D-MN)

Patrick J. Tiberi (R-OH)

*Appointment by Majority and Minority
leadership of the remaining Members of
Congress to the Council is pending.*

Credits

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Office of Public Affairs**

Jamie Bennett, Director

Don Ball, Editor

May 2011

Thanks to Sally Gifford for compiling the 45th birthday compendium of statistics and to Paulette Beete, Rebecca Gross, and Ann Waller Curtis for editorial assistance.

This annual report, as well as all grant and panel information for FY 2010, can be ordered free of charge and accessed electronically at the NEA Web site: www.arts.gov.

2010 Annual Report designed by Fletcher Design, Inc., Washington, DC

Front Cover Photos:

Left: The chairman on the Art Works tour in Madison, Wisconsin, posing with Fred Foster, CEO of ETC; Lt. Governor Barbara Lawton; and Jeffrey Bartell, chair of the Wisconsin Foundation for the Arts. Photo by Jim Rosenberg

Center: A mural covers the outside of Taller Puertorriqueño, a community-based graphic arts educational organization, one of the Art Works tour stops in Philadelphia, Pennsylvania. Photo by Victoria Hutter

Right: 2005 NEA Jazz Master Paquito d'Rivera congratulates his friend 2010 NEA Opera Honoree Martina Arroyo at the NEA Opera Honors luncheon at the Supreme Court. Photo by Michael G. Stewart

Back Cover Photo:

R. Philip Hanes, Jr. was a member of the National Council on the Arts for the first few years of the NEA's existence. He took many photos of these first sessions, some of which he bequeath to the NEA for historical documentation of those critical first years at the agency. Hanes received a National Medal of Arts, among many other awards and honors, for his dedication to the arts. On January 16, 2011, Hanes passed away in the city in which he was born and lived much of his life, Winston-Salem, North Carolina.



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A compendium of statistics on the National Endowment for the Arts on the occasion of its

45th Birthday

September 29, 2010

Total dollar amount of NEA grants awarded to nonprofit organizations in 45-year history: **\$4 billion** (>130,000 grants)¹

Economic activity generated by the not-for-profit arts sector each year: **\$166 billion**²

Number of cities participating in NEA's Mayors' Institutes on City Design since 1986: **600**³

Average ratio of matching funds to NEA awards: **7:1**⁴

Rate at which arts participants volunteer compared to non-participants: **2:1**⁵

Languages translated into English through NEA Literature Translation Fellowships: **61**⁶

Most recent estimate of languages spoken worldwide: **6,909**⁷

Most common full-time arts profession: **graphic designer**⁸

Most common volunteer performing arts activity: **choral singer**⁹

Rank of education as a primary influence on arts participation: **#1**¹⁰

Percentage of Internet users who watch, listen to, or download art at least once a week: **30**¹¹

Average cumulative audience per broadcast for the NEA-supported television program *Great Performances*: **2.3 million**¹²

Average time Americans age 15-24 spent watching TV daily: **2 hours**¹³

Average time spent reading for pleasure daily: **7 minutes**¹⁴

Rank of poem "Still I Rise" by Maya Angelou, as selected by students competing in the 2006 Poetry Out Loud National Recitation Contest: **#1**¹⁵

Average time to create a three-foot traditional rug by NEA National Heritage Fellow and seventh-generation weaver Irvin Trujillo: **50 days**¹⁶

Average production time to machine-weave three feet of polyester fabric: **2 minutes**¹⁷

Percentage of American recipients of the National Book Awards, National Book Critics Circle Awards, and Pulitzer Prizes in fiction and poetry who have received NEA Creative Writing Fellowships: **58**¹⁸

Number of cities to hold community-wide readings of *To Kill a Mockingbird* through The Big Read: **130**¹⁹

¹ NEA at a Glance

² Americans for the Arts, "Arts & Economic Prosperity III: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences"

³ NEA Mayors' Institute on City Design 25th Anniversary Initiative

⁴ National Endowment for the Arts, *How the US Funds the Arts*, 2007

⁵ National Endowment for the Arts, *The Arts and Civic Engagement: Involved in Arts, Involved in Life*, 2006

⁶ NEA Newsroom, "NEA Chairman Rocco Landesman Announces \$300,000 for 20 Literature Translation Fellowships" (9/7/10)

⁷ www.ethnologue.com

⁸ National Endowment for the Arts, *Artists in the Workforce: 1990-2005*, 2008

⁹ National Endowment for the Arts, *2008 Survey of Public Participation in the Arts*, 2009

¹⁰ National Endowment for the Arts, *Effects of Arts Education on Participation in the Arts, 1996, and Age and Arts Participation: 1982-1997*, 2000.

¹¹ National Endowment for the Arts, *Audience 2.0: How Technology Influences Arts Participation*, 2010

¹² WNET

¹³ National Endowment for the Arts, *To Read or Not To Read: A Question of National Consequence*, 2007

¹⁴ Ibid

¹⁵ National Endowment for the Arts

¹⁶ NEA Heritage Fellow Irvin Trujillo, Centinela Traditional Arts, Chimayo, New Mexico

¹⁷ "How It's Made: Fleece" episode from Aug 20, 2009, The Science Channel.

¹⁸ National Endowment for the Arts. N.B. Since 1990, 53 of the 91 American recipients of National Book Awards, National Book Critics Circle Awards, and Pulitzer Prizes in fiction and poetry have received Creative Writing Fellowships from the National Endowment for the Arts. Of these 53, all but three were supported by the Endowment before receiving the national award, often 10 to 20 years earlier.

¹⁹ Source: National Endowment for the Arts



President Lyndon B. Johnson addressing the first National Council on the Arts, the advisory body for the NEA, in 1965. Photo by R. Philip Hanes, Jr.



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