



National Endowment for the Arts

**Appropriation Request
For Fiscal Year 2015**

**Submitted to the Congress
March 2014**

**National Endowment for the Arts
Appropriation Request for Fiscal Year 2015
Submitted to the Congress
March 2014**

TABLE OF CONTENTS

I.	Overview	1
II.	Creation of Art	15
III.	Engaging the Public With Art	23
IV.	Promoting Public Knowledge and Understanding	53
V.	Program Support	67
VI.	Salaries and Expenses	73

BLANK PAGE

OVERVIEW

The [National Endowment for the Arts](#) (NEA) was established by Congress in 1965 as an independent agency of the federal government because, as was stated in the [original authorizing legislation](#):

- 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.
- The arts and the humanities reflect the high place accorded by the American people to the nation's rich cultural heritage and to the fostering of mutual respect for the diverse beliefs and values of all persons and groups.
- The world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit.

To date, the NEA has awarded more than \$5 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities throughout this country. The NEA extends its work through partnerships with State and Regional Arts Agencies, local leaders, and other federal agencies.

In making the case for investing in the arts, the agency uses two words that have three meanings: “Art works.”

- “Art works” refers to works of art themselves—the performances, objects, and texts that are the creations of artists.
- “Art works” represents the ways that art works on individuals and communities to change, confront, challenge, and inspire us; to allow us to imagine and to aspire to something more.
- “Art works” is a declaration that with two million full-time artists and nearly six million arts-related jobs in this country, arts jobs are real jobs that are part of the real economy. Arts workers pay taxes, and art contributes to economic growth, neighborhood revitalization, and the livability of American towns and cities.

Those three elements taken together—the works of art themselves, the ways that art works on individuals and communities, and art as work—are the guiding principle behind the NEA's work. This principle is reflected in the agency's Strategic Plan FY 2014-2018; it has shaped our grant guidelines; and it guides implementation of *Our Town*, which invests in partnerships among arts, cultural, or design organizations and local governments for creative placemaking projects. These planning, design, or arts engagement projects contribute toward the livability of communities and help transform them into lively, beautiful, and sustainable places with the arts at their core.

*National Endowment for the Arts – Appropriations Request for FY 2015
Overview*

Budget Request

Toward this end, the NEA requests a budget of \$146.021 million for FY 2015. At this level, our budget includes:

- Direct Endowment Grants \$69.980 million (includes \$4.75 million for *Our Town*)
- State/Regional Partnerships Grants \$46.653 million
- Program Support efforts \$ 1.990 million
- Salaries and Expenses \$27.398 million

Strategic Plan 2014-2018

The FY 2015 budget request is informed by the NEA's Strategic Plan FY 2014-2018, which provides the framework for all agency activity. The Strategic Plan may be summarized with the following vision statement, mission, goals, and objectives:

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

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

Goals:

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

Objectives:

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

*National Endowment for the Arts – Appropriations Request for FY 2015
Overview*

- Provide the American people with outstanding service by attracting, maintaining, and optimizing a diverse, creative, productive, and motivated workforce.
- Be an effective and vigilant steward of public funds by sustaining transparent and efficient grant-making and administrative processes.

Priorities and Budget Highlights

Consistent with the Strategic Plan as outlined above, the FY 2015 budget request includes the following priorities:

- The NEA's core grant programs comprise 80% of the FY 2015 budget request and include direct grants, grants to the NEA's State and Regional partners, and [*Our Town*](#) grants.
- The NEA continues to play a leadership role throughout the federal government in demonstrating how arts inclusion and federal partnerships can contribute toward the goals of other federal agencies, including notably, the Department of Defense (DOD).
- The NEA is expanding the purview of its office of Arts Education to develop a research and data agenda that is useful for state departments of education.
- Research and program evaluation efforts have been refocused to allow the agency to better assess and analyze the impact of the NEA's investments, as well as the impacts of the arts more broadly in this country.
- The agency has made every effort to minimize administrative expenses without sacrificing the quality and integrity of the agency's panel review process, and customer service to the public. Further, the NEA must ensure its ability to communicate and interact with the arts community and the general public.

Grant Programs

The NEA's core grant programs include signature initiatives, such as *Poetry Out Loud*, *The Big Read*, and *Shakespeare in American Communities*, which extend the reach of the agency through partnerships with State Arts Agencies and Regional Arts Organizations.

Another core grant program is *Challenge America*, which helps the agency carry out its commitment of ensuring a direct grant in every Congressional district.

Through its direct grant-making, the NEA will support more than 35,000 concerts, readings, and performances and more than 2,500 exhibitions of visual and media arts with annual, live attendance of 50 million. NEA-supported broadcast performances on television, radio, and the internet will have additional audiences of at least 500 million.

NEA awards will generate more than \$500 million in matching support; in our direct grant-making categories alone, the ratio of matching to federal funds will approach 9:1, far surpassing the required non-federal match of at least one to one.

*National Endowment for the Arts – Appropriations Request for FY 2015
Overview*

In January 2011, the NEA launched [*Our Town*](#), the most recent addition to the agency's core grant programs, which builds on the NEA's longstanding support for communities and the ability of the arts to strengthen them. *Our Town* was created to invest in creative placemaking projects designed to use the arts to help shape the social, physical, and economic characters of cities and towns. A key to the success of creative placemaking is involving the arts with committed governmental and private sector leadership. All *Our Town* projects must involve two primary partners: a nonprofit organization and a local government entity. One of the two primary partners must be a cultural (arts or design) organization.

The initial announcement of the *Our Town* funding opportunity resulted in 447 letters of interest received, from which 51 grant awards totaling \$6.5 million were made to projects in 34 states. The grants ranged from \$25,000 to \$250,000 and represented a range of rural, suburban, and urban communities with populations ranging from just over 2,000 to more than 8.2 million people. More than half of the *Our Town* grants were awarded to communities with a population of less than 200,000, and seven to communities of fewer than 25,000 people.

In FY 2012, the second year of the initiative, 80 *Our Town* grants were awarded totaling almost \$5 million, and reaching 44 states plus the District of Columbia. The majority of the grants, 41 of the 80, were given to communities of fewer than 50,000 people, with five grants going to towns of fewer than 500 people. In FY 2013, 59 *Our Town* grants were awarded totaling over \$4.7 million, and reaching 36 states, including a mix of urban, tribal, suburban, and rural settings. Seven grants were awarded to towns of fewer than 5,000 people. In FY 2014, 271 applications were received and are currently being reviewed.

Over the three years of the *Our Town* initiative, 190 grant awards have been made in all 50 states plus the District of Columbia to projects that fall in one of three categories:

- Arts engagement projects have included community-focused festivals and multidisciplinary exhibitions of visual, media, dance, music, film, and tribal art; as well as public art investments – including exhibitions of temporary work, new permanent pieces, and job training around the conservation of existing works. Other engagement projects have focused on education, including development of entrepreneurship activities for artists, and a project which engaged the public around the innovation potential of designers.
- Cultural planning projects are an essential first step in comprehensive cultural plans and investments. Recommended planning projects have included the mapping of local cultural assets, pre-development planning for cultural facilities and artist spaces, public art planning, creative district planning, as well as creative industry development planning.
- Design projects have been proven to lower operating costs and increase longevity of physical structures. Recommended design projects have enabled talented designers to work on public infrastructure for arts use – including public spaces, gateways, flood water basins, corridors, and transportation hubs – and to design cultural facilities and artist spaces.

The minimum requirement for an *Our Town* application is a partnership between a nonprofit art or design organization and a local governmental entity. However, the vast majority have additional

National Endowment for the Arts – Appropriations Request for FY 2015
Overview

partners. The 59 *Our Town* grants awarded in FY 2013 have a total of 147 participating arts and design partners and 439 additional partners.

Our Town is an example of the Administration's emphasis on using place-based approaches to assist cities and rural communities. This initiative has catalyzed partnerships with many federal agencies, particularly the Department of Agriculture (USDA), the Department of Housing and Urban Development (HUD), the Environmental Protection Agency (EPA), and the Department of Transportation (DOT).

With the proposed budget of \$4.75 million for *Our Town* in FY 2015, we anticipate reaching approximately 60 additional communities throughout the Nation – communities of varying sizes, and in rural, suburban, and urban settings.

Federal Partnerships

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

NEA / Walter Reed Healing Arts Partnership

The NEA and Walter Reed National Military Medical Center have formed the [NEA / Walter Reed Healing Arts Partnership](#) to explore how creative arts therapy and arts engagement programs can improve health and well-being in military healthcare settings. Since 2011, the NEA / Walter Reed partnership has supported creative arts therapies across disciplines for patients at Walter Reed National Military Medical Center. This includes music therapy programs being offered across the Walter Reed campus and music and writing therapy for troops as part of the clinical treatment of patients at the National Intrepid Center of Excellence (NICoE), a DOD institute dedicated to providing cutting-edge evaluation, treatment planning, research, and education for service members and their families dealing with the complex interactions of the signature wounds from the Afghanistan and Iraq wars: Traumatic Brain Injury (TBI), post-traumatic stress, and other psychological health conditions. Additionally, Walter Reed's Institutional Review Board is considering a request to develop a formal research protocol around the efficacies of these arts interventions.

In November 2013, the program was expanded to bring art therapy to military patients at Fort Belvoir Community Hospital's satellite center of NICoE. The NEA supported a three-month pilot program at the new NICoE satellite dubbed "Intrepid Spirit One," in which a creative arts therapist conducted visual arts therapy and therapeutic writing activities with wounded warriors diagnosed with mild TBI and psychological health conditions. Bringing the visual arts, mask-making, and therapeutic writing program to military patients at the Belvoir Hospital NICoE satellite, the creative arts therapist worked with patients individually and in groups over the course of their treatment, using these therapies to help patients communicate, externalize, and process traumatic events, as well as improve and restore neurological and physical function. Service members receiving similar art therapy treatments have reported that art therapy has helped them relax during their course of treatment, and has given them a way to regulate their emotions, explore their identities, and provided an opportunity to memorialize significant people and events. The creative art therapy activities at Belvoir

*National Endowment for the Arts – Appropriations Request for FY 2015
Overview*

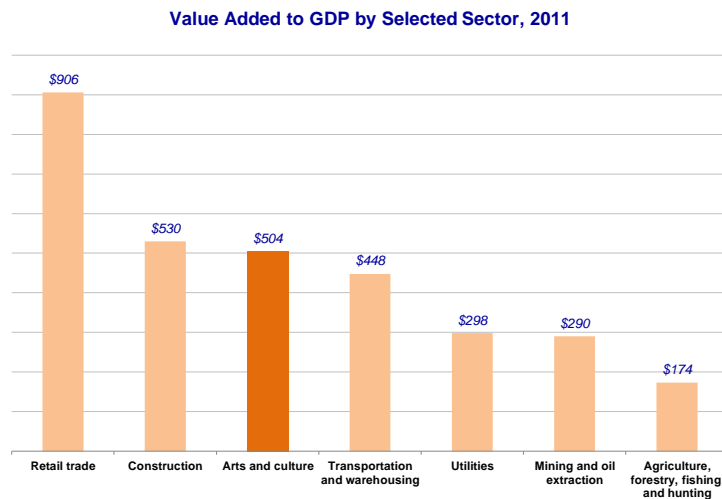
Hospital will be evaluated for longer-term implementation and replication at future military medical facilities.

The program expansion at Belvoir Hospital's NICOE satellite is the latest NEA effort to support healing arts in military settings by integrating art therapy into treatment plans for active-duty military patients. Through this approach, creative arts therapists work side-by-side with neurologists, physical therapists, and other healthcare providers to create individualized treatment plans for military patients with TBI and psychological health issues. Together with Walter Reed and NICOE partners, the NEA has helped support and develop therapeutic writing and music therapy for patients, and is working to advance research on the effects of these interventions.

The Arts Endowment is at the forefront of a national effort to support arts and health in the military. The NEA is a member of the National Initiative on Arts & the Military, a consortium of federal agency, military, nonprofit and private sector partners working together to advance the policy, research, and practice of arts and arts therapy as tools for health in the military. The initiative just released a white paper, [*Arts, Health, and Well-Being Across the Military Continuum*](#), on integrating the arts into healthcare for the military and their families.

NEA and U.S Bureau of Economic Analysis

Department of Commerce's Bureau of Economic Analysis (BEA) and the NEA announced in October 2012 that for the first time the American creative sector will be measured on a macroeconomic level. In December 2013, BEA released [*preliminary estimates*](#) of the value added by arts and cultural industries to the nation's gross domestic product (GDP): 3.25%, or more than \$504 billion.



NEA Research & Analysis, January 22, 2014

*National Endowment for the Arts – Appropriations Request for FY 2015
Overview*

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

These statistics derived from ORA working closely with BEA to identify a taxonomy of arts and cultural industries, goods, and services, and the data sources that capture their economic value. The resulting Arts and Cultural Production Satellite Account (ACPSA) is the nation's first attempt to account for the total economic contributions of arts/cultural industries. Initial results include a time-series of data from 1998 to 2011, statistics on the gross output of arts/cultural industries, the number of workers they employ, the compensation of those workers, import/export patterns, and the indirect economic impact of consumer demand for arts and cultural goods and services.

Accompanying release of the estimates, BEA and the NEA issued a joint news release, drawing the public's attention to a unique series of resources developed by ORA and posted to the NEA website. These resources include: a comprehensive guide for understanding the inner workings and significance of the satellite account; more detailed tabulations than provided on the BEA website; a series of "issue briefs" on ACPSA-related findings; and a proposed methodology for capturing the economic value of arts and cultural workers and of the arts volunteer sector.

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

USDA and the [Citizens' Institute on Rural Design \(CIRD\)](#): The department officially joined CIRD as a project partner in 2012 to help rural communities with populations of 50,000 or fewer enhance their quality of life and economic vitality through facilitated design workshops. The department's Office of Rural Development is engaging its nationwide network of local offices to support the institute.

DOD and [Blue Star Museums](#): The NEA continues to collaborate with DOD, Blue Star Families, and more than 2,000 museums across America to offer free admission all summer long to active duty military families. In 2013, 2,178 museums participated; 659 were new museums that had not participated in previous years. It is estimated that the program served more than 700,000 active duty military personnel and their families this past summer.

Department of Health and Human Services (HHS) and the [Arts and Human Development Taskforce](#): A task force of 18 federal agencies and departments has convened regularly since November 2011 to encourage more and better research on how the arts help people reach their full potential at all stages of life. The task force is a result of [*The Arts and Human Development: Framing a National Research Agenda for the Arts, Lifelong Learning, and Individual Well-Being*](#).

HUD and the [Hurricane Sandy Taskforce](#): The NEA served as a special partner to HUD on [REBUILD BY DESIGN](#), a multi-stage regional design competition, providing critical expertise and guidance to shape and launch the competition, as well as serve as subject matter

*National Endowment for the Arts – Appropriations Request for FY 2015
Overview*

experts for the selection process. The NEA built on this work by launching a [Mayors' Institute on City Design](#) session targeting smaller communities along the New Jersey shore.

National Endowment for the Humanities (NEH) and the **National Science Foundation (NSF)**: The NEA is collaborating with NEH and NSF to leverage mutual efforts to build an interdisciplinary community of researchers and practitioners who cross over the fields of art, science, humanities, education, and engineering, with a particular awareness of the new possibilities enabled by digital technology. The NEA, NSF, and NEH recognize that it would be advantageous for the three agencies to combine investments and expertise around strategically aligned goals to ensure that the agencies' resources achieve maximum impact at the intersection of the arts, science, and the humanities.

Arts Education

The NEA is expanding the purview of its office of arts education to develop a research and data agenda, which is a key strategy in the agency's strategic plan for arts education. In Fall 2014, the NEA will launch the National Arts Education Data Project, in partnership with the State Education Agency Directors of Arts Education (SEADAE), to collect and present data on arts education access and participation for the more than 50 million students in nearly 100,000 public schools throughout the United States.

Through the National Arts Education Data Project, the NEA proposes to build capacity within all state departments of education to collect and report arts education data at the state, school district, and school level on an annual basis. Arts education data are currently collected annually by state departments of education primarily through statewide longitudinal data systems (SLDS). However, these data have not been accessed by researchers, policy makers, or the general public to determine whether school districts are meeting state-approved policies and content standards for arts education. These data can help state and local education agencies, state and local arts agencies, and funders direct resources to increase the likelihood that every student in each state will benefit from an education that includes the arts.

SEADAE will develop an online database that will extract arts education information, interactive web-based dashboards, and associated data visualization tools to present the data through user friendly reports, with the ability to compare changes over time for a location. Once the website and database are fully operational, the most current arts education data will be centralized for the first time, in one location, accessible to everyone.

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

- *Collaboration with State Arts Agency Arts Education Managers*: Since 1987, the NEA, in coordination with the National Assembly of State Arts Agencies (NASAA), has provided technical assistance and support services to convene and administer a national workshop/conference of state arts agency arts education coordinators. In addition to grant

*National Endowment for the Arts – Appropriations Request for FY 2015
Overview*

making, SAA AE managers administer a number of complex and comprehensive programs including: model school initiatives, research on the statewide status of arts education, professional development for teachers and teaching artists, and *Poetry Out Loud*.

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

- *Collaboration with SEADAE*: The Arts Endowment provides support to SEADAE, a nonprofit organization with the purpose of developing a nationwide infrastructure of arts education peers in state departments of education, largely modeled on the SAA AE Managers' network. By networking these individual state education agency directors of arts education, SEADAE provides a collective voice for leadership on issues affecting arts education in the United States.

In 2013, NEA, in cooperation with NASAA, hosted a joint professional development institute for SAA AE managers and SEADAE in Denver, Colorado. The content focused on collective impact, leveraging investments of state and federal grants, and arts education research. These topics are in direct alignment with the NEA's arts education strategic plan.

- [Arts Education Partnership](#): The AEP is a national network of more than 100 arts, education, business, philanthropic, and government organizations that demonstrates and promotes the essential role of the arts in the learning and development of every child and in the improvement of America's schools. Support is provided for planning, communications, and collaborative actions by AEP and its member participants. AEP was formed in 1995 by the NEA, the U.S. Department of Education, NASAA, and the Council of Chief State School Officers (CCSSO) in response to the *Goals 2000: Educate America Act*¹.

The work of AEP is guided by an advisory committee, made up of representatives from 35 partnering organizations, including state arts agencies. AEP and its partner organizations have led the national movement to establish education standards that include the arts. They have identified the policies and practical steps that will enable schools and school districts to achieve educational excellence by incorporating the arts into teaching and learning.

Research and Program Evaluation

The NEA's Office of Research & Analysis (ORA) has embarked on year three of implementing a five-year agenda set forth in the NEA's 2012 publication, *How Art Works*, which includes a "system map" of the U.S. arts ecology. Ongoing and future research projects on the agenda can be divided into three broad categories.

¹ The Goals 2000: Educate America Act (P.L. 103-227) was signed into law on March 31, 1994. The Act provides resources to states and communities to ensure that all students reach their full potential.

*National Endowment for the Arts – Appropriations Request for FY 2015
Overview*

- *New data collections for public access:* By engaging with other federal agencies and departments such as the U.S. Census Bureau, BEA, NSF, the National Institutes of Health (NIH), and HUD, ORA has begun exploring or effecting creation of new datasets or arts-related variables that can be analyzed for information about the value and impact of the arts. New datasets include the Annual Arts Benchmark Survey of 2013 and 2014; the General Social Survey (with an arts module) of 2012; and the Arts and Cultural Production Satellite Account of 2013 and 2014.

ORA has also:

- Collaborated with researchers at the National Children's Study ² to develop question-items about arts exposure in early childhood.
- Submitted a proposal to HUD for the inclusion of question-items about the arts and neighborhood choice, as part of a planned redesign of the 2015 American Housing Survey.
- Collaborated with researchers at the University of Michigan in Ann Arbor to finalize an arts module for the Health & Retirement Study.
- Facilitated data collection by the Pew Internet & American Life Project on the digital behavioral patterns of NEA grantee organizations.
- Pilot tested an Audience Impact Survey (titled ArtBeat) that would capture the immediate or short-term responses of audience members to live arts events supported by NEA grants.

ORA plans for most of the datasets mentioned above to be available to scholars, policy-makers, journalists, and the general public through a series of Arts Data Profiles to be posted to the NEA's website, with links to an offsite, online data repository that includes data documentation and user tools.

- *Analyses of the arts' value and impact:* In August 2013, ORA published a research report titled *Valuing the Art of Industrial Design: A Profile of the Sector and Its Importance to Manufacturing, Technology, and Innovation*. The report assembles statistics, charts, and tables to present a compelling picture of industrial design in the 21st century, incorporating findings from the U.S. Census Bureau, the Bureau of Labor Statistics, and the U.S. Patent and Trademark Office. Tom Kalil, Deputy Director for Technology and Innovation at the Office of Science and Technology Policy (OSTP), and Alex Slocum, Assistant Director Advanced Manufacturing at OSTP, posted on the OSTP blog that the report "was the first comprehensive look by the federal government at the American industrial-design enterprise." ³

² The National Children's Study is led by the Eunice Kennedy Shriver National Institute of Child Health and Human Development of the National Institutes of Health (NIH) in collaboration with a consortium of federal government partners. The National Children's Study will examine the effects of the environment, as broadly defined to include factors such as air, water, diet, sound, family dynamics, community and cultural influences, and genetics on the growth, development, and health of children across the United States, following them from before birth until age 21 years. The goal of the Study is to improve the health and well-being of children and contribute to understanding the role various factors have on health and disease.

³ Tom Kalil and Alex Slocum, "Supporting American Manufacturing with Industrial Design," *OSTP Blog*. August 22, 2013, <http://www.whitehouse.gov/blog/2013/08/22/supporting-american-manufacturing-industrial-design>.

*National Endowment for the Arts – Appropriations Request for FY 2015
Overview*

Last fall, ORA released highlights from the 2012 Survey of Public Participation in the Arts (SPPA). A more comprehensive summary report will follow in 2014. The reports will inform the public about the extent to which Americans from all backgrounds engage with arts activities in a variety of modes and formats.

Also regarding public patterns of arts participation, ORA has commissioned a summary report of findings from the General Social Survey (GSS) of 2012, inquiring about motivations and barriers regarding live arts attendance--questions that are not addressed in other national surveys. ORA also plans to create an electronic Arts Data Profile exclusively devoted to the GSS and arts-related variables and findings from past years.

- *Strategic research alliances:* Apart from the federal and academic collaborations ORA has cultivated for the purpose of unique data collections, ORA has led work by other entities to improve the rigor of scientific inquiry into the value and impact of the arts on American life. For example, through the Interagency Task Force on the Arts and Human Development, an 18-member coalition that includes members from federal departments and agencies as diverse as the HHS, the Department of Education, NSF, the Institute of Museum and Library Services, and the NEH, ORA has hosted a quarterly series of public webinars showcasing high-quality research and evidence-based programs about the arts' role in enhancing lifelong learning and related health outcomes.

Last year, ORA published a summary report from a National Academies workshop it cosponsored in September 2012 with the NIH to examine research gaps and opportunities in understanding the relationship of the arts to the health and well-being of older adults. That report, *The Arts and Aging: Building the Science*, already has proved a focal point of conversation between the NEA and NIH for future research collaborations; and it has inspired a similar literature review and gap-analysis for the arts and early childhood, now under way in collaboration with Task Force member agencies.

Members of the Task Force also have consulted with the NEA as the agency executes its research partnership with the DOD's NICoE to study the potential effects of therapeutic writing on military service members who have comorbid mild TBI and psychological health issues (see page 5 for more information on this initiative).

Another example of a productive research partnership was an NEA-sponsored event at the Brookings Institution in May 2012, *The Arts, New Growth Theory, and Economic Development*, which resulted in more than a dozen papers commissioned from leading cultural economists in the U.S. Those papers, titled [*Creative Communities: Art Works in Economic Development*](#), were published as a volume by Brookings Institution Press in April 2013.

Administrative Expenses

In accordance with the President's Executive Order 13589, "Promoting Efficient Spending," the NEA proposes further minimizing costs in other administrative areas while maintaining mission-critical functions in the most efficient, cost-effective way. Toward this end, staff travel costs have been lowered by more than 27% from FY 2010 levels, and the agency has increasingly leveraged and

*National Endowment for the Arts – Appropriations Request for FY 2015
Overview*

integrated technology into its business processes (for more information on the agency's use of information technology, see the Program Support and Salaries and Expenses tabs).

*National Endowment for the Arts – Appropriations Request for FY 2015
Overview*

Table 1
Fiscal Year 2015 Request - Appropriations Committee Format
(\$ in thousands)

	FY 2013 Appropriation a/	FY 2014 Appropriation	FY 2015 Request
Direct Endowment Grants			
Project Support (includes <i>Our Town</i>)	57,914 b/	61,673 b/	62,380 b/
Challenge America	<u>7,569</u>	<u>7,987</u>	<u>7,600</u>
Subtotal	65,483	69,660	69,980
State & Regional Partnerships			
Basic Plan Support	34,357	36,816	36,716
Underserved	<u>9,299</u>	<u>9,812</u>	<u>9,937</u>
Subtotal	43,656	46,628	46,653
TOTAL PROGRAM	109,139 c/	116,288	116,633
PROGRAM SUPPORT	2,144 d/	2,250	1,990
TOTAL PROGRAM & PROGRAM SUPPORT	111,283	118,538	118,623
Salaries & Expenses			
Operating Expenses	27,100 e/	27,483	27,398
Contribution to Relocation Expenses	<u>N/A</u>	<u>0</u>	<u>0</u>
TOTAL SALARIES & EXPENSES	27,100	27,483	27,398
TOTAL REQUEST f/	138,383	146,021 g/	146,021

a/ NEA was appropriated \$146,021K in FY13 which was subject to a .2% across-the-board rescission of \$292K and sequestration of \$7,346K.

b/ *Our Town* was a separate budget line item in the FY13 and FY14 appropriations. For comparison purposes, funding for *Our Town* is now included in the Project Support budget line item for all years. It includes \$4,731K in the FY13 appropriation, \$4,992K in the FY14 appropriation, and \$4,750K in the FY15 request.

c/ Excludes \$6,919K of FY12 funds carried forward to FY13, \$1,434K of prior year deobligations carried forward to FY13, and \$4,758K carried forward to FY14.

d/ Excludes \$774K of FY12 funds carried forward to FY13, \$22K of prior year deobligations carried forward to FY13, and \$1,130K carried forward to FY14.

e/ Excludes \$2,737K of FY12 funds carried forward to FY13, \$246K of prior year deobligations carried forward to FY13, and \$3,732K carried forward to FY14.

f/ Excludes Interagency and Gift funds.

g/ Excludes \$9,619K of FY13 funds carried forward to FY14.

*National Endowment for the Arts – Appropriations Request for FY 2015
Overview*

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

MISSION STATEMENT

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

VISION STATEMENT

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

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

Objective 1.1

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

GOAL 2: Foster Public Engagement with Diverse and Excellent Art

Objective 2.1

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

Objective 2.2

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

Objective 2.3

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

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

Objective 3.1

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

Objective 3.2

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

Cross-Cutting Objective 1.1

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

MANAGEMENT GOAL: Enable the NEA Mission through Organizational Excellence

Objective 1.1

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

Objective 1.2

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

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

SUPPORT THE CREATION OF ART THAT MEETS THE HIGHEST STANDARDS OF EXCELLENCE

I. Introduction

American artists enrich the cultural, civic, and economic life of our Nation by producing original works in such fields as music and dance; drama and literature; architecture and design; and visual, media, and folk and traditional arts. By awarding organizational grants in the category of art-making, and grants to individuals where permitted, the NEA helps to channel the ingenuity of American artists and fosters leadership in creativity and innovation. In doing so, the NEA will contribute to a dynamic, national portfolio that can be enjoyed by present and future generations.

Artworks that result from these projects will replenish and rejuvenate America's enduring cultural legacy. With this goal, the Arts Endowment is amplifying a core component of its legislative mandate, "to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent."

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

Against this backdrop, the public appetite for many forms of art-making is as healthy as ever. Recent data from the NEA's Survey of Public Participation in the Arts show that young adults are highly engaged in creating artworks of their own, notably through electronic media and the Internet. Arts creation, in many forms, is equally prevalent among urban and rural communities, and among Americans of diverse socioeconomic characteristics.⁴

Our budget request reflects our commitment to the goal of nurturing the creation of excellent art in all the disciplines: dance, design, folk & traditional arts, literature, media arts, music, opera, theater & musical theater, and the visual arts.

II. Funding

We anticipate that in FY 2015 the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$12-13 million in program funds

Award range: 425-475 grants to be awarded

⁴ NEA Research Report #51, *Audience 2.0: How Technology Influences Arts Participation* (2010), and NEA Research Note #100, *Come as You Are: Informal Arts Participation in Urban and Rural Communities* (2010).

National Endowment for the Arts – Budget Request for FY 2015
Support the Creation of Art that Meets the Highest Standards of Excellence

III. Objectives, Strategies, and Project Examples

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

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

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

Below is a list of representative project activities that may be supported by grants awarded to ensure that the portfolio of American art is expanded:

- Commissioning, developing, and producing new work.
- Design competitions and design or cultural planning projects for new arts or cultural spaces or landscapes.
- Workshops or residencies for artists where the primary purpose is to create new art.

National Endowment for the Arts – Budget Request for FY 2015
Support the Creation of Art that Meets the Highest Standards of Excellence

- Opportunities for writers and translators to create or refine their work (e.g., Literature Fellowships).⁵
- Projects that employ innovative forms of art-making and design.

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

The **City of Sacramento, California Arts Commission** received a \$20,000 FY 2013 matching grant to support *Broadway Augmented*, a temporary public art project. The innovative project will employ “augmented reality” technology (a process that combines computer-generated environments with real environments), visible on smartphones, to create virtual public artworks in one of Sacramento’s most diverse transitional neighborhoods. *Broadway Augmented* will lay the groundwork for the funding and commissioning of a permanent work of public art and give the arts commission, city planners, and designers an opportunity to experiment with and develop smartphone applications to assist the planning and development of future city projects. The project also will inform the “Broadway Vision Plan” (a preliminary master plan for this Sacramento neighborhood).

In **Boise, Idaho, Trey McIntyre Project** received a \$15,000 FY 2013 matching grant that supported the creation and presentation of a new multimedia dance titled *Pass, Away* by choreographer Trey McIntyre. In the piece, McIntyre explores themes of loss, death, the impermanence of the moment, and making the present meaningful. The three-part work also included a video component and operatic score, and premiered at the Morrison Center in Boise, with plans to tour across the United States, reaching an estimated 13,500 individuals.

In **Kansas City, Missouri, Kansas City Artists Coalition** received a \$15,000 FY 2013 matching grant to support the curated *International Artist Residency Program*. Fatma Abu Rumi (Israel), Zehra Cobanli, (Turkey), Michel Delacroix (France), and Bai Ming (China) will serve as artists in-residence at the Kansas City Artists Coalition. As many as 475 people from the community will have the opportunity to interact with the artists.

In **Omaha, Nebraska, Omaha Theater Company** received a \$10,000 FY 2013 matching grant to support the commissioning of playwright Y York to adapt Kate DiCamillo’s novel *The Tiger Rising* into a play for young audiences through readings, workshops, and subsequent full production. The play tells the story of a young boy dealing with the recent loss of his mother and being bullied at a new school, who finds a

⁵ The Arts Endowment recognizes promising and mid-career writers, poets, and translators with Literature Fellowships that enable them to set aside time for writing and research. Literature Fellowships are the agency’s most competitive funding category; in FY 2013, only 40 of the 1,137 Creative Writing: Poetry applicants (just 3.5%) were supported. While Creative Writing Fellowship recipients are not required to produce a particular product, the underlying purpose of the Fellowships is to encourage and support creative output; thus, it is appropriate to include them under the *Creation of Art* goal. As one of the Nation’s most significant supporters of literary translation, the Arts Endowment provides Literature Fellowships for Translation projects, as well as support to nonprofit presses for the publication of translations of literary work into English. These efforts give American readers opportunities to read significant contemporary international literature that originated in languages other than English.

National Endowment for the Arts – Budget Request for FY 2015
Support the Creation of Art that Meets the Highest Standards of Excellence

caged tiger in the woods. The project is expected to reach an audience of 14,000, including 10,000 children through school performances.

In New York, New York, NYU School of Medicine, on behalf of the Bellevue Literary Review, was awarded a \$10,000 FY 2013 matching grant to support author payments and the creation and promotion of a digital version of the *Bellevue Literary Review*, which explores the relationships between illness, health, and healing through fiction, poetry, and nonfiction. The journal will actively pursue ways to connect with urban neighborhoods; hospitalized patients; medical staff; and disabled, hearing-impaired, and visually-impaired individuals.

In Nashville, Tennessee, the Nashville Ballet received a \$10,000 FY 2013 matching grant to support the creation and presentation of a new ballet choreographed by Gina Patterson. The work was accompanied by live music performed by local artists, which the company has been committed to presenting for several years. The performances took place at the Tennessee Performing Arts Center's Polk Theater and reached approximately 2,000 individuals.

In Logan, Utah, Charles Waugh received a \$12,500 FY 2013 grant to support the translation of an anthology of short fiction by young Vietnamese writers, *New Voices from Vietnam*. All 19 authors included in this project were born after 1969, and their work represents a culture and aesthetic which differs radically from previous generations of Vietnamese writers, reflecting stories from a vibrant culture racing through changes wrought by rapid modernization and globalization. There is a lack of contemporary Vietnamese prose represented in English, and this project offers an unprecedented collection.

In Arlington, Virginia, Synetic Theater, Inc. received a \$20,000 FY 2013 matching grant to support the creation and production of a 90-minute, movement-based, wordless adaptation of Shakespeare's *The Tempest* with an original score. With the script on hand, the piece was developed primarily through improvisation by a company of actors trained in the theater's specific vocabulary of movement and choreography, while the score was developed simultaneously throughout the rehearsal process. The project reached an audience of nearly 7,600.

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

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

NEA Jazz Masters Fellowships

The NEA celebrates jazz as America's truly indigenous musical art form through its [NEA Jazz Masters](#) initiative. Each year since 1982, the Arts Endowment has conferred the *NEA Jazz Masters* award on living legends in recognition of their outstanding contributions to jazz. Since its inception, 132 awards have been given to great figures of jazz in America, including Count Basie, George Benson, Art Blakey, Dave Brubeck, Betty Carter, Ornette Coleman, Miles Davis, Roy Eldridge, Ella Fitzgerald, Dizzy Gillespie, Lionel Hampton, Herbie Hancock, Elvin Jones, John Levy, Abbey Lincoln, Max Roach, Sonny Rollins, Cecil Taylor, Sarah Vaughan, Nancy Wilson, and Teddy Wilson. *NEA Jazz Masters* are selected from nominations submitted by the public; receive a one-time fellowship award of \$25,000; are honored at an awards ceremony; and may participate in NEA-sponsored promotional, performance, and educational activities. One hundred forty-four nominations were considered for the 2014 *NEA Jazz Masters*.

The NEA has created numerous resources as part of the *NEA Jazz Masters* program, including:

- Video tributes to *NEA Jazz Masters'* lives and careers in jazz;
- *Jazz Moments*, short audio pieces featuring musical excerpts and short interviews with *NEA Jazz Masters*;
- Podcasts with *NEA Jazz Masters* and other jazz figures about the history and current state of jazz; and
- In-depth interviews with more than 45 *NEA Jazz Masters*.

In addition, the NEA supports the *Smithsonian Jazz Oral History Program*, an effort to document the lives and careers of *NEA Jazz Masters*. In addition to transcriptions of the hours-long interviews, the website also includes audio clips with interview excerpts of the artists' early years, their first introduction to music and jazz, as well as their unique personal experiences in the world of jazz.

NEA National Heritage Fellowships

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 of \$25,000 to master folk and traditional artists. Since its beginning in 1982, more than 386 Fellowships have been awarded to traditional artists including bluesman B.B. King, Cajun fiddler and composer Michael Doucet, sweetgrass basketweaver Mary Jackson, cowboy poet Wally McRae, gospel and soul singer Mavis Staples, Okinawan dancer Lynne Yoshiko Nakasone, and bluegrass musician Bill Monroe. Similar to the *NEA Jazz Masters*, *National Heritage Fellowship* recipients are nominated by the public; judged by a panel of experts in folk and traditional arts on the basis of their continuing artistic accomplishments and contributions as practitioners and teachers; and are honored at an awards ceremony. Profiles of the artists are available on the NEA's website, along with photos, audio, and video samples of their work.

National Endowment for the Arts – Budget Request for FY 2015
Support the Creation of Art that Meets the Highest Standards of Excellence

IV. Expected Performance

As mentioned previously, this budget emanates from our FY 2014-2018 Strategic Plan. Because of the new areas of emphasis and focus, baseline data are still in the developmental stage. However, we have developed clear performance measures for the objectives to be achieved through this goal as provided below.

A. Measuring Performance

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

B. Performance Goal

<i>Performance Indicator</i>	<i>Current Status</i>
Percent of Awards that Result in the Creation of Excellent Art	In FY 2013, the NEA began pilot testing a process using independent experts to gauge the level and nature of excellence achieved in grants awarded primarily for the purpose of creating art. Data from the pilot test are presently being analyzed. The findings from this analysis will be used to design full implementation of the measure beginning in 2014.

C. Other Indicators

Prior to full implementation of this performance goal, the agency will rely heavily on other indicators to provide a sense of the impact of funded *Creation* projects.

<i>Contextual Indicator</i>	<i>Current Status</i>
Average Panel Score for Creation Projects	The panel review process relies upon the assistance of panelists from around the country who are experts in their fields to score grant applications received by the NEA. In FY 2014, the NEA will use current and historical data from these panel reviews to provide a contextual understanding of the pool of applications that the NEA has received for grants whose primary purpose is the creation of art.

National Endowment for the Arts – Budget Request for FY 2015
Support the Creation of Art that Meets the Highest Standards of Excellence

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

<i>NEA Direct Awards - Creation</i>				
	<i>Input Indicator</i>	<i>Output Indicators</i>		
Fiscal Year	# of Applications Received for Creation Projects	# of Awards Made for Creation Projects	\$ Amount of Awards Made (in millions)	\$ Amount of Matching Funds (in millions)
2012 Current	2,112	411	\$11.1	\$114.2
2013 Current	2,063	433	\$12.5	\$118.9
2014 Projected	2,060 - 2,110	425 - 475	\$12.1 - \$12.2	\$110 - \$125
2015 Projected	2,060 - 2,110	425 - 475	\$12.2 - \$12.3	\$110 - \$125

National Endowment for the Arts – Budget Request for FY 2015
Support the Creation of Art that Meets the Highest Standards of Excellence

BLANK PAGE

FOSTER PUBLIC ENGAGEMENT WITH DIVERSE AND EXCELLENT ART

I. Introduction

The National Endowment for the Arts encourages engagement with diverse and excellent art by supporting projects that represent the full range of artistic creativity, preserve our diverse cultural heritage, provide opportunities for people of all ages to learn in and through the arts, make the arts more widely available in communities throughout the country, strengthen arts organizations' ability to achieve their goals, and make communities more livable.

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

Americans also participate in the arts through a variety of learning opportunities. NEA research has identified arts education as the single best predictor of a person's arts participation patterns throughout life.⁶ By helping to foster public appreciation and understanding of various art forms, genres, and artistic traditions, as well as opportunities to participate in the creation of art, the NEA will build public capacity for creativity and innovation, and for lifelong participation in the arts.

Art makes an impact on individual lives, but also on neighborhoods, towns, and cities. Artists, arts workers, and arts industries play a critical role in shaping the life of a community. They can improve its aesthetic appeal and the civic pride of its residents. They can spur job creation, productivity, and economic growth. They can also provide spaces and opportunities for community members of different backgrounds to converge on a shared arts experience, one that summons their collective creativity and allows them to re-imagine their surroundings. In recognition of these benefits, the NEA will support projects that integrate the arts with strategies to improve the livability of communities.

Our budget request reflects our ongoing commitment to the goal of providing all Americans with opportunities for engagement with diverse and excellent art in all disciplines: arts education, dance, design, folk and traditional arts, literature, media arts, museums and visual arts, music and opera, presenting and artist communities, and theater and musical theater.

⁶ For example, see NEA Research Report #52, [*Arts Education in America: What the Declines Mean for Arts Participation*](#) (2011)

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

II. Funding

We anticipate that in FY 2015, the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$53-54 million in program funds

Award range: 1,675-1,750 grants to be awarded

III. Objectives, Strategies, and Project Examples

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

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

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

- 9) Work efficiently and effectively with the state arts agencies (SAAs) and regional arts organizations (RAOs) to explore strategies that can help the agency fulfill these strategic objectives.

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

Artists, artworks, and audiences come together to create an experience that is unique, memorable, and life-affirming. Arts experiences open new vistas of possibility; they challenge our aesthetic, emotional, and intellectual constructs; and they enlarge our understanding of what it means to be human. Americans connect with art by attending music, dance, and theater performances; by touring architectural sites and art exhibits; and by reading works of literature. They participate through electronic media – TV and radio, certainly, but also through handheld or mobile devices and the Internet – whether sampling a video clip, curating a playlist, or downloading a blog entry about graphic art.

Recent NEA research shows flat or reduced rates of attendance at certain types of live arts events (e.g., classical music, jazz, theater, ballet, and opera). Concurrently, young Americans report less exposure to arts education than measured by prior NEA surveys.

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

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

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

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

- Exhibitions, performances, concerts, and readings.
- Film screenings.

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

- Touring and outreach activities.
- Restaging of repertory and master works of historical significance.
- Art fairs and festivals.
- Documentation, preservation, and conservation of artwork.
- Public programs that raise awareness of arts programming and cultural heritage.
- Broadcasts on television or radio; video games; mobile apps; live streaming, audio- and video-on-demand, podcasts, digital audio files, or other digital applications.
- Design charrettes.
- Publication, production, and promotion of digital, audio, mobile, or online publications; books; magazines; catalogues; and searchable information databases.
- Services to artists and arts organizations.
- Projects that extend the arts to underserved populations – those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.
- Projects that employ innovative forms of art and design delivery.
- Projects that enable the public to interact with electronic art.
- Projects that bring artists to work directly with a community.

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

In **Juneau, Alaska**, **Juneau Jazz & Classics, Inc.** received an \$11,000 FY 2013 matching grant to support the 2013 annual *Juneau Jazz & Classics Music Festival*. More than 30 professional jazz, classical, and blues musicians – such as Arlo Guthrie and The Jasper String Quartet – were featured in free and ticketed concerts in and around Juneau, and participate in workshops, master classes, auditorium concerts for school children, lectures, and performances in outlying communities. A total audience of nearly 9,000 was reached, including 3,500 children.

In **Phoenix, Arizona**, the **Heard Museum** received a \$30,000 FY 2013 matching grant to support the *Masterworks Online Project* to make the work of American Indian artists digitally accessible. Designed to improve the scholarship and accessibility of American Indian art history, the project will include scanning of images and primary documents for approximately 90 works of art.

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

In **Corona, California**, the **Fender Museum of the Arts Foundation** received a \$10,000 FY 2013 matching grant to support *Kids Rock Free* music lessons. Regular instrumental music classes bolstered by visiting artists will be offered free or at reduced fees to low income, underserved students.

In **Eureka, California**, **Ink People, Inc.**, received a \$25,000 FY 2013 matching grant to support the *DreamMaker Program: Creating Healthy Communities through Arts and Culture*, an arts incubator program. The DreamMaker Program provides peer support, technical assistance, a series of nonprofit management workshops, and individualized training for Humboldt County cultural groups. The program will serve artists and crafts people drawn from this geographically isolated community of approximately 130,000 located 300 miles north of San Francisco.

In **Hanford, California**, **Kings Regional Traditional Folk Arts, Inc.** received a \$10,000 FY 2013 matching grant to support *Folk Revival 2014*. Mariachi music, and folklorico and hip hop dance classes will be offered to local children, youth, and adults by local artists.

In **Whitesburg, Kentucky**, **Appalshop, Inc.** (on behalf of **Roadside Theater**) received a \$15,000 FY 2013 matching grant to support the ongoing development of the bilingual musical play *Betsy*. Through the play, Roadside Theater (Whitesburg, Kentucky) and Pregones Theater (the Bronx, New York) will explore the reality of an American identity as shaped by the forces of race, place, and class, and also create a structure for collaboration and engagement among the *Betsy* project team, community members, and audiences.

In **Portland, Maine**, **Portland Ovations** received a \$40,000 FY 2013 matching grant to support the presentation of dance, music, and culturally specific works. Each presentation by artists such as the Joffrey Ballet, ETHEL, The Bad Plus, Imani Winds, Voices of Afghanistan, and Pablo Ziegler Trio will be accompanied by discussions, lectures, workshops, master classes, and open rehearsals. The project will reach more than 6,600 audience members.

In **Becket, Massachusetts**, the **Jacob's Pillow Dance Festival, Inc.** received a \$75,000 FY 2013 matching grant to support the expansion of *Jacob's Pillow Interactive*. The online video exhibit currently gives access to more than 175 dance performances drawn from the Jacob's Pillow archives. Jacobs Pillow will post new excerpts of festival performances accompanied by informative text, and finalize its mobile version for smartphones and tablet technologies.

In **St. Paul, Minnesota**, **History Theatre, Inc.** received a \$15,000 FY 2013 matching grant to support the premiere of *Working Boys Band*, by composer Hiram Titus and playwright Dominic Orlando. The musical will depict the Working Boys Band Association, a Minneapolis institution at the start of the 20th century that both enriched the community and intended to save the hearts and minds of troubled

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

youth. Professional actor-singers and student musicians from the MacPhail School of Music and McNally Smith College of Music will perform with the Walker West Music Academy's American History Band Project. The musical is expected to reach an estimated audience of 10,000 people.

In **Columbus, Mississippi, Columbus Arts Council, Inc.** received a \$10,000 FY 2013 matching grant to support *Opera...from a Sistah's Point of View*, featuring soprano Angela Brown. Project activity included a master class for Mississippi University for Women and Mississippi State University music students, school performances for junior high and high school students, and a culminating performance for the community at Rent Auditorium on the Mississippi University for Women campus.

In **Parkville, Missouri, Park University** received a \$7,500 FY 2013 matching grant to support writing workshops, performances at magnet high schools, and a public reading by The Symphony, a group of four African American and Latino poets. Award-winning poets R. Dwayne Betts, Marcus Jackson, John Murillo, and Randall Horton will interact online with participating students two weeks prior to the workshops about the content, theme, and format of their work. After the workshops, the artists will help produce an anthology of student work and perform with selected students at the American Jazz Museum in Kansas City. The project will engage 300 students.

In **Butte, Montana, Mainstreet Uptown Butte, Inc.** received a \$15,000 FY 2013 matching grant to support artists' fees for *First People's Gathering* at the Montana Folk Festival. The gathering presented Native arts and crafts in a display and demonstration area by traditional and contemporary Native artists from across the state. Additionally, traditional Native American music and dance performances occurred on various festival stages, reaching an estimated audience of 170,000.

In **Missoula, Montana, MCT, Inc.** received a \$35,000 FY 2013 matching grant to support the national performing arts residency tour to underserved communities and U.S. military bases. Touring actors and directors will cast local youth in original musicals and will rehearse and perform them within a one-week timeframe. Through an estimated 1,200 residencies, 62,000 local youth cast members will perform, 170,000 people will participate in workshops, and nearly 500,000 audience members will be reached through activities in all 50 states.

In **Santa Fe, New Mexico, New Mexico Literary Arts** received a \$10,000 FY 2013 matching grant to support the *Alzheimer's Poetry Project*, providing arts programming to people living with Alzheimer's disease and related dementia. Bilingual poets will lead a series of workshops with a culminating presentation of readings at the National Hispanic Cultural Center in Albuquerque that will feature poet Valerie Martinez and the poetry workshop participants.

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

In the **Bronx, New York, Bronx Museum of the Arts** received a \$30,000 FY 2013 matching grant to support an exhibition and catalogue, *Beyond the Super Square: On the Corner of Art and Architecture*. The exhibition, to include work by 20 artists as well as commissioned temporary installations in the Bronx and Manhattan, will demonstrate how artists such as Alexandre Arrechea, Los Carpinteros, Jose Leon Cerrillo, Magdalena Fernandez, Carlos Garaicoa, Terence Gower, Jorge Pardo, Mauro Restiffe, Pedro Reyes, Karin Schneider, and Sergio Vega have been influenced by Latin American and Caribbean modernist architecture. The museum anticipates that the project will reach approximately 11,000 people.

In **New York, New York, the Writers Guild of America, East Foundation, Inc.**, received a \$20,000 FY 2013 matching grant to support *Helen Deutsch Veterans' Writing Workshops* in **San Antonio, Texas**, serving wounded veterans from Iraq and Afghanistan. The workshop provides a safe, informal environment in which an established writer and mentor helps injured soldiers tell their stories with attention to detail, description, dialogue, imagining another character's perspective, and other aspects of literary writing.

In **Wahpeton, North Dakota, Circle of Nations School, Inc.** received a \$10,000 FY 2013 matching grant to support *Our School, Our Stories*, an artist residency program. Featuring picture book illustrator and street artist Shawn McCann, the program will engage Native American children in fourth through eighth grade at the Circle of Nations School to develop their own picture books for exhibition in conjunction with McCann's work.

In **Mentor, Ohio, MusicAlliance, Inc.** received a \$10,000 FY 2013 matching grant to support the enrichment of *MusicAlliance Honor Band* programs. Guest professional jazz musician clinicians will work with high school students in Jazz Honor Band. An original work will be commissioned.

In **Norman, Oklahoma, the University of Oklahoma Norman Campus** received a \$15,000 FY 2013 matching grant to support the "Image and Word" issue of *World Literature Today*. The issue, devoted to photography and literature, features the work of more than 20 photographers who contributed a gallery of photographs with an essay describing their work as a creative language or as inspired by writers. Additionally, Seattle photographer Phil Borges spoke as part of the 2013 *Puterbaugh Festival of International Literature and Culture*, an annual festival for writers that included an international symposium, public talks, and workshops. The in-person activities reached an estimated 11,500 people.

In **Eugene, Oregon, the University of Oregon** received a \$45,000 FY 2013 matching grant to support the *Southern Oregon Folk and Traditional Arts Survey*, organized by the Oregon Folklife Network. Working in the counties of Oregon's southeastern and south central region, the Oregon Folklife Network will document the region's folk arts and assess the needs of the region's folk artists. The Folklife

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

Network will survey as many as four counties and expects to identify approximately 40 folk artists.

In **Pittsburgh, Pennsylvania, City of Asylum/Pittsburgh** received a \$23,000 FY 2013 matching grant to support *Jazz Poetry Concert* and *Exiled Voices*. American jazz ensembles and international poets, sometimes censored in their home countries, performed collaboratively and individually in this free street festival.

In **Providence, Rhode Island, FirstWorks** received a \$45,000 FY 2013 matching grant to support the *ART SPARKS* inaugural performance and education series. The project will present Wynton Marsalis and the Jazz at Lincoln Center Orchestra, the Joffrey Ballet, and the Kronos Quartet in a series of performances and engagement activities. *ART SPARKS* will serve approximately 10,000 adults and youth in three underserved Rhode Island communities.

In **Sioux Falls, South Dakota, Sioux Falls Jazz & Blues Society** received a \$10,000 FY 2013 matching grant to support an artist residency for jazz/classical violinist Mark O'Connor. In collaboration with Augustana College, a master class for music students will be offered, as well as workshops for stringed instrument students of all ages and underserved youth.

In **Germantown, Tennessee, Germantown Performing Arts Centre** received a \$10,000 FY 2013 matching grant to support *SoLe Sanctuary - A Hooper's Meditation on the Art of Tap*, featuring tap dancer Savion Glover. The Centre's Arts Access program provided free tickets and ticket subsidies for low-income residents and Glover's community outreach activities included a lecture and demonstration for low-income, African American students attending Title I schools, and a post-performance discussion for the general public.

In **Burlington, Vermont, Jeh Kulu Dance and Drum Theater, Inc.** received a \$10,000 FY 2013 matching grant to support the *West African Dance and Drum Festival*. Master artists from Mali, Guinea, and Senegal will offer a series of workshops and a performance, culminating with a West African dance performance featuring many of the artists and workshop students. The festival will involve as many as 22 artists and teachers while benefiting approximately 675 individuals.

In **Charlottesville, Virginia, American Focus, Inc.**, received a \$40,000 FY 2013 matching grant to support post-production of the documentary film *In Search of Finah Misa Kule*. The documentary tells the story of traditional poet Kewulay Kamara's journey back to Africa to recreate an ancient epic handed down in his family after the only written copy was destroyed in Sierra Leone's Civil War. The film is named for Finah Misa Kule, the progenitor and original ancestor of the Finah clan of poets and singers. American Focus will procure the rights for archival footage used in the film, provide a musical score, facilitate color correction and final editing, and support release screenings.

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

In **Vancouver, Washington, Vancouver Symphony Orchestra** received a \$10,000 FY 2013 matching grant to support audience engagement activities featuring international visiting artists who will provide master classes, performances, and special events.

In **Cody, Wyoming, the Buffalo Bill Memorial Association** received a \$28,000 FY 2013 matching grant to support planning of an exhibition featuring works from the Paul Dyck Plains Indian Buffalo Culture Collection. The exhibition will include approximately 150 objects from this comprehensive collection, which features pre-reservation and early reservation arts and related historical materials documenting the lives and cultures of the Native people of the Great Plains.

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

NEA Regional Touring Program

The *NEA Regional Touring Program* helps bring high-quality performing, literary, and visual arts activities to communities across the country. Offered in partnership with the six RAOs, the program provides assistance for interstate touring and gives priority to underserved communities. The *NEA Regional Touring Program* reflects both national priorities and the unique opportunities and needs of each region; virtually all grants awarded supplement touring performances with other community and educational activities. For example, New England Foundation for the Arts' *National Dance Project* supports artists and nonprofit organizations in the creation and touring of contemporary dance; and Mid Atlantic Arts Foundation's *On Screen/In Person Film Tours* bring the best of new independent American films and their respective filmmakers to communities throughout the Mid Atlantic region. Reports from FY 2012 indicate that the *NEA Regional Touring Program* reached an estimated 500 communities through nearly 2,000 performances and 4,100 related activities.

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

In national studies, arts education consistently emerges as the single best predictor of arts participation throughout life, whether through live attendance or the personal performance or creation of art.⁷ By helping to foster public appreciation and understanding of various art forms, genres, and artistic traditions, the NEA will build public capacity for lifelong participation in the arts.

⁷ For example, see NEA Research Report #52, [*Arts Education in America: What the Declines Mean for Arts Participation*](#) (2011)

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

For audiences, the result will be a richer, more complex and meaningful arts experience. And for artists and/or teachers, the NEA will facilitate the transfer of critical knowledge and skills that will enable them to refine their abilities and improve their work.

Beyond enriching the quality of personal arts experiences, arts education is a hallmark of civilization. U.S. Secretary of Education Arne Duncan has observed, for example, "the important role that arts education plays in providing American students with a well rounded education. The arts can help students become tenacious, team-oriented problem solvers who are confident and able to think creatively."⁸

Further, he noted, "these qualities can be especially important in improving learning among students from economically disadvantaged circumstances."² Indeed, NEA-supported research has shown that at-risk youth who have arts-rich experiences in and out of school are more likely to achieve key positive outcomes—academically, socially, and civically—compared with peers who lack those experiences.

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

The other track is broader. It accommodates Americans still in school, those no longer in school, and those yet to begin school. These types of arts education grants might involve a seminar held as part of a theater performance, or a docent tour as part of a museum event. They might include a teaching artist at a day-care center or a writer's workshop at a nursing home. Although not aligned with national or state standards, these projects will meet NEA standards for artistic excellence and merit.

Several external factors that will affect the agency's achievement of this strategic objective also highlight the NEA's continued leadership in arts education as necessary and appropriate.

First, although federal law has designated arts education a core academic subject to be taught in our Nation's public schools, states have struggled to keep it in the curriculum. Secondly, state standards for evaluating teacher practices and assessing student learning in the arts differ widely – as do strategies for their implementation.

Even if arts education is not yet universal, today's employers are acutely aware of the capacity for risk-taking and creative thinking that the subject can encourage. Business leaders have identified such abilities as highly desirable for a 21st-century workforce, even as they acknowledge problems in finding creative workers among today's job

⁸ Arne Duncan, U.S. Secretary of Education, letter to School and Education Community Leaders, August 2009.

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

applicants. From this vantage point, arts education can not only improve the quality of Americans' arts experiences, it may well improve the quality of their lives and livelihoods.

Moreover, the NEA's renewed focus on lifelong learning in and about the arts is justified in part by generational shifts. As Americans head into retirement, there is every reason to expect their continued participation in the arts through classes, lessons, workshops, and online courses. Further, a literature review commissioned by the NEA in partnership with the National Institutes of Health showed promising health outcomes reported in studies of older adults who pursued arts learning opportunities.

Below is a list of representative project activities that may be supported by grants awarded to ensure that Americans of all ages acquire knowledge or skills in the arts:

- Lifelong learning activities for children, adults, and intergenerational groups.
- Standards-based arts education activities for pre-K through 12 students.
- Informal education programs, workshops, and demonstrations.
- Mentorships and apprenticeship programs.
- Professional development for artists, teaching artists, teachers, and other education providers.
- Assessments and evaluations of arts learning.
- Online courses or training.
- Lectures and symposia.
- Production, publication, and distribution of teachers'/facilitators' guides.
- Innovative practices in arts learning for Americans of all ages.
- Engagement with living artists.

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

In **Sitka, Alaska, Sitka Fine Arts Camp** received a \$33,000 FY 2013 matching grant to support arts education at the Sitka Fine Arts Camp, a residential multidisciplinary summer arts camp for middle and high school students in Alaska. Students will be taught dance, theater, music, creative writing, visual arts, and Alaskan Native arts by a faculty of artists and educators from around Alaska and the nation. As many as 550 students from more than 60 Alaska communities are expected to attend, including students from rural areas and students for whom this will be their first encounter with professional artists.

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

In **Los Angeles, California**, the **Regents of the University of California at Los Angeles** received a \$50,000 FY 2013 matching grant to support a *Statewide Forum on Careers in the Arts for People with Disabilities* and forum follow-up projects. The forum will bring together representatives from the arts, rehabilitation, education, and disability communities to address barriers and implement strategies for advancing training and career opportunities of artists and arts administrators with disabilities. As many as seven states that previously convened forums will conduct follow-up activities to further their goals in this area.

In **San Diego, California**, **Media Arts Center San Diego** received a \$15,000 FY 2013 matching grant to support the 20th *San Diego Latino Film Festival*. The films and videos exhibited were produced by Latinos or are about the Latino experience. The event presented more than 170 films from Mexico, Venezuela, Colombia, Panama, Brazil, Spain, Peru, Chile, and Argentina to an estimated audience of nearly 20,000 people.

In **Dalton, Georgia**, **Creative Arts Guild, Inc.** received a \$10,000 FY 2013 matching grant to support a contemporary sculpture experience for Dalton area students and seniors. A free guided tour of the Robert T. Webb Sculpture Garden will be enriched by an educational presentation and the opportunity to create a small sculpture.

In **Chicago, Illinois**, the **National Vietnam Veterans Art Museum** received a \$15,000 FY 2013 matching grant to support *Transforming Trauma*, an arts education and art therapy outreach project reaching students in Chicago Public Schools and their families. U.S. military veterans will work with artists to serve as trauma workshop facilitators, using literary and visual arts workshops for students on the power of art to foster resiliency in dealing with traumatic situations in their communities. As many as 6,000 students will benefit from the project.

In **Whitesburg, Kentucky**, **Appalshop, Inc.** received a \$15,000 FY 2013 matching grant to support the Appalachian Media Institute youth media programs for high school students. Professional independent filmmakers and media artists will teach students the history, aesthetics, ethics, and practice of documentary media, resulting in the production of documentary films and radio programs. Approximately 60 students (ages 14 to 18) from eastern Kentucky are expected to participate in the project.

In **Baltimore, Maryland**, **Baltimore Symphony Orchestra, Inc.** received a \$100,000 FY 2013 matching grant to support the *OrchKids* program, a free choral and instrumental instruction program in four Baltimore City public schools. Professional musicians will provide in-school and afterschool instrumental music training to at-risk students in East and West Baltimore, with a focus on influencing social change through the arts in the city's neediest communities. The program will

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

serve as many as 720 pre-Kindergarten through fifth grade students at Title I schools.

In **Northampton, Massachusetts**, the **Collaborative for Educational Services, Inc.** received a \$60,000 FY 2013 matching grant to support the *Artists in Juvenile Justice Residency Initiative*. The organization will bring theater, digital media arts, and visual arts to juvenile justice classrooms in institutional settings across Massachusetts.

In **Minneapolis, Minnesota**, the **Regents of the University of Minnesota** received a \$35,000 FY 2013 matching grant to support the development of design curricula and educational programming targeted to high school students. A partnership between University of Minnesota College of Design and Juxtaposition Arts, a youth design education organization, the project will include as many as five courses taught in an underserved north Minneapolis neighborhood, and introduce approximately 150 youth to new pathways to college and design professions.

In **Lincoln, Nebraska**, **University of Nebraska at Lincoln** received a \$20,000 FY 2013 matching grant to support a dance residency with STREB, the company founded and led by Elizabeth Streb, a recipient of the John D. and Catherine T. MacArthur Foundation "Genius" Award (1997), at the Lied Center for Performing Arts. The interdisciplinary project will involve university students from dance, gymnastics, computer science, and engineering and architecture, local K-12 students and teachers, and the public in explorations of movement, space, and community with STREB. Through public performances, master classes, open rehearsals, and question-and-answer sessions, the project will reach more than 3,000 individuals.

In **Elmsford, New York**, **Westhab, Inc.** received a \$20,000 FY 2013 matching grant to support *StoryArts* classes for youth in theater, video documentation, music, and visual arts. Musicians, actors, directors, dancers, choreographers, video, and visual artists will teach children to tell stories through multiple art forms around various themes, leading to final performances that weave together what students learned. As many as 250 homeless and low-income children at five after-school youth centers in Westchester County, New York, are expected to participate.

In **Gatesville, North Carolina**, the **Gates County Board of Education** received a \$36,000 FY 2013 matching grant to support *Gates County A+*, a professional development program in arts integration for teams of teachers and administrators from three North Carolina schools, qualifying them to become part of the North Carolina A+ Schools Program. Through this project, Gates County will be the first district in North Carolina to include all of its schools in the A+ network.

In **Portland, Oregon**, the **Regional Arts & Culture Council** received a \$25,000 FY 2013 matching grant to support *Right Brain Initiative: Ensuring Arts Learning*, a project of year-long professional development for teachers and artist residencies

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

in Portland. Teachers and teaching artists will receive coaching on how to collaborate to engage students in arts experiences where they create, perform, exhibit, and reflect upon works of art made by themselves and others. As many as 900 school leaders, teachers, and arts specialists, plus 75 teaching artists and 15,500 students in kindergarten through eighth grade in 46 schools are expected to participate.

In **Providence, Rhode Island, Providence City Arts for Youth, Inc.** received a \$35,000 FY 2013 matching grant to support year-round after-school and summer arts learning in a variety of disciplines that offers urban youth time to practice and create in studios with professional artist mentors. *CityArts Community Youth Arts Program* takes place in a newly renovated education building that houses fully equipped ceramics, dance, and printmaking studios, an art and nature lab, a MacMedia Lab, a gallery, and performance spaces. As many as 575 students (ages 8 to 14) will collaborate with 28 artist mentors.

In **Nashville, Tennessee, Country Music Foundation, Inc.** received a \$45,000 FY 2013 matching grant to support *Words & Music Outreach*. Professional songwriters will teach students in Nashville and in Middle Tennessee public schools to create original songs. Classroom language arts and music teachers will be trained to use the Words & Music Teacher's Guide to instruct their students in writing song lyrics, leading to workshops with a professional songwriter who will demonstrate the process of adding melodies to lyrics using the students' own work. As many as 7,000 students from all grade levels in Tennessee will participate in classroom instruction and workshops with artists, and students across the country will engage with the program via live videoconference.

In **Seattle, Washington, Clarion West** received a \$10,000 FY 2013 matching grant to support the 2013 Summer Writers Workshop on speculative fiction, as well as monthly one-day workshops for Pacific Northwest writers. Speculative fiction refers to fiction that portrays human nature and societal issues by imagining alternate realities -- past, present, and/or future. The Summer Writers Workshop will provide an intensive educational and training experience for up to 18 emerging writers. The ongoing workshops will help writers on such topics as honing character and setting, writing scenes, and jump-starting a novel.

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

Poetry Out Loud

By encouraging high school students to memorize and perform great poems, [*Poetry Out Loud*](#) helps students master public speaking skills, build self-confidence, and learn about their literary heritage. Created by the NEA and the

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

Poetry Foundation, *Poetry Out Loud: National Recitation Contest* is administered in partnership with SAAs in all 50 states, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands.

Poetry Out Loud, which began as a pilot in 2005, most recently served more than 375,000 students during the 2013-2014 school year. Using curriculum and an anthology developed as part of *Poetry Out Loud*, teachers introduce students to poetry and recitation before holding a classroom poetry recitation competition. Following a pyramid structure, classroom champions move on to school competitions, regional and state competitions, and ultimately to the National Finals, which are held each spring. The Arts Endowment's partner, the Poetry Foundation, produces substantive educational materials for teachers participating in *Poetry Out Loud* and provides additional financial support for the National Finals, with a total contribution of approximately \$500,000 annually.

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

I must say that *Poetry Out Loud* had a huge change in my academic life; I express myself better and without fear when I have to speak in front of the class. Some of my teachers have praised me for the power in my voice which of course I developed while practicing for the competition.

Poetry Out Loud participant

In California, *Poetry Out Loud* 2011 brought together a particularly diverse group of brilliant students. Students accepted to Princeton, students with disabilities, students with 4.6 GPAs, students from juvenile justice facilities. All came to the state finals with their unique stories and became connected through the magic of poetry.

Poetry Out Loud coordinator

For 2014-2015, the tenth national year of *Poetry Out Loud*, SAAs are continuing to expand school participation, with as many as 2,500 schools and 385,000 students nationwide likely to participate. Fifty-three state and territory champions will gather in Washington, DC, to compete at the National Finals on April 27-29, 2015.

Big Read

Since beginning as a pilot in 2006, [*The Big Read*](#) has awarded 1,104 grants to organizations in communities across all 50 states, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands, for reading programs devoted to the featured authors in *The Big Read* library. Since 2006, more than 3.6 million Americans have attended a *Big Read* event; about 68,000 volunteers have participated locally; some 32,000 community partner organizations have been involved; and grants totaling more than \$15 million have been awarded, leveraging approximately twice that much locally. During FY 2014, 77 organizations (23 of them first-time *Big Read* grantees) conducted *Big Read* programs across the

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

country, supported with \$1,000,000 in grants from the NEA. With \$1.5 million requested for *The Big Read* in FY 2015, we anticipate that 75 awards will be made. Grantees will continue to receive – free of charge – printed *Big Read* educational materials, and will also have access to these items online.

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. Annually, selected companies receive competitive grants to support performances and educational activities. These funds have enabled theater companies to offer more performances to schools and reach more students. They have expanded the geographic reach of their touring programs, and provided improved access to the arts for underserved schools. Since the program's inception, 101 theater companies across the United States have presented 33 of Shakespeare's works through 7,711 performances and more than 24,000 educational activities at more than 7,200 schools in 3,184 communities in all 50 states, the District of Columbia, and the U.S. Virgin Islands. During FY 2014, 40 theater companies in 21 States and the District of Columbia participated in the program, supported with grants of approximately \$25,000 each. Each company was required to present plays to at least 10 schools.

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

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

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

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

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

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

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

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

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

In **Auburn, Alabama**, the **Auburn University Main Campus** received a \$42,000 FY 2013 matching grant to support the documentation of Rural Studio's 20 years of bringing quality design to rural Alabama. The project will include the creation of a documentary and social media campaign that highlights Rural Studio's anniversary project to build 20 houses that cost only \$20,000 each. The documentary will be distributed internationally, provoking conversation about the future of affordable housing design among policy makers, advocacy groups, architects, and community members.

In **Boise, Idaho**, **Idaho Shakespeare Festival, Inc.** received a \$25,000 FY 2013 *Our Town* matching grant to support the design of a theater, rehearsal space, and a cultural center in a vacant department store in downtown Boise. The project will give new life to the last of Boise's historic department stores, the 112,844 square-foot C.C. Anderson Building, and will also include units for affordable artist housing. City of Boise, Idaho Shakespeare Festival, and Northwest Real Estate Capital Corporation will collaborate to provide new space for artists and arts organizations in a central downtown location.

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

In **Chestertown, Maryland**, the **Town of Chestertown** received a \$25,000 FY 2013 *Our Town* matching grant to support the creation of a public arts master plan for Chestertown's waterfront area. The Town of Chestertown, in partnership with RiverArts, Washington College, and Kent County Arts Council, will commission architect and artist Alex Castro to lead a diverse group of stakeholders through charrettes centered on priorities identified by the community in recent planning processes: art, environment, and history. The project will culminate in an inaugural public art installation, selected through a competitive request for proposals. Integration of art into Chestertown's waterfront builds on recent infrastructure, trail, and park improvements and coincides with Washington College's interdisciplinary arts initiative at the historic Stepne Farm, located directly adjacent to the waterfront. Chestertown has a population of 5,254 and has made special efforts to include its growing African American population (21.8%) through its Diversity Dialogue Group. The resulting public arts master plan is expected to serve as a model for other rural towns on Maryland's Eastern Shore.

In **Portsmouth, New Hampshire**, the **City of Portsmouth** received a \$20,000 FY 2013 matching grant to support the creation of *We Stand in Honor of Those Forgotten*, a public art project to memorialize a recently discovered 18th-century African and African-American burial site. Selected through a competitive process undertaken by the city, Georgia-based artist Jerome Meadows and a team of landscape architects will transform an urban block into a pedestrian-friendly public space for reverence and reflection, paying homage to the site's history.

In **Brattleboro, Vermont**, **Windham Regional Commission** received a \$40,000 FY 2013 matching grant to support a community design process to reimagine a landscape in Jamaica, Vermont, devastated by Tropical Storm Irene. Choreographer Liz Lerman, public historian Richard Rabinowitz, and designer Michael Singer will lead a process that engages the community to design a space that is artful, ecologically regenerative, and healing. In partnership with Marlboro College Center for Creative Studies and the Town of Jamaica, a six-day intensive studio workshop will be held to solicit input from the public and develop potential designs for 2.2 acres in the center of Jamaica that were damaged by flooding.

In **Arlington, Virginia**, **Arlington County** received a \$75,000 FY 2013 *Our Town* matching grant to support master planning, design, and public art for Nauck Town Square. Landscape architect, public artist, and National Design Award-winner Walter Hood will be commissioned to lead community engagement activities that will inform a design for the square and the integration of a work of temporary public art at the site. The square will serve as a new civic center for the 5,738 residents of Arlington's Nauck-Green Valley neighborhood, which has seen a dramatic decline in its African American population in the past two decades. Revitalization of the square will build on recent planning efforts focusing on preserving the historic and demographic character of the community. The project will be led by Arlington County Cultural Affairs, Arlington County Economic

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

Development, and the Arlington Community Foundation in partnership with many community organizations.

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

Mayors' Institute on City Design (MICD)

[MICD](#) is one of the Arts Endowment's Design Program's leadership projects intended to protect and enhance the American built and natural environment, and strengthen American communities. Established in 1986 to bring together mayors and design professionals to examine urban design challenges, it has since graduated more than 930 mayors. The idea originated with Charleston, South Carolina Mayor Joseph P. Riley and his friend Jaquelin Robertson, an architect and urban planner. In a 1985 letter to Mr. Robertson, Mayor Riley wrote:

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

Knowledge of physical design is a fundamental tool that mayors can wield to positively affect the social well-being and economic vitality of their cities. The structure of the *MICD* has remained the same since its inception: eight mayors, eight designers, and eight problems. Each mayor brings his or her city's most critical urban design issue to discuss. Following a case-study method, general principles evolve out of specific problems. Mayors, architects, planners, landscape architects, and development experts discuss ideas and engage in an animated debate. These dynamic sessions often advance creative solutions while imparting a healthy understanding of the value of good design. Many mayors have stated that attending the Institute was a seminal moment in their time as leader, changing the way that they ran their cities for the better.

For example, [Miami 21](#) is a groundbreaking citywide zoning reform that came about from former Mayor Manny Diaz's participation at the Mayors' Institute in 2005. Diaz presented a case study that focused on a neighborhood revitalization initiative called the Miami Partnership, seeking recommendations on the site plan and design guidelines for the University of Miami's new medical campus. “The quality of the resource professionals and the ensuing discussions exceeded my high expectations and gave me some valuable insight into the physical future of my city. I spent a significant portion of my two terms really focused on design,” he said. The language and policies in Miami 21 clearly demonstrate Diaz's understanding and awareness of urban design principles. “There is no question that Miami 21 wouldn't be what it is today but for my experience with the Institute. The Institute showed me how important city design is and in that discussion my convictions for Miami 21

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

[were] crystallized and made me an even stronger advocate for what I wanted to accomplish.”

The *MICD* program has been recognized for its contributions with a Presidential Award for Design Excellence, a Progressive Architecture Award from *Architecture* magazine, and an Institute Honor Award from the American Institute of Architects. In FY 2013, six *MICD* sessions were held throughout the country. For example, from December 11-13, 2013, mayors from small and medium cities - Covington, KY, Jupiter, FL, San Marcos, TX, Wheeling, WV, Hinesville, GA, and Portsmouth, VA - met in Baton Rouge, LA. Similarly, from October 16-18, 2013, mayors from larger cities - Jacksonville, FL, Summerville, SC, Gary, IN, Kansas City, KS, Lowell, MA, Salem, OR, and Yonkers, NY - were hosted by the mayor of Charleston, SC. Additionally, a number of other cities have been reached through a technical assistance program for alumni mayors that was launched in the summer of 2008; and a newly revamped www.micd.org website will become a resource for Mayors and city designers. Six Institutes are planned for FY 2015.

MICD is also flexible enough to be able to respond to unexpected critical issues. For example, in September 2013, MICD went to New Jersey to hold a special session for the small-town, coastal mayors who were directly hit by Superstorm Sandy. Hosted by Mayor Matt Doherty of Belmar, this special session also included Mayor Susan Howard of Monmouth Beach, Mayor Dina Long of Sea Bright, Mayor Michael Mahon of Oceanport, Mayor Jennifer Naughton of Spring Lake, and Mayor Michael Ryan of Lake Como. In addition, many of the design experts present were members of the teams working on HUD's 'Rebuild by Design' competition for funding to rebuild the Sandy affected region to be more resilient in the future (learn more about that effort at www.rebuildbydesign.org).

Keeping with the traditional MICD format, participating mayors each presented Sandy-related design challenges from their boroughs. Case study projects covered topics such as beach access, complete streets, water eco-systems, and flood walls. Over the course of two days, mayors presented their projects, and the gathered group of mayors and design experts gave feedback that included design ideas and implementation suggestions. As the days progressed, it became increasingly obvious that there would be no simple solution for any of the projects. The very nature of urban design requires a non-linear approach, and this is magnified in the post-Sandy landscape. There were certainly recommendations that the mayors can implement quickly that will make a significant impact, but in order to see systemic change, a regional, long-range approach is necessary. In the weeks after the Institute, MICD heard from mayors that the seeds for that cooperation were planted at the MICD, and that many of the communities are now working together to address long-term needs for the Jersey Shore, and are plugging that new knowledge into the 'Rebuild by Design' recovery process.

Citizens' Institute on Rural Design (CIRD)

[CIRD](#) is an opportunity for not-for-profits, community organizations, and local governments to tackle critical rural design issues by bringing professionals to their community for a multiday design workshop. *CIRD* (formerly known as "Your Town") was created by the NEA in 1991 in conjunction with the National Trust for Historic Preservation. Since that time, 60 workshops in all regions of the country have been held to enhance the quality of life and economic viability of rural areas through planning, design, and creative placemaking.

Beginning July 1, 2012, *CIRD* became a partnership among the NEA, USDA Rural Development, and Project for Public Spaces, along with the Orton Family Foundation and the CommunityMatters® Partnership.

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

CIRD works with communities with populations of less than 50,000. This includes towns in a non-metropolitan county or in a metropolitan county on the urban fringe. Past organizations that have hosted a workshop include university community design centers, chambers of commerce, county governments, main street organizations, local preservation organizations, historical societies, and other 501(c)(3) groups. Communities apply through an open request for proposal (RFP) to *CIRD*, identifying the design issues they want to tackle during the workshop. Four workshops are chosen each year, and lessons learned from the workshop are developed into tools for other communities which are distributed through the initiative's website: www.rural-design.org.

The four 2013 workshop hosts were: Central Appalachia Institute for Research and Development, Inc.; Rochester Regional Community Design Center; University of Florida Institute of Food and Agricultural Sciences, Suwannee County Extension; and City of Seguin, Texas. Two of the workshops addressed the role design can play in revitalizing declining downtowns: Lima, New York (population 2,137) focused on physical improvements and economic development strategies, and Live Oak, Florida (population 6,918) focused on redevelopment and rebuilding after a natural disaster. The workshop in Appalachian Eastern Kentucky (population 21,931) looked at how to integrate arts and culture into existing community plans, raising awareness about the potential of artisans and craft industries to serve as an economic engine for a fifty-four county region. The workshop in Seguin, Texas (population 25,674) centered around the design and public health benefits of a new

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

waterfront trail for a low-income community suffering from high rates of obesity and limited options for walking, biking, or transit. The request for proposals for workshops in FY 2014 will be released in March 2014, and workshops will be held in the Fall.

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

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

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

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

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

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

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

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

- 1) Fund grants across a diverse spectrum of artistic disciplines and geographic areas.
- 2) Enhance geographic data collection and reporting capabilities to ensure that grants are being funded across the United States.
- 3) Develop and support leadership initiatives that provide opportunities for the Arts Endowment to address special artistic or cultural needs - whether field- or geography-based.
- 4) Maintain a fair and effective grant application review process that provides reviewers with adequate information to determine which projects meet the highest standards of excellence, and instills public confidence in the agency's decision-making process.
- 5) Work efficiently and effectively with the SAAs and RAOs to explore mutual strategies that can help the agency fulfill this cross-cutting objective.

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

IV. Expected Performance

As mentioned previously, this budget emanates from our FY 2014-2018 Strategic Plan. Because of the new areas of emphasis and focus, baseline data are still in the developmental stage. However, we have developed clear performance measures for each of the objectives to be achieved through this goal as provided below.

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

A. Measuring Performance

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

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

B. Performance Goal

<i>Performance Indicator</i>	<i>Current Status</i>
Percent of Adults who Report Being Affected by NEA-Funded Art Exhibits and Performances	In FY 2012, the NEA pilot tested an “Audience Impact Survey” designed to reveal the extent to which audiences are affected by having attended NEA-funded arts events. Several different methodologies and survey formats were tested. At the conclusion of these tests, the NEA determined that a web-based methodology was most appropriate for collecting this information in the future and launched a second phase of the pilot process to determine the best survey instrument and method for implementing this approach. Analysis of the results from that pilot test is currently underway, and findings will be used to design full implementation of the measure beginning in FY 2014.

C. Other Indicators

In addition to reviewing NEA grant-making data, the Agency relies on other indicators to provide a sense of the context in which these *Engagement* projects are operating. This context is based on data from the most recent Survey of Public Participation in the Arts, a supplement to the U.S. Census Bureau's Current Population Survey.

<i>Contextual Indicator</i>	<i>Current Status</i>
Percent of Adults Experiencing Art During the NEA's Most Recent General Population Survey Period	<p>This contextual measure provides a snapshot of the landscape of a variety of categories of arts participation in the U.S. in 2012. The measures are based on data from the 2012 Survey of Public Participation in the Arts, a supplement to the U.S. Census Bureau's Current Population Survey.</p> <ul style="list-style-type: none"> • ARTS CONSUMPTION THROUGH ELECTRONIC OR DIGITAL MEDIA (71% OF U.S. ADULTS, 167 MILLION) <ul style="list-style-type: none"> ○ Used TV, radio, or the Internet to access art or arts programming (60% of adults) ○ Used a handheld or mobile device to access art (53% of adults) ○ Used a DVD or CD player, a record-player, or a tape-player to watch or listen to music or to programs about theater, dance, visual arts, or literature (27% of adults) • MOVIE-GOING (59% OF U.S. ADULTS, 139 MILLION) • VOLUNTARY READING (58% OF ADULTS, 136 MILLION) <ul style="list-style-type: none"> ○ Books not required for work or school (54% of adults) ○ Literary reading (47% of adults) • ARTS CREATION, PERFORMANCE, AND SHARING - I (50% OF ADULTS, 118 MILLION) <ul style="list-style-type: none"> ○ Created, performed, or shared art through various activities (50% of adults) ○ Performed or practiced in a specific art form (8% of adults) • ARTS CREATION, PERFORMANCE, AND SHARING - II (48% OF U.S. ADULTS, 113 MILLION) <ul style="list-style-type: none"> ○ Emailed, posted, or shared artwork (40% of U.S. adults) ○ Created photography for artistic purposes or did photo editing (18% of adults)

*National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art*

<i>Contextual Indicator</i>	<i>Current Status</i>
	<ul style="list-style-type: none"> ○ Created other types of visual artworks, did scrapbooking, or did creative writing (14% of adults) ○ Created, performed, recorded, edited, or remixed music, dance, film, or video (10% of adults) ● VISUAL AND PERFORMING ARTS ATTENDANCE (48% OF U.S. ADULTS, 113 MILLION) <ul style="list-style-type: none"> ○ Attended a live performing arts event (36% of adults) ○ Attended a visual arts event or activity (39% of adults) <p>It is also worth noting that, because the SPPA is fielded approximately once every five years, the NEA has also created a smaller survey that will be used to estimate this measure annually. The Annual Arts Benchmarking Survey (AABS), which contains a subset of questions from the SPPA, is being fielded as part of the Current Population Survey in years when the SPPA is not being conducted. Results from the first wave of the AABS are currently being analyzed.</p>

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

<i>NEA Direct Awards - Engagement</i>				
	<i>Input Indicator</i>	<i>Output Indicators</i>		
Fiscal Year	# of Applications Received for Engagement Projects	# of Awards Made for Engagement Projects	\$ Amount of Awards Made (in millions)	\$ Amount of Matching Funds (in millions)
2012 Current	2,089	1,106	\$29.7	\$340.5
2013 Current	2,092	1,220	\$30.7	\$340.0
2014 Projected	2,050 - 2,100	1,175 - 1,200	\$27.8 - \$27.9	\$310 - \$325
2015 Projected	2,050 - 2,100	1,175 - 1,200	\$28.0 - \$28.1	\$310 - \$325

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

A. Measuring Performance

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

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

B. Performance Goals

<i>Performance Indicator</i>	<i>Current Status</i>
Percent of Children/Youth who Demonstrate Learning in Arts Education Standards-Based Projects	The NEA began collecting this information on the Final Descriptive Reports (FDRs) in FY 2012. As of the time of this document, 310 of 482 (64%) FY 2012 Learning FDRs have been received and validated. Of these, 143 report that children were directly engaged as learners in the funded project, and 119 report that children demonstrated learning in an arts education standards-based project. An estimated 61.4% of those children engaged as learners demonstrated learning in standards-based projects. This is the first year for which such figures are available, and it will be used as a baseline against which to compare estimates in future years.

C. Other Indicators

Prior to full implementation of this performance goal, the agency will rely heavily on other indicators to provide a sense of the impact of funded *Lifelong Learning* projects.

<i>Contextual Indicator</i>	<i>Current Status</i>
Percent of Adults Participating in at Least One Arts Learning Activity (e.g., class, lesson) During NEA's Most Recent General Population Survey Period	<p>This contextual measure provides a snapshot of the landscape of arts education in the U.S. in 2012. The measure is based on data from the 2012 Survey of Public Participation in the Arts, a supplement to the U.S. Census Bureau's Current Population Survey.</p> <ul style="list-style-type: none"> ARTS LEARNING THROUGH CLASSES OR LESSONS (7% OF U.S. ADULTS, 16 MILLION) <p>It is also worth noting that, because the SPPA is fielded approximately once every five years, the NEA has also created a smaller survey that is being used to estimate this measure annually. The Annual Arts Benchmarking Survey (AABS), which contains a subset of questions from the SPPA, will be fielded as part of the Current Population Survey in years when the SPPA is not being conducted. Results from the first wave of the AABS are currently being analyzed.</p>

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

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

<i>NEA Direct Awards - Lifelong Learning</i>				
	<i>Input Indicator</i>	<i>Output Indicators</i>		
Fiscal Year	# of Applications Received for Learning Projects	# of Awards Made for Learning Projects	\$ Amount of Awards Made (in millions)	\$ Amount of Matching Funds (in millions)
2012 Current	1,144	481	\$12.2	\$65.0
2013 Current	786	325	\$9.7	\$72.7
2014 Projected	750 - 800	400 - 425	\$10.0 - \$10.1	\$60 - \$70
2015 Projected	750 - 800	400 - 425	\$10.1 - \$10.2	\$60 - \$70

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

A. Measuring Performance

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

The lasting benefits of creative placemaking projects are likely to emerge over time and may not be fully measurable during the period of a grant. Robust evaluation of the impacts achieved by such grants will require longer-term studies. As an initial step, the NEA is validating a national set of statistical indicators designed to capture the kinds of outcomes that practitioners of creative placemaking deem relevant to their projects. To assist such practitioners, the NEA is also producing an online series of case studies and lessons learned that will illustrate key statistics and outcomes from creative placemaking projects supported by the agency.

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

B. Performance Goal

<i>Performance Indicator</i>	<i>Current Status</i>												
Percent of Grants Awarded for Projects that Demonstrate Improved Livability in Specific Impact Areas	<p>The NEA began collecting this information on the Final Descriptive Reports (FDRs) in FY 2012. As of the time of this document, 41 of 137 (30%) of FY 2012 Livability FDRs have been received and validated.</p> <p>Each organization submitting a FDR is asked to describe the strategies they employed to strengthen communities through the arts. The table below shows how many grantees selected each of the six categories of strategies:</p> <table border="1"> <tr> <td>Develop Plan(s) for Cultural and/or Creative Sector Growth</td><td>9</td></tr> <tr> <td>Use Design to Enhance/Revitalize Public Space(s)</td><td>19</td></tr> <tr> <td>Commission and/or Install New Art to Improve Public Space(s)</td><td>12</td></tr> <tr> <td>Plan and/or Conduct Arts Activities to Foster Interaction Among Community Members</td><td>26</td></tr> <tr> <td>Engage Artists and/or Arts Organizations</td><td>26</td></tr> <tr> <td>Other Strategies to Improve Livability through Arts and Design</td><td>15</td></tr> </table> <p>*Note: Total number of strategies employed will exceed total number of grantees reporting because each grantee is asked to report on all strategies employed.</p>	Develop Plan(s) for Cultural and/or Creative Sector Growth	9	Use Design to Enhance/Revitalize Public Space(s)	19	Commission and/or Install New Art to Improve Public Space(s)	12	Plan and/or Conduct Arts Activities to Foster Interaction Among Community Members	26	Engage Artists and/or Arts Organizations	26	Other Strategies to Improve Livability through Arts and Design	15
Develop Plan(s) for Cultural and/or Creative Sector Growth	9												
Use Design to Enhance/Revitalize Public Space(s)	19												
Commission and/or Install New Art to Improve Public Space(s)	12												
Plan and/or Conduct Arts Activities to Foster Interaction Among Community Members	26												
Engage Artists and/or Arts Organizations	26												
Other Strategies to Improve Livability through Arts and Design	15												

C. Other Indicators

Prior to full implementation of this performance goal, the agency will rely heavily on other indicators to provide a sense of the impact of funded *Livability* projects.

<i>Outcome Indicator</i>	<i>Current Status</i>
Number of Communities that Enlist the Arts in Efforts to Improve Livability	<p>The NEA began collecting this information on the Final Descriptive Reports (FDRs) in FY 2012. As of the time of this document, 41 of 137 (30%) of FY 2012 Livability FDRs have been received and validated. The 41 organizations submitting these FDRs report activities in 144 unique communities in 33 states across the country. This is the first year for which such figures are available. The number of communities reached in the 30% of closed grants should, therefore, be considered a very preliminary estimate of the kind of reach the NEA expects from Livability grantees. It is expected that enough FDRs will have been received by the end of FY2014 to form a baseline against which to compare estimates in future years.</p>

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

*National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art*

<i>NEA Direct Awards - Livability</i>				
	<i>Input Indicator</i>	<i>Output Indicators</i>		
Fiscal Year	# of Applications Received for Livability Projects	# of Awards Made for Livability Projects	\$ Amount of Awards Made (in millions)	\$ Amount of Matching Funds (in millions)
2012 Current	835	137	\$6.4	\$15.0
2013 Current	440	91	\$6.0	\$21.2
2014 Projected	400 - 450	100 - 125	\$10.6 - \$10.7	\$30 - \$40
2015 Projected	400 - 450	100 - 125	\$10.5 - \$10.6	\$30 - \$40

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

A. Measuring Performance

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

B. Performance Goal

<i>Performance Indicator</i>	<i>Current Status</i>																				
Geographic Distribution of NEA-funded Activities	An initial analysis of Applicant and Awardee Locations, utilizing Census definitions of urbanized and rural areas, shows a consistent distribution between the two areas:																				
	<table><tr><td></td><td colspan="2"><i>Applicant Locations</i></td><td colspan="2"><i>Awardee Locations</i></td></tr><tr><td></td><td><i>% in Urbanized Areas</i></td><td><i>% in Rural Areas</i></td><td><i>% in Urbanized Areas</i></td><td><i>% in Rural Areas</i></td></tr><tr><td>2012 Actual</td><td>95%</td><td>5%</td><td>95%</td><td>5%</td></tr><tr><td>2013 Current</td><td>95%</td><td>5%</td><td>95%</td><td>5%</td></tr></table>		<i>Applicant Locations</i>		<i>Awardee Locations</i>			<i>% in Urbanized Areas</i>	<i>% in Rural Areas</i>	<i>% in Urbanized Areas</i>	<i>% in Rural Areas</i>	2012 Actual	95%	5%	95%	5%	2013 Current	95%	5%	95%	5%
		<i>Applicant Locations</i>		<i>Awardee Locations</i>																	
		<i>% in Urbanized Areas</i>	<i>% in Rural Areas</i>	<i>% in Urbanized Areas</i>	<i>% in Rural Areas</i>																
	2012 Actual	95%	5%	95%	5%																
	2013 Current	95%	5%	95%	5%																
	To expand on this analysis, Project Activity Locations were also categorized using Census definitions. These estimates are based on 69.5% and 18.2% of FDRs received for 2012 and 2013, respectively.																				
	<table><tr><td></td><td colspan="2"><i>Project Activity Locations</i></td></tr><tr><td></td><td><i>% in Urbanized Areas</i></td><td><i>% in Rural Areas</i></td></tr><tr><td>2012 Actual</td><td>92%</td><td>8%</td></tr><tr><td>2013 Current</td><td>92%</td><td>8%</td></tr></table>		<i>Project Activity Locations</i>			<i>% in Urbanized Areas</i>	<i>% in Rural Areas</i>	2012 Actual	92%	8%	2013 Current	92%	8%								
		<i>Project Activity Locations</i>																			
		<i>% in Urbanized Areas</i>	<i>% in Rural Areas</i>																		
2012 Actual	92%	8%																			
2013 Current	92%	8%																			

National Endowment for the Arts – Appropriations Request for FY 2015
Foster Public Engagement with Diverse and Excellent Art

<i>Performance Indicator</i>	<i>Current Status</i>
	Since this cross-cutting objective is a new element of the draft FY 2014-2018 NEA Strategic Plan, the NEA will continue to investigate the appropriateness of this indicator as an accurate and relevant measure of agency performance on this objective.

C. Other Indicators

<i>Output Indicator</i>	<i>Current Status</i>
Percent of Congressional Districts Receiving an Award	The NEA has long held an internal goal of awarding at least one grant in every congressional district. This goal was met in FY 2012 & FY 2013, and we expect to meet it again in FY 2014 & FY 2015.

<i>Outcome Indicator</i>	<i>Current Status</i>
Percent of Congressional Districts in which NEA-funded Project Activities Occur within 3 Years of Award	A sufficient number of Final Descriptive Reports (FDR) have not yet been received to allow for a measure of this indicator. Based on previous FDR submission rates, it is expected that a measure of this indicator will be available at the end of FY 2014.

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

<i>NEA Direct Awards - All Awards</i>					
	<i>Input Indicator</i>	<i>Output Indicators</i>			
Fiscal Year	# of Applications Received	# of Awards Made	# of Projects Intending to Reach Underserved Populations	\$ Amount of Awards Made (in millions)	\$ Amount of Matching Funds (in millions)
2012 Actual	6,248	2,149	1,449	\$59.6	\$534.7
2013 Current	5,484	2,087	358	\$59.2	\$553.1
2014 Projected	5,320 - 5,530	2,110 - 2,240	950 - 1,150	\$60.7 - \$61.2	\$510 - \$560
2015 Projected	5,320 - 5,530	2,110 - 2,240	950 - 1,150	\$61.0 - \$61.5	\$510 - \$560

PROMOTE PUBLIC KNOWLEDGE AND UNDERSTANDING ABOUT THE CONTRIBUTIONS OF THE ARTS

I. Introduction

As federal, state, and local policymakers assess the place of arts and culture in their programs and budgets, they seek authoritative evidence about the arts' contributions to social, economic, and civic outcomes. The NEA remains the primary national source for data and analyses about the U.S. arts sector. Increasingly, the agency has aimed not only to explore the factors and conditions affecting arts participation and art-making, but also to document the impact of the arts on American lives and communities.

Further credible and evidence-based information about the value and/or impact of the arts will enable the NEA, in turn, to pursue its overall mission more effectively. Some of that knowledge will bear directly on the agency's work in supporting arts creation, arts participation, lifelong learning in the arts, and the arts' integration with civic and community life. Other research findings will influence national and community-level indicators of creative and cultural vitality, allowing policy-makers to become better informed about the distinctive contributions the arts make to society. Primarily through its Office of Research & Analysis (ORA), the NEA will take a leadership role in initiating dialogues and information-sharing about arts and culture.

In particular, the Arts Endowment will communicate knowledge - about the value and/or impact of the arts - to other federal agencies and departments to complement their efforts to serve the American people. Internationally, the NEA will raise awareness among other countries and cultures about the exemplary offerings of American artists; conversely, the agency will provide opportunities for Americans to expand their knowledge and understanding about the arts and culture of other nations. Such efforts - whether across government or across national boundaries - can significantly extend the reach and impact of the arts.

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

National Endowment for the Arts – Appropriations Request for FY 2015
Promote Public Knowledge and Understanding about the Contributions of the Arts

II. Funding

We anticipate that in FY 2015 the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$50-51 million in program funds (includes funds for both direct endowment grants as well as state and regional partnerships)
Award range: 80-85 grants to be awarded

III. Objectives, Strategies, and Project Examples

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

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

Both the arts sector and the broader public require statistically reliable data on the relationship of arts and culture to other aspects of everyday life. Arts workers and arts industries depend on timely information and analyses to monitor patterns of employment, fiscal health, and public demand for their goods and services. The greater public, on the other hand, needs to know whether and how the arts should factor into decisions about where to live, how to spend one's discretionary time, and what kind of education to provide for one's children.

The NEA remains the primary federal source for national data and analyses about the U.S. arts sector. Increasingly, however, the agency has aimed not only to explore the factors and conditions affecting arts participation and art-making, but also to illuminate the impact of the arts on American lives and communities. This new line of scientific inquiry requires creative research methods, more robust data collection involving federal, academic, and commercial partners, convenings with the Nation's cultural research experts, and smarter metrics.

As federal, state, and local policymakers assess the place of arts and culture in their programs and budgets, they seek authoritative details about the arts' contributions to social, civic, and economic outcomes. As in recent years, the NEA will both conduct and support impact analyses of arts and cultural programming; such studies will incorporate both quantitative and qualitative research approaches.

Also, the agency will continue to share relevant findings and data with the public through publications, presentations, webinars and webcasts, convenings, and news and social media. These efforts will bring cohesion to ongoing cultural research endeavors spanning many different disciplines across the United States. In tracking this work, the NEA will

National Endowment for the Arts – Appropriations Request for FY 2015
Promote Public Knowledge and Understanding about the Contributions of the Arts

pay close attention to cutting-edge research strategies and will offer encouragement to a new generation of arts and cultural researchers.

Regarding information-sharing more broadly, the NEA's Public Affairs office works with traditional media journalists (e.g., newspapers, magazines, TV, or radio) to place stories about excellent art projects (and artists, where appropriate) that the NEA has funded or supported. Through its own print and online publications such as *NEA Arts*, the agency regularly offers examples of high-quality artists and arts projects. Finally, to better encourage discussions about arts participation, the NEA uses social media, webcasts, and webinars to interact with the public and share best practices in community engagement, marketing and promotion, audience development, organizational management, and content development and programming.

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

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

- 1) Advance the NEA research agenda by completing research milestones identified in [*How Art Works*](#), an ORA strategic planning document with a system map and measurement framework. Using the system map, update the NEA's research milestones beyond FY 2016.
- 2) With the Office of Public Affairs, identify optimal distribution channels for NEA research projects and use them effectively. Examples include NEA publications, peer review journals, public presentations, webcasts or webinars, online research tools, and social media.
- 3) Examine arts research initiatives outside the NEA and, where appropriate, determine mechanisms for the agency to foster collaboration among these initiatives.
- 4) Use research and evaluation findings to identify best practices in priority areas. Encourage adoption of those practices by the agency and relevant stakeholders.
- 5) Work efficiently and effectively with the State Arts Agencies (SAAs) and Regional Arts Organizations (RAOs) to explore strategies that can help the agency fulfill this strategic objective.

National Endowment for the Arts – Appropriations Request for FY 2015
Promote Public Knowledge and Understanding about the Contributions of the Arts

Through its Public Affairs office, the NEA will:

- 1) Work with traditional media to place high-impact stories about NEA-supported programs and projects.
- 2) Produce print and online publications, such as the quarterly magazine *NEA Arts*, which highlight exemplary art projects and artists throughout the nation and their effects on communities.
- 3) Through the NEA's website and blogs, and using a variety of social media, provide information about exemplary art projects and artists across the country, encourage arts participation, and engage the public in national conversations about the arts to demonstrate their importance to individuals and communities.
- 4) Using all of the methods listed above, keep the public informed on the application process for NEA funding, and provide detailed descriptions of grants and projects the agency has funded.

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

- Champion scientific evidence and best practices identified in a 2012 National Academies workshop, cosponsored by the NEA and the National Institutes of Health (NIH), to support future research strategies for understanding the relationship of the arts to health and well-being in older adults. Based on a report from the workshop, [*The Arts and Aging: Building the Science*](#) (2013), efforts are under way at NIH to issue a new funding opportunity announcement (FOA) supporting research into the arts and healthcare, and to revise other announcements so that arts interventions are highlighted as a potential study topic. Through the Interagency Task Force on the Arts and Human Development, the NEA has led a quarterly series of public webinars to showcase exemplary research in this area, and is teaming with Task Force members to conduct a similar literature review and gap-analysis for early childhood and the arts. In addition, ORA collaborated with the National Institute on Aging and various researchers to host a research symposium at the Gerontological Society of America's annual meeting last November. Throughout the year, moreover, ORA has held quarterly public webinars on topics of interest to the participating agencies. In 2014, the webinars are focused on understanding the science of creativity as it relates to human development.
- Report comprehensive findings from two large surveys: 1) the 2012 Survey of Public Participation in the Arts (SPPA), comparing results with trend data from 1982-2008, and investigating new questions about arts attendance, art-making, electronic consumption of art, and arts education in and out of school; and 2) the 2012 General Social Survey, which included an arts module asking respondents about motivations and barriers regarding attendance of live arts events.
- Create a series of online Arts Data Profiles that will introduce the public to large national datasets relevant to arts and cultural research and policy. The profiles

National Endowment for the Arts – Appropriations Request for FY 2015
Promote Public Knowledge and Understanding about the Contributions of the Arts

include brief narrative descriptions of each dataset, an interactive map or other visualizations, tables, and links to underlying micro data. So far, ORA has posted two Arts Data Profiles: one featuring Equal Employment Opportunity (EEO) tables, which describes the demographic, geographic, and financial characteristics of working artists; and another featuring data tables, a user's guide, and issue briefs resulting from the U.S. Arts and Cultural Production Satellite Account (see next bullet). The NEA has acquired a trove of cultural policy-related datasets from Princeton University, and is in the process of integrating and augmenting them in partnership with an academic research center.

- Update estimates provided by the Arts and Cultural Production Satellite Account, the result of a partnership with the U.S. Bureau of Economic Analysis to track revenue, personnel, compensation of arts and cultural industries, and their "value added" to the Gross Domestic Product. The account will yield time-series data going back more than a decade, allowing for analysis of the fluctuations in demand for arts and cultural goods and services amid business-cycle swings.
- Publish baseline findings, visualizations, data sources, and technical documentation for a series of national indicators to track the arts in relation to community livability. Another product in this series will be a directory of local data sources that communities may consult as further context for understanding and interpreting the national indicators.
- Conclude pilot testing a process for the NEA to conduct expert reviews of the "artistic excellence" of projects that have received agency grant support for the creation of artwork. Similarly, conclude pilot testing a large-scale survey of the cognitive and emotional impacts that audiences report from attending live arts events supported by NEA grants.
- Explore the design and development of a randomized, controlled trial to evaluate student-learner outcomes from arts education in various school districts, perhaps nationwide.
- Continue to promote and monitor progress on [*How Art Works: A Five Year Research Agenda for the National Endowment for the Arts, Supported by a System Map and Measurement Model*](#) (2012).
- Where relevant, the ORA will post datasets on the Arts Endowment website. Research reports from ORA's grants program will be posted in due course.
- Continue to invite Americans from all backgrounds and varieties of expertise to engage with arts-related data. ORA participated in National Day of Civic Hacking ⁹

⁹ National Day of Civic Hacking took place June 1-2, 2013 in cities across the nation bringing together citizens, software developers, and entrepreneurs to collaboratively create, build, and invent new solutions using publicly-released data, code and technology to solve challenges relevant to neighborhoods, cities, states, and country.

National Endowment for the Arts – Appropriations Request for FY 2015
Promote Public Knowledge and Understanding about the Contributions of the Arts

on June 1-2, 2013, by making available an unprecedented amount of grantee data that would allow individuals to explore creation of web applications of interest to the general public. Similarly, ORA has launched a data visualization "challenge" around the Survey of Public Participation in the Arts (SPPA) data collected by the U.S. Census Bureau in partnership with the NEA.

- Cosponsor a two-day research symposium with the United Kingdom's (UK's) Arts and Humanities Research Council in mid-2014, to coincide with the planned launch of the full 2012 SPPA report (see above). The Washington, D.C. event will bring together U.S. and U.K. cultural researchers and practitioners to re-examine measures of arts participation and to probe underlying assumptions about arts participation surveys and their prospective users. The event will feature speakers from various countries currently engaged in measuring arts participation for the purpose of guiding broader cultural policy and funding decisions.
- Cosponsor a session in 2014 at the American Psychological Association's annual meeting to draw attention to leading-edge research examining psychological effects of arts interventions in health and educational contexts.
- Award grants for theoretically driven research projects that seek to investigate the value and impact of the arts in American life. By the end of March 2014, ORA will have completed its third award cycle for [Research: Art Works](#), a program that invites applicants to submit proposals for rigorous research investigating the value and impact of the arts. The 2014 cycle will mark the first time that ORA will fund primary data collection through research grants. In 2012 and 2013, ORA made a total of 31 awards to projects that analyzed secondary data for evidence of the arts' value and impact; several [research reports](#) from those projects have been posted to the NEA website for public access. Here is an example of a grant awarded under the *Research: Art Works* program:

In West Chester, Pennsylvania, West Chester University received a \$25,000 FY 2013 grant to examine the physiological impacts of music, dance, and visual arts participation on economically disadvantaged children. More specifically, the study will examine the relationship between levels of the stress hormone cortisol and arts engagement among Head Start preschool students.

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

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

National Endowment for the Arts – Appropriations Request for FY 2015
Promote Public Knowledge and Understanding about the Contributions of the Arts

about the exemplary offerings of American artists. Alternatively, the agency can expose American audiences to new and exciting works being created abroad.

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

1. Identify target federal agencies that perceive great value in enhancing the role of arts in their program planning. Cultivate relationships with those organizations to explore formal and/or informal partnerships.
2. Identify international partners that have the means, opportunity, and inclination to pursue a strategic goal shared by the NEA. Cultivate relationships with those organizations.
3. Work efficiently and effectively with the SAAs and RAOs to explore strategies that can help the agency fulfill this strategic objective.

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

NEA / Walter Reed Healing Arts Partnership

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

Since 2011, the *NEA / Walter Reed Healing Arts Partnership* has supported creative arts therapies across disciplines for patients at Walter Reed National Military Medical Center. This includes music therapy programs being offered across the Walter Reed campus and music and writing therapy for troops as part of the clinical treatment of patients at the National Intrepid Center of Excellence (NICoE), a DOD institute dedicated to providing cutting-edge evaluation, treatment planning, research, and education for service members and their families dealing with the complex interactions of the signature wounds from the Afghanistan and Iraq wars: Traumatic Brain Injury (TBI) and psychological health conditions.

Positive health outcomes from these programs have gained attention from leaders at military treatment facilities beyond Walter Reed's Bethesda, Maryland campus. In 2013, the Fort Belvoir Community Hospital Traumatic Brain Injury Clinic in Virginia expressed interest in establishing similar Creative Art Therapy programs at the new NICoE satellite at Fort Belvoir. As a result, the NEA entered into a new partnership with the DOD's Defense Health Administration to conduct a 90-day pilot to assess the

National Endowment for the Arts – Appropriations Request for FY 2015
Promote Public Knowledge and Understanding about the Contributions of the Arts

ability of Creative Arts interventions successfully tested and implemented at Walter Reed to be replicated at this new military treatment facility. The pilot concluded in January 2014, and the resulting positive feedback by both patients and clinicians has led the clinic to request that the program be extended by three years.

The NEA, Walter Reed, and Fort Belvoir continue to work together to implement clinical research and evaluation of the potential health benefits these interventions may provide for troops with TBI and Post Traumatic Stress, and to enhance the readiness, resilience, recovery and reintegration of military wounded, ill, and injured. The NEA also continues to work with our military partners on strategies to bring the benefits of this work to broader military populations and to other military treatment facilities across the country.

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

The *NEA / Walter Reed Healing Arts Partnership* is a collaboration between the NEA and DOD. The Boeing Company has supported NEA-led creative writing programs for the military since 2004, and continues to support creative writing activities in non-clinical settings at Walter Reed.

Blue Star Museums

[Blue Star Museums](#) is a collaboration among the Arts Endowment, Blue Star Families, the Department of Defense, and more than 2,000 museums in all 50 states, the District of Columbia, Puerto Rico, and American Samoa to offer free admission to the nation's active military personnel including National Guard and Reserve and their families from Memorial Day through Labor Day. In 2013, 2,178 museums participated, 659 were new museums that had not participated in previous years. It is estimated that the program served over 700,000 active duty military personnel and their families this past summer. Participating museums include children's museums, fine art museums, history and science museums, and nature centers. The program provides families an opportunity to enjoy the nation's cultural heritage and learn more about their new communities after completing a military move. Leadership support has been provided by MetLife Foundation through Blue Star families.

Federal Interagency Task Force on the Arts and Human Development

Beginning in 2011, the NEA has convened a [Federal Interagency Task Force on the Arts and Human Development](#) to encourage more and better research on how the arts can help people reach their full potential at all stages of life. Partnering with the NEA, Task Force members represent multiple units across federal government, including:

National Endowment for the Arts – Appropriations Request for FY 2015
Promote Public Knowledge and Understanding about the Contributions of the Arts

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

To date, the Task Force has met quarterly to share ideas and information about research gaps and opportunities for understanding the arts' role in improving health and educational outcomes throughout the lifespan. The Task Force has conducted a series of public webinars to share compelling research, practices, and/or funding opportunities for research in the arts and human development. One example was the webinar held on July 25, 2013 to discuss music education and neuroscience. Neuroscience has helped to demonstrate the work of innovative music-education programs around the country. Dr. Nina Kraus, principal investigator at the Auditory Neuroscience Lab at Northwestern University, discussed her latest findings on music learning and brain development as they relate to Harmony Project, an award-winning organization that provides research-based music education to at-risk youth in Los Angeles, California.

In November 2012, four Task Force member agencies hosted a first-ever convening at the National Academy of Sciences to review the current state of research on the arts, health, and well-being in older Americans. On February 20, 2013, the Task Force conducted a [webinar](#) to announce a summary paper on the Arts & Aging Research Workshop and featured discussions on the latest investigations and programs on arts interventions for older adults.

National Arts and Humanities Youth Program Awards

National Arts and Humanities Youth Program Awards is a cooperative venture among the Arts Endowment, the Humanities Endowment, the Institute for Museum and Library Services, and the President's Committee on the Arts and the Humanities. The \$10,000 awards recognize and focus national attention on exemplary after-school programs fostering the creative and intellectual development of America's children

National Endowment for the Arts – Appropriations Request for FY 2015
Promote Public Knowledge and Understanding about the Contributions of the Arts

and youth through education and practical experience in the arts or the humanities. Examples of two of the awards made in FY 2013 are:

The **Boston Children’s Chorus, in Boston, Massachusetts**, is an innovative arts education organization that unites area children ages 7-18 across differences of race and socioeconomic status to participate in intensive choral and musicianship training, youth leadership development, and mentoring, and performing experiences locally, nationally, and internationally. Founded in 2003 with only 20 children, the BCC now serves 450 singers in twelve choirs at five levels in five Boston locations. BCC offers a comprehensive, sequential music education curriculum, the Rapid Achievement Practicum, which involves sustained learning in music theory, sight-singing, and ear-training. The program provides youth with five levels (training, intermediate, choral union, advanced, and premier) of after-school music education and choir rehearsal/performance programs. Called the “Ambassadors of Harmony” by the Boston Globe, BCC has garnered significant local and national media exposure. Among the program’s accomplishments, 100% of BCC participants graduate from high school, and 100% of graduates have been accepted to colleges, conservatories, and other post-secondary programs.

In **El Paso, Texas, Creative Kids** operates **Project AIM** at Providence Children’s Hospital, where art is being used as a non-invasive psychological escape from the trauma associated with medical treatments, specifically for pediatric oncology patients ranging in age from 6-18. Project AIM, a thirteen-year program, is nationally recognized through the National Endowment for the Arts as a “Best-Practice Model” for Arts in Healthcare Programming. The curriculum includes painting on canvas, printmaking, and graphic design. Engagement of patients in the visual arts helps deinstitutionalize the sterile hospital setting and provides a humanistic and creative surrounding to help relieve stress and anxiety of patients, families, and staff. The program aims to improve morale and provide coping skills. In addition, it provides year-round exhibitions at various venues in the El Paso community that showcase the artwork and products created and designed from the children whose lives are touched by cancer.

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

USArtists International

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

In FY 2013, 74 organizations were supported for festival performances that included 1,033 American artists performing in 37 countries over 6 continents. These artists offered audiences abroad a dynamic and diverse representation of the non-profit cultural sector in the United States. For example, in May 2013, Ballet Memphis of Memphis, Tennessee performed for seven days at the International Festival Bravíssimo in Guatemala City, Guatemala. In its nearly 30-year history, Ballet Memphis has established itself as a resource to both the region and the nation as an interpreter of Southern heritage through its dance performances. While public performances at the Festival were the company's primary activity in Guatemala, several dancers arrived in Guatemala City earlier to work with local teen dancers, who have limited possibilities to study with outside instructors. The engagement at the International Festival Bravíssimo represented Ballet Memphis' first appearance in Latin America and helped them cultivate a relationship with the staff as well as make contacts with other arts presenters and dance companies from the region. These important relationships can lead to future tours.

Southern Exposure: Performing Arts of Latin America

In partnership with the Mid Atlantic Arts Foundation and the Robert Sterling Clark Foundation, [Southern Exposure: Performing Arts of Latin America](#) supports consortia of U.S. arts organizations to present exemplary contemporary and traditional performing artists from Latin America to a broad range of communities across the United States. The structure of *Southern Exposure* allows presenters to realize cost efficiencies through the sharing of expertise and project expenses. The programming includes extensive activities to engage the visiting Latin American artists with the local community. Two consortia projects funded in 2013 will support 2014 tours that reach eight communities. *Compania Urbana de Dança*, an emerging Brazilian dance company with roots in hip-hop, capoeira and contemporary dance, will tour to 651 Arts, Brooklyn, NY; Carpetbag Theater, Knoxville, TN; Dance Place, Washington, DC; Walker Arts Center, Minneapolis, MN; and Yerba Buena Center for the Arts, San Francisco, CA. Presenters in these cities will reach out to local youth organizations to offer activities that bring the young male dancers of *Compania Urbana* together with local hip-hop and music groups. The group *Las Alegres Ambulancias* is an internationally-renowned music ensemble dedicated to preserving

National Endowment for the Arts – Appropriations Request for FY 2015
Promote Public Knowledge and Understanding about the Contributions of the Arts

the oral traditions of the descendants of African slaves who settled on Colombia's Caribbean coast. The group will tour to the Center for Traditional Music and Dance, New York, NY; Old Town School of Folk Music, Chicago, IL; and Santa Fe International Folk Art Market, Santa Fe, NM. They will provide master classes on traditional instruments and participate in activities with community groups. *Las Alegres Ambulancias* has toured across Latin America, Canada and Europe; this will be their first tour in the US.

State and Regional Partnerships

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

The FY 2015 request will enable our State and regional partners to receive \$46.653 million as follows:

Basic Plan Support	\$36.716 million
Underserved	\$ 9.937 million

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

IV. Expected Performance

As noted previously, this budget emanates from our FY 2014-2018 Strategic Plan. Because of the new areas of emphasis and focus, baseline data are in the developmental stage. However, we have developed clear performance measures for the objectives to be achieved through this goal as provided below.

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

A. Measuring Performance

Half of the performance goals for this strategic objective focus on the accomplishment of milestones detailed in the NEA's Research Agenda. Because this agenda is based on a System Map and Measurement Model that explores the role of the arts in American society from multiple dimensions, accomplishing the milestones set out in the Research Agenda can help the NEA speak to the many dimensions along which the arts have value and impact in society. The second half of the performance goals focus on the breadth and

National Endowment for the Arts – Appropriations Request for FY 2015
Promote Public Knowledge and Understanding about the Contributions of the Arts

depth of public engagement with NEA publications, social media content, and information about grants and funding opportunities.

B. Performance Goal

<i>Performance Indicator</i>	<i>Current Status</i>
Non-Academic Impact / Public Reach	NEA-generated and NEA-funded research is published or cited in non-academic formats, such as consumer and trade news outlets in print, broadcast, and online formats, as well as social media channels. In FY 2014, the NEA will pilot test a method to track these citations and to calculate impact/reach.
Scholarly Impact / Academic Reach	In FY 2014, the NEA will pilot test methods for measuring the impact that NEA-generated and NEA-funded research articles have in academic research journals (e.g., h-factors, or Hirsch numbers).

C. Other Indicators

<i>Output Indicator</i>	<i>Current Status</i>
Percent of NEA Research Agenda and Distribution Milestones Met to Address Priority Research Gaps	The NEA's Office of Research & Analysis has developed a five-year research agenda that guides the agency's efforts "to promote public knowledge and understanding about the contributions of the arts." The research agenda includes annual milestones that will track the agency's ability to address priority research gaps over a five-year period. The milestones cover six distinct categories of research and distribution activities. In FY 2013, 61 percent of the 62 milestones for that FY were completed.

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

<i>NEA Direct Awards - Artworks: Research</i>			
	<i>Input Indicator</i>	<i>Output Indicators</i>	
Fiscal Year	# of Applications Received for Understanding Projects	# of Awards Made for Understanding Projects	\$ Amount of Awards Made (in millions)
2012 Current	63	14	\$.25
2013 Current	100	18	\$.35
2014 Projected	60 - 70	10 - 15	\$.2 - \$.3
2015 Projected	60 - 70	10 - 15	\$.2 - \$.3

National Endowment for the Arts – Appropriations Request for FY 2015
Promote Public Knowledge and Understanding about the Contributions of the Arts

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

A. Measuring Performance

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

B. Performance Goals

<i>Performance Indicator</i>	<i>Current Status</i>
Number of Partnerships that Result in Increased Arts Programming	In FY 2013, NEA partnered with 14 federal agencies that included arts in their program planning. These agencies included the National Endowment for the Humanities; Institute of Museum and Library Services; Bureau of Economic Analysis; Department of Defense; Department of Education; Department of Health and Human Services; Japan/US Friendship Commission; Department of Justice; Library of Congress; National Science Foundation; Walter Reed National Military Medical Center; Department of Housing and Urban Development; Department of Agriculture; and Department of State.
Number of Partnerships that Promote American Art and Artists Internationally or Bring Art and Artists from Other Countries to U.S. Audiences	In FY 2013, the NEA entered into 5 partnerships with organizations to promote American art and artists internationally or bring art and artists from other countries to U.S. audiences. These partnerships included CEC Artslink; Mid Atlantic Arts Foundation for <i>USArtists International</i> and <i>Southern Exposure</i> ; the US/Japan Friendship Commission; and the U.S. Department of State for the Federal Advisory Committee on International Exhibitions.

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 (NCA), arts accessibility activities, contractual services, and assessments for E-Government initiatives. Activities supported under this account contribute to the achievement of all of the agency's goals.

II. Funding

The Arts Endowment requests \$1,990,000 in FY 2015 for Program Support (see Table 2 for a breakdown of expenses). Provided below are the categories through which we undertake Program Support activity.

- A. Panels and Reviewers. Critical to our work is our national merit review system. As required by law, the Arts Endowment engages expert advisors to review applications, which enhances the credibility and fairness of the review system. \$350,000 is requested for panelist and reviewer compensation and travel.
- B. Consultants. \$106,000 is requested to support expert consultants' participation at convenings on arts topics, presentations at NCA meetings, and review of manuscripts submitted as part of the Literature Fellowships application review process.
- C. Printing and Reproduction. \$51,000 is requested for the production of publications that directly relate to the arts fields, including brochures about agency grant opportunities.
- D. Travel: National Council on the Arts and Medal of Arts. \$64,000 is requested to support travel for NCA members and recipients of the National Medal of Arts. Members of the NCA (composed of up to 18 voting members) travel to Washington, D.C. three times per year to advise the NEA Chairman on agency policies, grant applications, and the funding of specific projects; they also travel to attend working groups and other agency meetings and functions. Recipients of the National Medal of Arts are invited to travel to Washington, D.C. to receive the award at a special White House ceremony. Created by Congress in 1984, the National Medal of Arts is conferred annually by the President to honor persons and organizations that have made extraordinary contributions to the excellence, support, growth, and availability of the arts in the United States.
- E. Research and Analysis. The Arts Endowment requests \$944,000 in Program Support funds for research and analysis. The Office of Research and Analysis (ORA) produces unique data sets and analyses that provide important insights into public policy issues affecting artists, arts organizations, and arts audiences. Funding also supports activities

*National Endowment for the Arts – Appropriations Request for FY 2015
Program Support*

essential to implement the goals, objectives, and performance measurements reflected in the agency's revised Strategic Plan and Performance Plan. For more information on the Arts Endowment's research and analysis efforts, see the Promoting Knowledge tab.

- F. Accessibility. The agency goal of increasing access to the arts for all Americans is achieved in part by addressing grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA). The \$22,000 requested will support symposia, workshops, and panels that address accessibility issues.
- G. Other Services. \$279,000 is requested for contractual services supporting programs, projects, and initiatives as well as the National Medal of Arts; various costs in support of panel operations; negotiation and approval of indirect cost rates for non-profit organizations and/or non-Federal organizations; and efforts to enhance public access to and knowledge about the agency's activities such as production of agency publications and online content, and webcasting of agency activities of particular interest to the arts field and general public.
- H. Assessment for Grants.gov. The Grants.gov initiative is part of the overall E-Government program for improving access to government services via the Internet. The charter of Grants.gov calls for establishing a simple, unified electronic storefront for interactions between grant applicants and the federal agencies that manage grant funds. Grants.gov allows organizations to find and apply electronically for competitive grant opportunities from all federal grant-making agencies. As one of 26 federal grant-making agencies, the Arts Endowment is assessed an annual fee for use of Grants.gov, which is paid to the U.S. Department of Health and Human Services (DHHS), the managing partner for Grants.gov. \$174,423 is requested for the FY 2015 Grants.gov assessment.

III. Objectives, Strategies, and Achievements

The activities supported by this account contribute to the achievement of all of the agency's goals. The following describes four particularly important strategies/activities made possible with Program Support funds.

A. Quality Grant Application Review

Recent achievements. Our application review process relies upon the assistance of citizen experts who serve as panelists and consultants. Panels contribute significantly to the Chairman's funding decisions; their membership must comply with the agency's authorizing legislation, as amended. For review of FY 2015 applications, we anticipate utilizing up to 500 individuals to review approximately 5,000 grant applications.

In the fall of 2011, we piloted the new NEA GrantsOnline™ system (NEA-GO), an electronic application review system, over three panels within the Presenting arts discipline. Given the success of this pilot program, in the spring of 2012 we instituted use of NEA-GO for review of all grant applications received across all arts disciplines for the *Art Works* grant program. We expect to use NEA-GO for all grant-making categories by

*National Endowment for the Arts – Appropriations Request for FY 2015
Program Support*

the end of FY 2014. Through the use of NEA-GO we will enhance our application review process by enabling applicants to upload their work samples electronically; panelists to review application material (including work samples), score, and comment on-line in advance of panel meetings; and staff to use new tools for the application process and the management of panel meetings.

After the successful implementation of NEA-GO in 2011-2012, NEA began to design and implement a remote panel pilot process in the fall of 2012. The pilot involved two panel meetings in the dance and music disciplines. The pilot was a success. The outcome of remote versus in-person meetings proved to be the same; applications of high artistic excellence and merit were recommended for funding. The agency broadened the pilot test to all artistic disciplines during the fall of 2013 and will use remote panels across all disciplines by the end of FY 2014.

In addition to panelists, consultants are engaged in the review of Literature Fellowship creative writing and translation applications. For funding in FY 2014, the agency received nearly 1,400 creative writing applications and approximately 85 translation applications covering a multitude of languages. In the case of translation fellowships, consultants serve as expert readers to consider the extent to which the language, the author, and the specific work are inadequately represented in English translation; the applicant's proficiency in the language to be translated; and the significance of the author and/or the original work. The work of our Literature Fellowship consultants is also facilitated by the use of NEA-GO.

B. Quality Research and Analysis

Recent achievements: One of the cornerstones of the agency's Strategic Plan is the focus on research and evaluation. For three-and-a-half decades, NEA's research products have led national conversations about how Americans participate in the arts, how artists compare and contrast with the rest of the U.S. workforce, and how arts organizations fare as part of the overall economy. More recently, NEA research has begun to shift from a focus on portraying the characteristics of arts and cultural organizations, artists, and audiences, to analyzing larger policy and program implications and social, civic, and economic outcomes. Moving forward, we plan to establish a more comprehensive set of metrics by which to gauge the role and impact of NEA's program activity and, more broadly, the impact of the arts on society – both on individuals and on communities. For more information on the Arts Endowment's research and analysis efforts, see the Promoting Knowledge tab.

C. Productive Convenings

Recent achievements: By leveraging strategic partnerships and engaging expert consultants, the Arts Endowment conducts workshops, forums, and convenings to address important and emerging issues in the arts. On May 10, 2012, the Arts Endowment and the Brookings Institution co-hosted *The Arts, New Growth Theory, and Economic Development*, a symposium with leading economists that explored theories on

*National Endowment for the Arts – Appropriations Request for FY 2015
Program Support*

the role of art and culture in the U.S. economy. From August 26-29, 2012, the NEA, National Science Foundation, National Endowment for the Humanities, and both Microsoft Research and Microsoft Studios sponsored a media systems workshop at UC Santa Cruz. Bringing together experts in the fields of media-focused computer science, the digital humanities, and the digital arts, the workshop's aim was "to catalyze major progress in how we create and understand the computational systems that drive interactive media."

D. Effective Outreach

Recent achievements: Outreach is a critically important strategy for all agency goals. Through this account, our outreach efforts focus primarily on the use of our website, the production and distribution of materials, and the use of social media as vehicles for communication. We support outreach intended to educate applicants, grantees, and the general public. Additionally, we provide technical assistance that encourages accessibility in arts programming for older adults, veterans, people with disabilities, and people who reside in institutions. Some examples of recent accomplishments include:

- Providing on our website a means to: download and print the agency's grant application guidelines, applications, and related administrative forms; obtain up-to-date information on the [Art Works blog](#), which was created in October 2009 to highlight the ways that art works in neighborhoods and towns across America; view live webcasts such as the January 14, 2013 NEA Jazz Masters awards ceremony and concert, the April 29-30, 2013 *Poetry Out Loud* national finals, and public meetings of the National Council on the Arts. In addition, in April 2013, the NEA launched an [online grant search](#) system that allows members of the public to search all of the NEA's grants since 2000 using a variety of attributes to customize their results.
- Expanding the use of webinars to interact with the public. Webinars cover a wide variety of subjects, from grant workshops, to press conferences, to presentations on topics of interest to both the agency and its constituents. Recent webinars include the [May 15, 2013](#) session to discuss best practices for making websites and digital content widely accessible to all audiences, and the [March 20, 2013](#) session on the role of collective impact in advancing arts education. The use of webinars provides members of the public with both a mechanism to communicate directly with and ask questions of the agency, and an on-demand tool to share with others and use for reference in the future. In turn, the Arts Endowment is able to interact with more members of the public than it could in a single in-person forum, while also saving travel and meeting costs.
- Producing and distributing materials such as: the [Guide to the National Endowment for the Arts](#); [The Arts and Aging: Building the Science](#), a report resulting from the National Academies' September 2012 workshop titled *Research Gaps and Opportunities for Exploring the Relationship of the Arts to Health and Well-Being in Older Adults* sponsored by the NEA and National Institutes for Health; [Design](#)

*National Endowment for the Arts – Appropriations Request for FY 2015
Program Support*

[and Social Impact: A Cross-Sectoral Agenda for Design Education, Research, and Practice](#), a white paper based on the February 27, 2012 convening at The Rockefeller Foundation offices in New York titled *Social Impact Design Summit* sponsored by the NEA, Smithsonian's Cooper-Hewitt, National Design Museum, and The Lemelson Foundation; [NEA Arts](#), the agency's quarterly magazine; and the [Annual Report](#).

- Using social media: since 2010, the agency has had a presence on [Twitter](#), currently with more than 40,000 followers, [YouTube](#), and [Facebook](#), all with the goal of helping the Arts Endowment share information and stay connected to the online public. On YouTube, the public can access information such as video profiles of *NEA Jazz Masters*, and hear students who participated in *Poetry Out Loud* talk about their experience with the program.

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

ACTIVITIES	FY 2013 Obligations	FY 2014 Appropriation	FY 2015 Request
Panels and Reviewers	490	450	350
Consultants	52	106	106
Printing and Reproduction	51	51	51
Travel: NCA and MOA	58	59	64
Research and Analysis	459	1,079	944
Accessibility	8	25	22
Other Services a/	489	298	279
Grants.gov Assessment	<u>203</u>	<u>182</u>	<u>174</u>
Total Program Support	1,810 b/	2,250	1,990

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

b/ Includes \$2,144K appropriated in FY 2013 (net of reprogramming), \$774K of carryover funds to FY 2013, and \$22K of prior year deobligations brought forward to FY 2013. Excludes \$1,130K of FY 2013 funds carried forward to FY 2014.

*National Endowment for the Arts – Appropriations Request for FY 2015
Program Support*

BLANK PAGE

SALARIES AND EXPENSES

I. Introduction

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

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

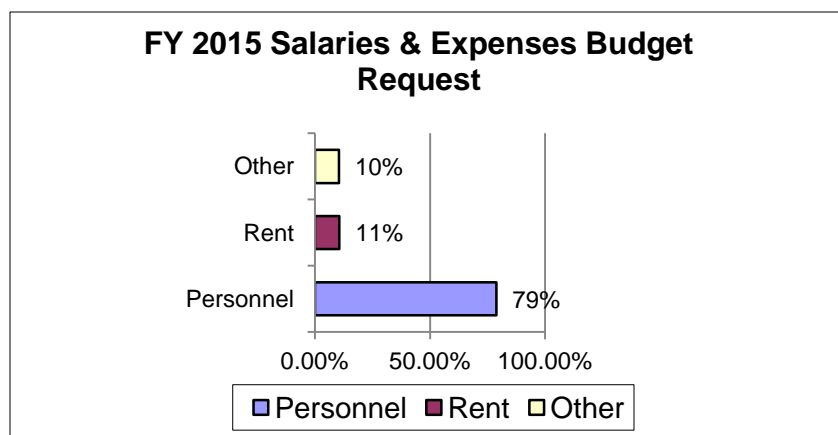
II. Funding

The Arts Endowment's FY 2015 request for S&E is \$27,398,000. The S&E budget components are (also see Table 3):

Personnel Compensation and Benefits	\$21,591,000
Staff and Invitational Travel	350,000
Rent	2,920,000
Contractual Services	1,984,000
Other Operating Services ¹⁰	<u>553,000</u>
Total	\$27,398,000

¹⁰ Includes transportation of things, communications and utilities, printing and reproduction, supplies and materials, and equipment.

National Endowment for the Arts – Budget Request for FY 2015
Salaries and Expenses



- A. Personnel Compensation and Benefits. Success in achieving our mission is directly linked to the quality and expertise of the agency’s employees. Personnel compensation and benefits account for approximately 79 percent of the Arts Endowment’s S&E budget. The personnel compensation request of \$21.591 million will support approximately 162 FTE. This funding level also covers a 1.0 percent pay raise proposed by the President for FY 2015.
- B. Staff and Invitational Travel. \$350,000 is requested 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. Staff travel costs have been lowered by more than 27% from obligations of nearly \$482,000 incurred in FY 2010.
- C. Rent and Relocation. \$2.920 million is requested for rental of office space in FY 2015. As a result of the “Old Post Office Building Redevelopment Act of 2008,” Public Law 110-359, GSA is proceeding with redevelopment of the OPOB. The Arts Endowment will be relocated to office space in the Constitution Center (in southwest Washington, DC) in Spring 2014. The rent estimate included in this budget request is based on a November 13, 2013 draft occupancy agreement with GSA. A final occupancy agreement will be in place upon our move.
- 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 \$1.984 million for these purposes.
1. Security. The agency requests \$45,072 for basic service charges. Basic service charges are charged to all building tenants and cover control center dispatch and alarm monitoring, criminal investigations, and protection activities, as well as security guards and maintenance of security systems. As with the rent estimate, the security estimate included in this request is based upon general guidance from the Federal Protective Service (FPS) that basic security charges are assessed at 74-cents per square foot for all GSA-controlled space. The agency also requests \$21,780 for

National Endowment for the Arts – Budget Request for FY 2015
Salaries and Expenses

building-specific security charges to include monitoring and maintenance of security card readers.

2. Training. \$115,000 is requested for agency-wide training. This request supports training needs for human resources and information technology professional development.
3. Miscellaneous Services. \$1.802 million is requested for miscellaneous contractual services. The agency uses miscellaneous contractual services for a range of activities such as payroll and personnel processing with the U.S. Department of Agriculture, and the Department of Health and Human Services' Employee Assistance Program. Funds are also used in support of the agency's information technology management program including:
 - Support of the financial management information system provided under an interagency agreement with the U.S. Department of Transportation's Enterprise Services Center (ECS).
 - Support for an upgraded grants management system provided under an interagency agreement with the National Endowment for the Humanities (NEH) through an OMB-approved strategic partnership.

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

1. Transportation of Things. The agency anticipates costs of \$15,000.
2. Communications, Utilities and Miscellaneous Charges. \$247,000 is requested for telecommunications, utilities, and equipment rental.
3. Printing. \$41,000 is requested for printing activities, including print notices in the Federal Register and Code of Federal Regulations.
4. Supplies and Equipment. \$133,000 is requested for supplies, and \$117,000 for equipment.

III. Objectives, Strategies, and Achievements

The activities supported by this account contribute to the achievement of all of the agency's goals. The following describes a number of important strategies/activities made possible with S&E funds.

National Endowment for the Arts – Budget Request for FY 2015
Salaries and Expenses

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

To accomplish our strategic goals, the Arts Endowment requires a workforce that demonstrates the qualities of creativity and excellence identified with the agency's mission. The NEA is committed to recruiting a diverse and competent workforce, ensuring that employees have the resources and technologies they need to excel in their jobs, and fostering a climate of personal and professional accountability.

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

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

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

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

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

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

National Endowment for the Arts – Budget Request for FY 2015
Salaries and Expenses

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

1. Maintain financial integrity throughout the agency.
2. Promote data-driven decision-making and information-sharing practices throughout the agency.
3. Improve grants management and grantee compliance. Provide technical assistance to applicants and grantees through outreach efforts.
4. Expand the use of technology to improve productivity and efficiency.
5. Foster a climate of organizational accountability.

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

Maintain Financial Integrity

- Through a cross-servicing agreement, the U.S. Department of Transportation's Enterprise Services Center provides the NEA with an Oracle-based fully-compliant financial system. The audit of the agency's FY 2013 financial statements resulted in an unqualified audit opinion (for the eleventh consecutive year).

Improved grants management

- The agency's Chief Information Officer and Grants and Contracts Officer actively participate in the interagency Council on Financial Assistance Reform (COFAR) outreach forums and efforts to strengthen the effectiveness and accountability of federal grant programs.
- Regular updates to the "News and Updates" section on our website alert grantees to changes in agency policies or forms, new federal rules, and more to help them stay current with requirements for managing their awards.
- Our Grants & Contracts Office created an online tutorial to help guide grantees through the process of completing and submitting their payment requests and progress reports. On September 25, 2013, the Office conducted an [Ask the NEA Grants Office webinar](#), including a presentation and Q&A session, for current NEA grantees on navigating NEA grant management policies and processes. The webinar was designed for representatives of organizations who have received NEA grants, particularly those who were charged with managing and reporting on their organization's award. More than 350 attended the webinar, with an additional 250 views of the archived webinar on YouTube. During FY 2014, additional webinars will be used to enhance technical assistance to grantees.
- Since FY 2012, organizations have been required to submit their final reports electronically. Moving away from paper-based reporting enables NEA grant management specialists to review and approve these reports more efficiently, and

National Endowment for the Arts – Budget Request for FY 2015
Salaries and Expenses

reduce copying costs. Narrative and statistical data are also now captured automatically in databases for use in performance reporting.

Improved grantee compliance

- The agency's OIG conducts financial management and compliance evaluations and limited scope audits of grantees. In light of increased oversight of Recovery Act grants, many grantees have implemented better controls for all their NEA grants.
- The Arts Endowment updated its *Terms and Conditions for Grants and Cooperative Agreements* for State Arts Agencies (SAA) and Regional Arts Organizations (RAOs) regarding compliance with the Federal Funding Accountability and Transparency Act's (FFATA's) sub-recipient reporting requirements. Additionally, the agency emphasized the responsibilities of the SAAs and RAOs to monitor sub-recipient organizations to ensure compliance with all federal and agency requirements.
- In preparation for adopting 2 CFR Part 200, Uniform Guidance on Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards, NEA will conduct webinars and update documents to highlight changes and any increased responsibilities for award recipients.
- The agency updated the downloadable and fillable Section 504 self-assessment workbook that is available on our website to assist award recipients in evaluating the current state of accessibility of their programs and activities to disabled visitors and employees.

Expanded applicant/grantee outreach

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

National Endowment for the Arts – Budget Request for FY 2015
Salaries and Expenses

Expanded the use of technology to improve productivity and efficiency

- NEA's grant application review process has been made more efficient through the enhanced use of technology. The NEA GrantsOnline™ System (NEA-GO) allows for application reviewers to have access to more application material in advance of panel meetings than in the past, and to score and comment on applications online. NEA-GO also provides agency staff with new tools for the application review process, improving efficiency and productivity.
- The agency continues to move forward in partnership with NEH to develop and deploy a new grants management system known as eGMS. This new system will streamline and standardize grants management processes through adoption of a common cloud-based grants management solution. The eGMS project commenced early in FY 2012, with the goal of completing the system's core components by the end of FY 2014. To date, five of thirteen planned modules of the new system have been completed.
- Since June 2012, funding recommendations have been presented to members of the National Council on the Arts (NCA) electronically. Previously, all materials were printed, compiled in large notebooks, and mailed. Review materials are now easily accessible by both NCA members and NEA staff via a secure website.
- In October 2012, NEA began notifying applicants of its funding decisions electronically, by email instead of mail. In addition, our Grants & Contracts Office began reminding grantees of upcoming reporting deadlines electronically. In both cases, the move to e-notifications has made communications faster and more efficient, while saving paper, copying, and postage costs.
- In 2014, NEA will make grant awards electronically to the Literature Fellowship grantees. Reaching these grantees electronically is more effective, while saving paper, copying, and postage costs.
- In April 2013, the NEA launched an [online grant search](#) system. The system allows members of the public to search all of the NEA's grants since 2000, including newly recommended awards, using a variety of attributes to customize their results.
- NEA's Information & Technology Management Office has adopted a cloud-first strategy, consistent with Administration guidance, and also employs shared services and other new technological innovations where possible to improve productivity and cut costs. In 2011, the agency's email system was moved to a cloud service; other cloud-based services include our Human Resources Office's electronic official personnel folders (e-OPF) and time and attendance (WebTA) systems. For financial management, the agency uses the Delphi Financial System, a shared service provided by the U.S. Department of Transportation's Enterprise Services Center. Finally, NEA has used server virtualization to reduce the number of servers in use by 50 percent, saving hardware and utility costs.

National Endowment for the Arts – Budget Request for FY 2015
Salaries and Expenses

- The NEA deployed SharePoint in 2013 as a replacement for its existing intranet. This platform enhances the capability of agency staff to share calendars, documents, and information, thereby promoting more efficient workflows and more extensive inter-office collaborations.
- The NEA has significantly expanded its use of webinars to interact with the public. Webinars are free and open to the public and have covered a wide range of topics from grant workshops to presentations on specific issues of import to the agency and our constituents.

IV. Consolidation of Administrative Functions with NEH

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

- Electronic Grants Management System (eGMS). As discussed above, NEA and NEH have entered into a strategic partnership for the purpose of designing, deploying, operating, and maintaining a cloud-based grants management system. This partnership involves full and complete collaboration, cooperation, and shared responsibility necessary to implement the eGMS. The purpose of the partnership is to reduce technology costs and streamline and standardize grant management processes through adoption of a common grants management solution.
- Information technology infrastructure. The staffs of the two agencies' information technology offices have worked together to create a shared IT data center at our new offices in the Constitution Center. This data center will meet the needs of both agencies and will use as many shared components as possible. Both agencies will share server racks, network equipment racks, a single cooling unit, a single electrical system, a single uninterruptible power system, cable raceways, a common physical work area, and a single security system. The design allows network cabling, as well as uninterruptible clean power, from the shared server room to be distributed to any communications closet on the three floors where NEA and NEH staff will be located.
- Audio Visual (AV)/Media operations. The two Endowments developed plans to construct and will jointly operate a media room in our new office space. This room will be equipped to support high-quality audio productions that are of principle interest to NEA and a wide variety of video projects NEH will be undertaking.
- The Arts Endowment has made its Personal Identity Verification card activation equipment available to NEH.
- In addition to the shared IT and AV functions described above, the two agencies are making plans to share a variety of other functional areas after we move into our new

National Endowment for the Arts – Budget Request for FY 2015
Salaries and Expenses

office space. Specifically, we are planning to share some panel rooms and conference rooms, a lunch room, a designated room for nursing mothers, and a room where ill employees can seek respite. NEH also plans to make its library collection and services available to all NEA staff.

At this time we do not have an estimate of cost savings for the initiatives due to the fact that we are still in development phases of eGMS and that the costs for the relocations are not paid by NEA and NEH. However, both agencies have limited the number of positions dedicated to administrative functions and have used technology as a "force multiplier" to gain efficiencies in administrative functions.

V. Expected Performance

As mentioned previously, this budget emanates from our FY 2014-2018 Strategic Plan. Because of the new areas of emphasis and focus, clear and emphatic baseline data – including performance data – do not exist. Nonetheless, we have developed clear performance measures for the objectives to be achieved through this goal as provided below.

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

A. Measuring Performance

To maintain the highest standard of organizational excellence, the agency regularly will monitor employee feedback. A key strategy for collecting employee feedback is the OPM Federal Employee Viewpoint Survey, which identifies specific areas as needing improvement. With this strategic plan, employee feedback becomes part of the NEA's performance measurement. This information will be used to improve recruitment and retention strategies for high-performing workers.

B. Performance Goal

<i>Performance Indicator</i>	<i>Current Status</i>
Percent of Employees Reporting Positive Responses to Key Questions on the Annual OPM Federal Employee Viewpoint Survey	The agency is highlighting the following four responses from employees to the 2013 Federal Employee Viewpoint Survey Results: <ul style="list-style-type: none">• 91.2% reported a positive response to the statement "My agency is successful at accomplishing its mission."• 89.8% reported a positive response to the statement "I know how my work relates to the agency's goals and priorities."• 87.7% reported a positive response to the statement "I am held accountable for achieving results"• 92.5% reported a positive response to the statement "I am constantly looking for ways to do my job better."

National Endowment for the Arts – Budget Request for FY 2015
Salaries and Expenses

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

A. Measuring Performance

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

B. Performance Goals

<i>Performance Indicator</i>	<i>Current Status</i>
Applicant Satisfaction with Application Guidance	<p>In FY 2013, the NEA completed a pilot test of the NEA applicant survey. The survey was conducted to provide management with a snapshot of how applicants viewed their most recent experience using and understanding the grant application guidelines on the NEA website. When applicable, applicants also evaluated the usefulness of guideline webinars as well as the quality of interactions with NEA staff while preparing applications.</p> <p>The pilot survey consisted of 13 questions, with 7 items specifically designed to collect feedback on the different forms of applicant guidance. An overall applicant satisfaction rate was then calculated as the average percentage of the total positive responses for each of the seven questions divided by the total completed responses for each question. Initial analysis of the results from the pilot show an overall applicant satisfaction rate of 81.5%.</p> <p>As a result of our ongoing efforts to improve the applicant experience and decrease reporting burden, the agency has undertaken two major projects in FY 2013-2014: a thorough redesign of the agency's website; and complete overhaul of the ways in which we collect application information. Considering the amount of change, along with budget uncertainties, the agency is seeking to maintain a satisfaction rate above 80% for FY 2014. For FY 2015, we will be working to increase the applicant satisfaction rate to 83%.</p>
NEA's Financial Statements Audit Opinion	NEA received an unqualified opinion on its FY 2013 financial statements.

National Endowment for the Arts – Budget Request for FY 2015
Salaries and Expenses

VI. Office of Inspector General (OIG)

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

There is no separate appropriation for the OIG; the OIG's budget is funded within the Arts Endowment's S&E budget. However, pursuant to the Inspector General Reform Act of 2008, the following table reflects the budget submitted by the Inspector General.

Office of Inspector General Costs
(\$ in thousands)

	<u>FY 2013</u> <u>Obligations</u>	<u>FY 2014</u> <u>Appropriation</u>	<u>FY 2015</u> <u>Request</u>
11.1 Personnel Comp. ¹¹	458	473	488
12.1 Personnel Benefits	116	121	126
21.1 Travel	2	20	20
24.0 Printing	0	1	1
25.1 Training	3	9	9
25.2 Other Services	100	103	103
25.3 Interagency Agreements ¹²	12	64	64
26.0 Supplies	1	2	2
31.0 Equipment	<u>2</u>	<u>2</u>	<u>2</u>
Total	694	795	815

¹¹ Supports 4 FTE from FY 2013 to FY 2015. Includes a 1.0 percent pay raise proposed for FY 2015.

¹² Includes funding for Federal Information Security Management Act (FISMA) evaluation.

National Endowment for the Arts – Budget Request for FY 2015
Salaries and Expenses

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

Established by Executive Order in 1982, and as amended most recently by Executive Order 13585 of September 30, 2011, the President's Committee on the Arts and the Humanities plays a key role within each Administration by:

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

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

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

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

	<u>FY 2013</u>	<u>FY 2014</u>	<u>FY 2015</u>
	<u>Obligations</u>	<u>Appropriation</u>	<u>Request</u>
11.1 Personnel Comp. ¹³	352	385	415
12.1 Personnel Benefits	92	113	121
21.1 Travel	28	34	34
23.1 Rent ¹⁴	126	116	106
23.3 Comm., Utilities & Misc. Charges	9	9	9
24.0 Printing	3	6	6
25.4 Contractual Services	60	98	47
26.0 Supplies	<u>3</u>	<u>2</u>	<u>2</u>
Total ¹⁵	673	763	740

¹³ Includes 2 FTE supported by NEA from FY 2013 to FY 2015, and 1.5 FTE supported by NEH in FY 2013, 1.6 FTE in FY 2014, and 2 FTE in FY 2015; excludes support that might be provided by other Federal agencies.

¹⁴ Assumes a move from the Old Post Office Building to Constitution Center in Spring 2014.

¹⁵ Excludes funding provided outside of the shared administrative services agreement between NEA and NEH for PCAH.

National Endowment for the Arts – Budget Request for FY 2015
Salaries and Expenses

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

	FY 2013 Obligations	FY 2014 Appropriation	FY 2015 Request
11.1 Full-Time Permanent	13,535	13,851	13,991
11.3 Other Than Full-Time Permanent	2,305	2,445	2,469
11.5 Other Personnel Compensation	<u>172</u>	<u>194</u>	<u>194</u>
Total Personnel Compensation	16,012	16,490	16,654
12.1 Civilian Personnel Benefits	4,727	4,879	4,927
13.0 Benefits for Former Personnel	<u>0</u>	<u>10</u>	<u>10</u>
Total Personnel Benefits	4,727	4,889	4,937
Total Compensation & Benefits	20,739	21,379	21,591
21.0 Travel & Transportation of Persons	208	350	350
22.0 Transportation of Things	14	15	15
23.1 Rental Payments to GSA a/	2,882	2,894	2,920
23.3 Comm., Utilities & Misc. Charges	244	247	247
24.0 Printing and Reproduction	33	41	41
25.0 Other Services	2,098	2,119	1,984
26.0 Supplies and Materials	80	163	133
31.0 Equipment	<u>53</u>	<u>275</u>	<u>117</u>
Total Non-Pay	5,612	6,104	5,807
99.0 Total: Salaries and Expenses b/c/	26,351 d/	27,483	27,398

a/ Assumes a move from the Old Post Office Building to Constitution Center in Spring 2014.

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

c/ Excludes Interagency and Gift funds.

d/ Includes \$27,100K appropriated in FY2013 (net of reprogramming), \$2,737K of FY 2012 carryover funds into FY 2013, and \$246K of prior year deobligations brought forward to FY2013. Excludes \$3,732K of FY 2013 funds carried forward to FY 2014.