



National Endowment for the Arts

**Appropriations Request
For Fiscal Year 2017**

**Submitted to the Congress
February 2016**

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OVERVIEW

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

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

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

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

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

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

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

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

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

Budget Request

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

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

Strategic Plan 2014-2018

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

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

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

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Goals:

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

Objectives:

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

Priorities and Budget Highlights

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

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

Grant Programs

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

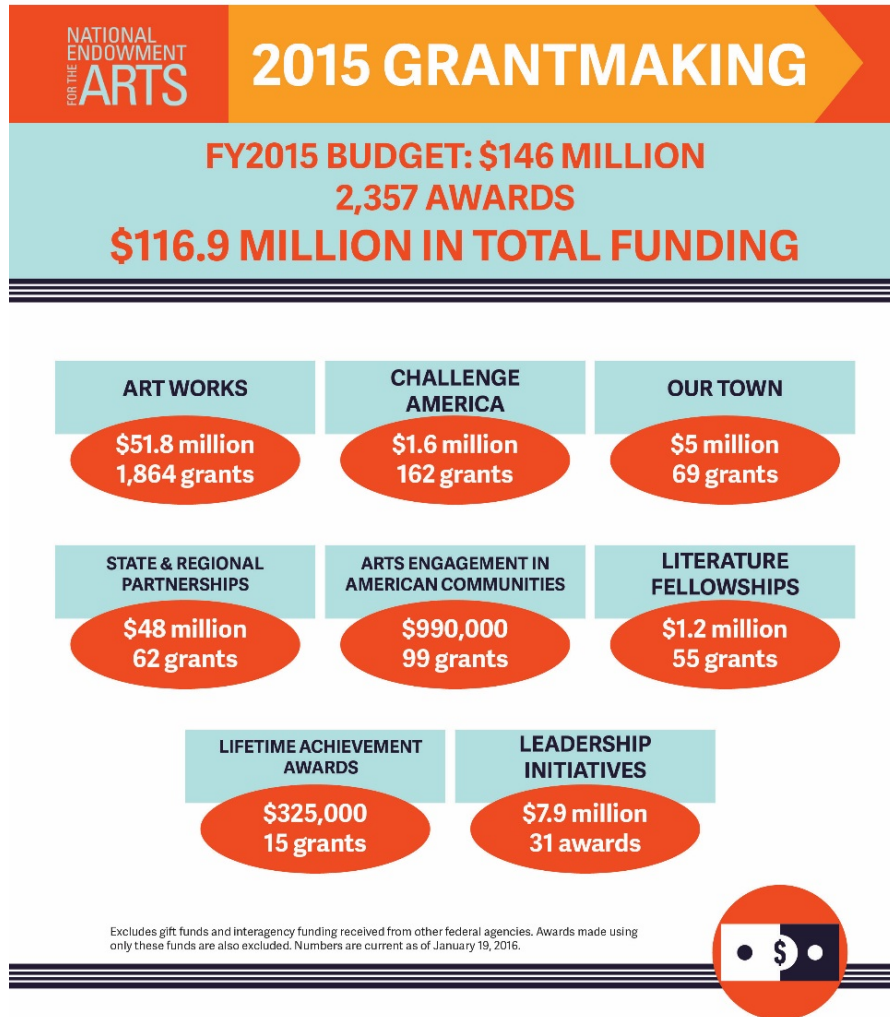
Funding for the agency's direct endowment grants supports the following:

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

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

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



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

NEA awards will generate more than \$600 million in matching support; in our direct grant-making categories alone, the ratio of matching to Federal funds will approach 10:1, far surpassing the required non-Federal match of at least one to one.

NEA Military Healing Arts Partnership

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Our Town

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

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

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

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

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

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

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

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

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

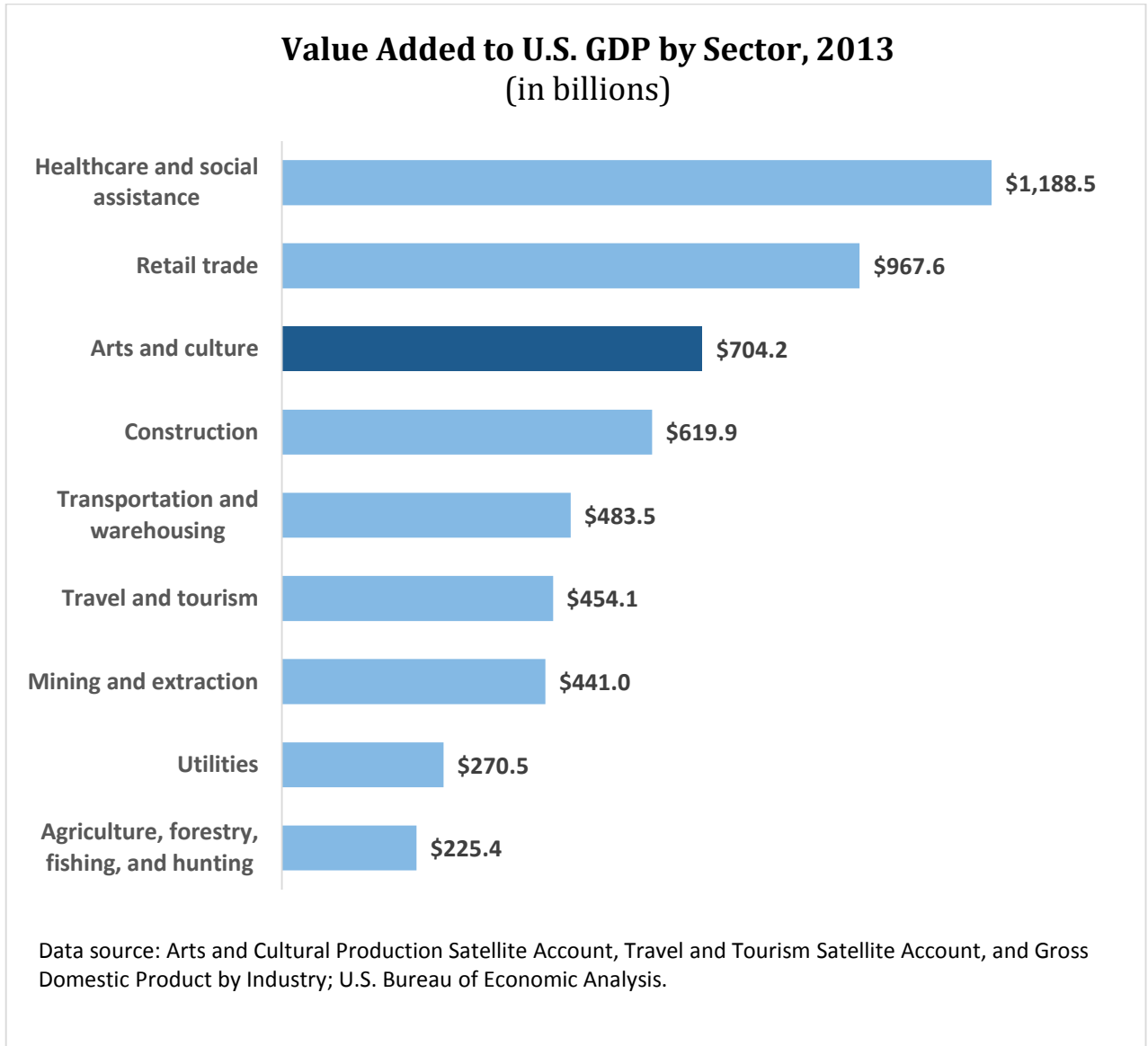
Federal Partnerships

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

NEA and U.S Bureau of Economic Analysis

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

Arts Education

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

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

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

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

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

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

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

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

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

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

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

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

Research and Program Evaluation

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

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

ORA has also:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

d/ Excludes Interagency and Gift funds.

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

MISSION STATEMENT

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

VISION STATEMENT

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

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

Objective 1.1

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

GOAL 2: Foster Public Engagement with Diverse and Excellent Art

Objective 2.1

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

Objective 2.2

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

Objective 2.3

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

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

Objective 3.1

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

Objective 3.2

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

Cross-Cutting Objective 1.1

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

MANAGEMENT GOAL: Enable the NEA Mission through Organizational Excellence

Objective 1.1

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

Objective 1.2

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

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

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

I. Introduction

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

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

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

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

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

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

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II. Funding

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

Funding range: \$12.6-12.7 million in program funds

Award range: 465-490 grants to be awarded

III. Objectives, Strategies, and Project Examples

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

NEA Literature Fellowships

The Arts Endowment recognizes promising and mid-career writers, poets, and translators with NEA Literature Fellowships that enable them to set aside time for writing and research. NEA Literature Fellowships in creative writing are the agency's most competitive funding category; in FY 2016, 37 of the 1,919 creative writing fellowship applicants (just 2%) will be funded. While creative writing fellowship recipients are not required to produce a particular product, the underlying purpose of the fellowships is to encourage and support creative output; thus, it is appropriate to include them under the Creation of Art goal. This program operates on a two-year cycle with fellowships in prose available in one year and fellowships in poetry available the next.

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NEA Literature Fellowships also are awarded for translation projects. As one of the Nation's most significant supporters of literary translation, the NEA provides fellowships for translation projects, as well as support to nonprofit presses for the publication of translations of literary work into English. These efforts give American readers opportunities to read significant contemporary international literature that originated in languages other than English.

Here are some recent examples of Literature Fellowships:

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

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

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

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

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

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

NEA Jazz Masters Fellowships

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

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

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

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

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

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

NEA National Heritage Fellowships

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

IV. Expected Performance

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

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

A. Measuring Performance

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

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B. Performance Goal

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

C. Other Indicators

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

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

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

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

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

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

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

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

FOSTER PUBLIC ENGAGEMENT WITH DIVERSE AND EXCELLENT ART

I. Introduction

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

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

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

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

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

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

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II. Funding

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

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

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

III. Objectives, Strategies, and Project Examples

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

NEA Regional Touring Program

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

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

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

In national studies, arts education consistently emerges as the single best predictor of arts participation throughout life, whether through live attendance or the personal performance or creation of art.⁵ By helping to foster public appreciation and understanding of various art forms, genres, and artistic traditions, the NEA will build public capacity for lifelong participation in the arts.

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

Beyond enriching the quality of personal arts experiences, arts education is a hallmark of civilization. Former U.S. Secretary of Education Arne Duncan has observed, for example, "the important role that arts education plays in providing American students with a well-rounded education. The arts can help students become tenacious, team-oriented problem solvers who are confident and able to think creatively."⁶

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

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

The other track is broader. It accommodates Americans still in school, those no longer in school, and those yet to begin school. These types of arts education grants might involve a seminar held as part of a theater performance, or a docent tour as part of a museum event. They might include a teaching artist at a day-care center or a writer's

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

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

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

Several external factors that will affect the agency's achievement of this strategic objective also highlight the NEA's continued leadership in arts education as necessary and appropriate. First, although Federal law has designated arts education a core academic subject to be taught in our Nation's public schools, states have struggled to keep it in the curriculum. Secondly, state standards for evaluating teacher practices and assessing student learning in the arts differ widely – as do strategies for their implementation.

Even if arts education is not yet universal, today's employers are acutely aware of the capacity for risk-taking and creative thinking that the subject can encourage. Business leaders have identified such abilities as highly desirable for a 21st-century workforce, even as they acknowledge problems in finding creative workers among today's job applicants. From this vantage point, arts education can not only improve the quality of Americans' arts experiences, it may well improve the quality of their lives and livelihoods.

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

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

- Lifelong learning activities for children, adults, and intergenerational groups.
- Standards-based arts education activities for pre-K through 12 students.
- Informal education programs, workshops, and demonstrations.
- Mentorships and apprenticeship programs.
- Professional development for artists, teaching artists, teachers, and other education providers.
- Assessments and evaluations of arts learning.
- Online courses or training.
- Lectures and symposia.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Poetry Out Loud

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

Since its start in 2005, nearly 3 million students from more than 10,000 high schools have participated in *Poetry Out Loud* nationwide. Most recently, the program served approximately 375,000 students during the 2014-2015 school year. Using curriculum and an anthology developed as part of *Poetry Out Loud*, teachers introduce students to poetry and recitation before holding a classroom poetry recitation competition. Following a pyramid structure, classroom champions move on to school competitions, regional and state competitions, and ultimately to the National Finals, which are held each spring in Washington, DC. The NEA's partner, the Poetry Foundation, produces substantive educational materials for teachers participating in *Poetry Out Loud* and provides additional financial support for the National Finals, with a total contribution of approximately \$500,000 annually.

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

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

*Maeva Ordaz, Alaska
2015 Poetry Out Loud
National Champion*

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

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

*Gypsy Prince
2015 Oregon State Champion*

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

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

Big Read

Since its launch in 2006, the [*Big Read*](#) has awarded 1,255 grants to organizations in communities across all 50 states, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands, for reading programs devoted to the featured authors in the *Big Read* library. More than 4.2 million Americans have attended a *Big Read* event; about 72,000 volunteers have participated locally; some 34,000 community partner organizations have been involved; and grants totaling more than \$17 million have been awarded, leveraging approximately twice that much locally. During FY 2015, 75 organizations (30 of them first-time *Big Read* grantees) conducted *Big Read* programs across the country, supported with \$1,000,000 in grants from the NEA. In FY 2017, we anticipate that 75 awards will be made. Grantees will continue to receive – free of charge – *Big Read* educational materials.

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

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

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

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

Shakespeare in American Communities

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Mayors' Institute on City Design (MICD)

[MICD](#) is one of the NEA Design Program's leadership projects intended to protect and enhance the American built and natural environment, and strengthen American communities. Established in 1986 to bring together mayors and design professionals to examine urban design challenges, it has since graduated more than 1,000 mayors. The idea originated with Charleston, South Carolina Mayor Joseph P. Riley and his friend Jaquelin Robertson, an architect and urban planner. In a 1985 letter to Mr. Robertson, Mayor Riley wrote:

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

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

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

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

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

Citizens' Institute on Rural Design (CIRD)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

IV. Expected Performance

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

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

A. Measuring Performance

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

B. Performance Goal

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

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

C. Other Indicators

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

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

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

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

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

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

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

A. Measuring Performance

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

B. Performance Goals

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

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

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

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

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

* Represents percentages of total FDRs received.

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

Next Year Target and Timeframe

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

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

C. Other Indicators

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

¹⁰ See previous footnote

¹¹ See previous footnote.

¹² See previous footnote.

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

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

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

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

A. Measuring Performance

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

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

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

B. Performance Goal

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

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

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

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

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

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

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

Next Year Target and Timeframe

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

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

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

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

C. Other Indicators

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

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

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

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

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

A. Measuring Performance

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

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B. Performance Goal

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

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

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

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

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

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

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

Next Year Target and Timeframe

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

A. Other Indicators

Contextual Indicator

Percent of Congressional Districts Receiving an Award

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

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

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

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

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

PROMOTE PUBLIC KNOWLEDGE AND UNDERSTANDING ABOUT THE CONTRIBUTIONS OF THE ARTS

I. Introduction

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

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

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

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

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II. Funding

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

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

III. Objectives, Strategies, and Project Examples

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

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

Both the arts sector and the broader public require statistically reliable data on the relationship of arts and culture to other aspects of everyday life. Arts workers and arts industries depend on timely information and analyses to monitor patterns of employment, fiscal health, and public demand for their goods and services. The greater public, on the other hand, needs to know whether and how the arts should factor into decisions about where to live, how to spend one's discretionary time, and what kind of education to provide for one's children. These lines of inquiry require creative research methods, more robust data collection involving Federal, academic, and commercial partners, convenings with the Nation's cultural research experts, and smarter metrics.

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

Also, the agency will continue to share relevant findings and data with the public through publications, presentations, webinars and webcasts, convenings, and news and social media. These efforts will bring cohesion to ongoing cultural research endeavors spanning many different disciplines across the United States. In tracking this work, the NEA will pay close attention to cutting-edge research strategies and will offer encouragement to a new generation of arts and cultural researchers.

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

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

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

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

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

Through its Office of Public Affairs, the NEA will:

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

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

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

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

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

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

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

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

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

As the Federal government's lead agency in supporting the arts, and as its primary sponsor of arts-related research, the NEA is a vital resource for domestic and international organizations that have common cause with the NEA. At the Federal level, the NEA can communicate knowledge about the value and/or impact of the arts to other agencies and departments to complement their efforts to serve the American people. Internationally, the NEA can raise awareness among other countries and cultures about the exemplary offerings of American artists. Alternatively, the agency can expose American audiences to new and exciting works being created abroad.

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

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

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

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

NEA Military Healing Arts Partnership

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

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

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

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

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

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

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

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

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

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

Blue Star Museums

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

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

Federal Interagency Task Force on the Arts and Human Development

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

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

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

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

National Arts and Humanities Youth Program Awards

National Arts and Humanities Youth Program Awards is a cooperative venture among the National Endowment for the Arts, the National Endowment for the Humanities, the Institute for Museum and Library Services, and the President's Committee on the Arts and the Humanities. The \$10,000 awards recognize and focus national attention on exemplary after-school programs fostering the creative and intellectual development of America's children and youth through education and practical experience in the arts or the humanities. Examples of two of the awards made in FY 2015 are:

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

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

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

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

USArtists International

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

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

Southern Exposure: Performing Arts of Latin America

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

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

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

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

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

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

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

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

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

Performing Arts Discovery

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

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

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

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

State and Regional Partnerships

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

IV. Expected Performance

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

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

A. Measuring Performance

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

B. Performance Goal

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

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<i>Current Status</i>					
<p>For FY 2015, the NEA continued to pilot metrics related to non-academic impact and public reach and decided on one metric to further investigate and track: non-academic news outlets that cite any NEA-generated and NEA-funded research that was published in FY 2015.</p> <p>The NEA’s Office of Public Affairs uses Google News as the main search engine for finding the news clips related to the agency. The office supplements this search method by tracking sites such as Artsjournal, Createquity, and You’ve Cott Mail. In addition, NEA staff and grantees also bring NEA-related media articles to the attention of Public Affairs staff. The office uses roughly 20 different search terms to help capture the relevant articles, to include but not limited to: “Jane Chu”, “National Council on the Arts”, “Walter Reed Arts Therapy”, “Belvoir Arts Therapy”, “NICoE Arts Therapy”, “National Intrepid Arts Therapy”, “NEA”, “National Endowment for the Arts”, and “President’s Committee on the Arts”.</p>					
	<i>Format Publishing or Citing NEA-funded Research</i>				
<i>FY</i>	<i>Newspaper</i>	<i>Magazine/Journal</i>	<i>Website</i>	<i>Article</i>	<i>Blog</i>
2014	6	3	0	1	21
2015	52	21	11	1	72
<i>Next Year Target and Timeframe</i>					
<p>The NEA is exploring creation of a more reliable and useful performance indicator for its FY 2018 annual performance plan. Although lack of staffing in the Office of Research & Analysis hitherto delayed progress on this front, the office very recently hired appropriate staff to oversee the effort.</p>					

<i>Performance Indicator</i>					
Scholarly Impact / Academic Reach					
<i>Prior Year(s) Target and Timeframe</i>					
<p>In FY 2014, the NEA signed an interagency agreement with the Department of Education, National Library of Education, partly to enable robust tracking of NEA research-related articles in academic research journals. A preliminary search of the data reveals nearly 200 NEA research-related articles that appeared in FY 2011, FY 2012, and FY 2013.</p>					
<i>Current Status</i>					
<p>For FY 2015, the NEA continued to pilot several metrics related to scholarly impact and academic reach and decided on two metrics to further investigate and track: 1) <i>Research: Art Works</i> grant application data regarding grantees’ aspirations for publishing their research in academic papers or presenting their work at academic conferences; and 2) scholarly articles that cite any NEA research publications between 2010 and the present.</p> <p>Regarding the former, application data from FY 12 through FY 15 <i>Research: Art Works</i> grant program’s grantees revealed that many of them had expressed interest in publishing and presenting their work in academic outlets, such as in peer-review research journals and at research conferences.</p>					

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

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

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

*Note: Search in Scopus database conducted on 6.23.15.

Next Year Target and Timeframe

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

C. Other Indicators

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

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

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

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

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

A. Measuring Performance

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

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B. Performance Goals

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

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

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Southern Exposure; the U.S./Japan Friendship Commission; and the U.S. Department of State for the Federal Advisory Committee on International Exhibitions. Additionally, we entered into a partnership with the U.S. Department of State's Foreign Service Institute.

Current Status

In FY 2015, the NEA continued six partnerships and entered into two new partnerships with organizations to promote American art and artists internationally or bring art and artists from other countries to U.S. audiences. These partnerships included Mid Atlantic Arts Foundation for *USArtists International* and *Southern Exposure*; three Regional Arts Organizations for *Performing Arts Discovery*; the US/Japan Friendship Commission; and the U.S. Department of State for the Federal Advisory Committee on International Exhibitions. Additionally, we entered into a partnership with the U.S. Department of State's Foreign Service Institute.

Next Year Target and Timeframe

In FY 2016 and FY 2017, the NEA plans to enter into eight partnerships with organizations to promote American art and artists internationally or bring art and artists from other countries to U.S. audiences. These partnerships will include Mid Atlantic Arts Foundation for *USArtists International* and *Southern Exposure*; three Regional Arts Organizations for *Performing Arts Discovery*; the US/Japan Friendship Commission; and the U.S. Department of State for the Federal Advisory Committee on International Exhibitions. Additionally, we will enter into a partnership with the U.S. Department of State's Foreign Service Institute.

PROGRAM SUPPORT

I. Introduction

The Program Support budget funds activities that directly relate to and enable the agency to serve the American public by exercising leadership with the arts fields. These activities include grant application review, research and analysis projects, production of various agency publications, travel for members of the National Council on the Arts (NCA), arts accessibility activities, contractual services, and assessments for E-Government initiatives. Activities supported under this account contribute to the achievement of all of the agency's goals.

II. Funding

The NEA requests \$1,950,000 in FY 2017 for Program Support (see Table 2 for a breakdown of expenses). Provided below are the categories through which we undertake Program Support activity.

- A. Panels and Reviewers. Critical to our work is our national merit review system. As required by law, the NEA engages expert advisors to review applications, which enhances the credibility and fairness of the review system. \$358,000 is requested for panelist and reviewer compensation.
- B. Consultants. \$62,000 is requested to support expert consultants' participation at convenings on arts topics, presentations at NCA meetings, and review of manuscripts submitted as part of the NEA Literature Fellowships application review process.
- C. Printing and Reproduction. \$45,000 is requested for the production of publications that directly relate to the arts fields, including brochures about agency grant opportunities.
- D. Travel. \$100,000 is requested to support travel for NCA members, recipients of the National Medal of Arts, and individuals participating at convenings, symposia, and meetings.
 - Members of the NCA (composed of up to 18 voting members) currently travel to Washington, D.C. three times per year to advise the NEA Chairman on agency policies, grant applications, and the funding of specific projects; they also travel to attend working groups and other agency meetings and functions.
 - Recipients of the National Medal of Arts are invited to travel to Washington, D.C. to receive the award at a special White House ceremony. Created by Congress in 1984, the National Medal of Arts is conferred annually by the President to honor persons and organizations that have made extraordinary contributions to the excellence, support, growth, and availability of the arts in the United States.
 - Individuals travel at the request of the NEA to participate at convenings, symposia, and meetings on various arts topics.

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- E. Research and Analysis. The NEA requests \$754,000 in Program Support funds for research and analysis. The Office of Research and Analysis (ORA) produces unique data sets and analyses that provide important insights into public policy issues affecting artists, arts organizations, and arts audiences. Funding also supports activities essential to implement the goals, objectives, and performance measurements reflected in the agency's revised Strategic Plan and Performance Plan. For more information on the NEA's research and analysis efforts, see the Promoting Knowledge tab.
- F. Accessibility. The agency goal of increasing access to the arts for all Americans is achieved in part by addressing grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA). The \$23,000 requested will support symposia, workshops, and panels that address accessibility issues.
- G. Other Services. \$376,000 is requested for contractual services supporting programs, projects, and initiatives as well as the National Medal of Arts; various costs in support of panel operations; negotiation and approval of indirect cost rates for non-profit organizations and/or non-Federal organizations; and efforts to enhance public access to and knowledge about the agency's activities such as production of agency publications and online content, and webcasting of agency activities of particular interest to the arts field and general public.
- H. Assessment for Grants.gov. The Grants.gov initiative is part of the overall E-Government program for improving access to government services via the Internet. The charter of Grants.gov calls for establishing a simple, unified electronic storefront for interactions between grant applicants and the Federal agencies that manage grant funds. Grants.gov allows organizations to find and apply electronically for competitive grant opportunities from all Federal grant-making agencies. As one of 26 Federal grant-making agencies, the NEA is assessed an annual fee for use of Grants.gov, which is paid to the U.S. Department of Health and Human Services (HHS), the managing partner for Grants.gov. \$232,436 is requested for the FY 2017 Grants.gov assessment.

III. Objectives, Strategies, and Achievements

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

A. Quality Grant Application Review

Recent achievements. Our application review process relies upon the assistance of citizen experts who serve as panelists and consultants. Panels contribute significantly to the Chairman's funding decisions; their membership must comply with the agency's authorizing legislation, as amended. For review of FY 2017 applications, we anticipate utilizing up to 500 individuals to review approximately 5,000 grant applications.

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Through the use of the NEA GrantsOnline™ system (NEA-GO), an electronic application review system, we enhanced our application review process by enabling applicants to upload their application material electronically; panelists to review application material (including work samples), score, and comment on-line in advance of panel meetings; and staff to use new tools for the application process and the management of panel meetings.

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

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

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

B. Quality Research and Analysis

Recent achievements: One of the cornerstones of the agency's Strategic Plan is the focus on research and evaluation. For three-and-a-half decades, NEA's research products have led national conversations about how Americans participate in the arts, how artists compare and contrast with the rest of the U.S. workforce, and how arts organizations fare as part of the overall economy. In September 2012, the NEA published [*How Art Works: The National Endowment for the Arts' Five-Year Research Agenda, with a System Map*](#)

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

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

C. Productive Convenings

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

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

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

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

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

D. Effective Outreach

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

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

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

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

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

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

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

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

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

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

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

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SALARIES AND EXPENSES

I. Introduction

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

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

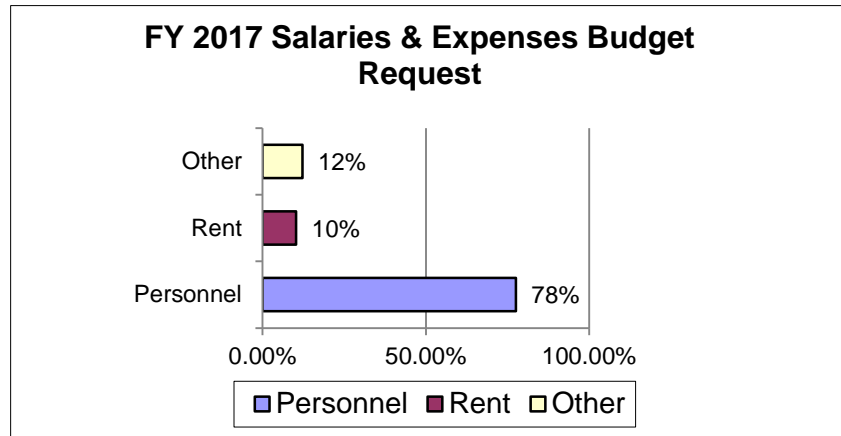
II. Funding

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

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

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

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

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2. Training. \$124,000 is requested for agency-wide training. This request supports training needs for human resources and information technology professional development.
3. Miscellaneous Services. \$2.293 million is requested for miscellaneous contractual services. The agency uses miscellaneous contractual services for a range of activities such as payroll and personnel processing with the U.S. Department of Agriculture, and the Department of Health and Human Services' Employee Assistance Program. Funds are also used in support of the agency's information technology management program including:
 - Support of the financial management information system (Delphi) and e-travel services system (E2) provided under an interagency agreement with the U.S. Department of Transportation's Enterprise Services Center (ECS).
 - Support for an upgraded grants management system provided under an interagency agreement with the National Endowment for the Humanities (NEH) through a strategic partnership.

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

1. Transportation of Things. The agency anticipates costs of \$8,000.
2. Communications, Utilities and Miscellaneous Charges. \$174,000 is requested for telecommunications, utilities, and equipment rental.
3. Printing. \$41,000 is requested for printing activities, including print notices in the Federal Register and Code of Federal Regulations.
4. Supplies and Equipment. \$91,000 is requested for supplies, and \$164,000 for equipment.

III. Objectives, Strategies, and Achievements

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Maintain Financial Integrity

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

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

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

Improve Grants Management

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

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

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

Improve Grantee Compliance

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

Expand Applicant/Grantee Outreach

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

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Expand the Use of Technology to Improve Productivity and Efficiency

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

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

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

IV. Collaborating Administratively with NEH

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

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

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

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

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

V. Expected Performance

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

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

A. Measuring Performance

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

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B. Performance Goal

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

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

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

A. Measuring Performance

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

B. Performance Goals

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

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

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

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VI. Office of Inspector General (OIG)

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

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

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

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

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

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

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

Established by Executive Order in 1982, and as amended most recently by Executive Order on September 30, 2015, the President’s Committee on the Arts and the Humanities plays a key role within each Administration by:

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

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

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

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

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

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

²¹ Excludes funding provided outside of the shared administrative services agreement between NEA and NEH for PCAH.

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Table 3
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Detail of Object Classification
(\$ in thousands)

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

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

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

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

d/ Excludes Interagency and Gift funds.

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