



# **National Endowment for the Arts**

**Appropriations Request  
For Fiscal Year 2016**

**Submitted to the Congress  
February 2015**

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## **OVERVIEW**

In 2015, the [National Endowment for the Arts](#) (NEA) will celebrate its 50th anniversary. From that long ago date in September in 1965, when President Lyndon B. Johnson signed legislation authorizing the Arts Endowment, to the present day, the agency's record of cultural, civic, and economic enrichment reflect the arts' enduring impact on the lives of all Americans.

As the NEA prepares to celebrate five decades of commitment to artistic excellence, creativity, and innovation, we remind ourselves about the fundamental nature of the arts to our humanity. They ennoble and inspire us—fostering creativity, connection, and beauty. The arts help us express our values, build bridges between cultures, and bring us together regardless of ethnicity, religion, or age. As Robert Frost once said about poetry, "It is a way of remembering that which it would impoverish us to forget." In its own way, art awakens, enlarges, refines, and restores our compassion.

The NEA's vital support of the arts acts as a catalyst and collaborator as it makes key investments throughout the nation, leveraging resources, and providing strategic leadership through core programs, including those for dance, design, folk and traditional arts, literature, local arts agencies, media arts, multidisciplinary arts, music, theater, visual arts, and through other programs.

NEA research indicates that the *ways* Americans are participating in the arts are expanding, along with the demographics of those who participate. There is more racial/ethnic diversity reflected in the pool of Americans who are most likely to approach art in new ways, such as electronic media, to create and share music and visual art. In this the digital age, 71% of American adults use mobile devices, computers and tablets to view and listen to art. Rural and underserved communities are also presented with more opportunities to participate. Based on recent figures, about 14% of NEA-funded project activities occur in rural locations.<sup>1</sup> Further, over half of NEA-funded arts events take place in locations where the median household income is lower than that of the U.S. as a whole.

The arts also play a significant role in equalizing educational opportunities; students with an education rich in the arts have higher GPAs and standardized test scores, lower drop-out rates, and even better attitudes about community service—benefits reaped by students regardless of socio-economic status.

Art is an irreplaceable way of understanding and expressing the world, and it links our ability to create and innovate in ways beyond compare. As Albert Einstein (one of the greatest physicists of all time and a fine amateur pianist and violinist) said, "The greatest scientists are artists as well." The NEA similarly believes in and supports the connection of arts, science, engineering, and the humanities to catalyze new insights and solutions which over time will address some of our nation's highest priorities.

The more than \$5 billion that the NEA has awarded to date represents the Arts Endowment's continuing commitment to making the arts a vital part of the lifeblood of this nation. The NEA extends its work through partnerships with state arts agencies, regional arts organizations, local leaders, other federal agencies, and the philanthropic sector, reaching rural, suburban, and

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<sup>1</sup> This estimate excludes the NEA's State & Regional Partnerships, and grants to individuals.

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metropolitan areas in all 50 states, the District of Columbia, special jurisdictions, and military installations.

The NEA relies on a simple, straightforward credo: "Art works."

- “Art works” refers to works of art themselves—the performances, objects, and texts that are the creations of artists.
- “Art works” represents the ways that art works on individuals and communities to change, confront, challenge, and inspire us; to allow us to imagine and to aspire to something more.
- "Art works" declares that with a sector comprising more than 4.32 percent – or \$698 billion – of GDP, and more than 4.7 million workers employed in the production of arts and cultural goods and services, arts jobs are real jobs that are part of the real economy. Arts workers pay taxes, and art contributes to economic growth. In recent years, arts and cultural production has resulted in trade surpluses (excess of exports over imports). In 2012, while the U.S. economy slowly recovered from a recession, arts and cultural production yielded a trade surplus of \$25 billion, injecting income and jobs directly into the U.S. economy. Beyond economic impacts, the arts contribute to neighborhood revitalization and the livability of American towns and cities.

Art works by enhancing the value of individuals and communities, by connecting us to each other and to something greater than ourselves, and by empowering creativity and innovation in our society and economy. The arts exist for beauty itself, but they also are an inexhaustible source of meaning and inspiration.

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

***Budget Request***

Toward this end, the NEA requests a budget of \$147.949 million for FY 2016. At this level, our budget includes:

- Direct Endowment Grants                      \$71.020 million
- State/Regional Partnerships Grants        \$47.346 million
- Program Support efforts                      \$ 1.780 million
- Salaries and Expenses                        \$27.803 million

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***Strategic Plan 2014-2018***

The FY 2016 budget request is informed by the NEA's Strategic Plan FY 2014-2018, which provides the framework for all agency activity. The Strategic Plan may be summarized with the following vision statement, mission, goals, and objectives:

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

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

**Goals:**

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

**Objectives:**

- Expand the portfolio of American art by investing in projects dedicated to the creation of excellent art.
- Provide all Americans with opportunities for arts engagement by funding projects that create arts experiences.
- Enable Americans of all ages to acquire knowledge or skills in the arts by funding projects that address lifelong learning in the arts.
- Strengthen American communities by investing in projects that seek to improve the livability of places through the arts.
- Expand and promote evidence of the value and/or impact of the arts by fulfilling a long-term research agenda and by using traditional and social media channels to distribute findings and new information.
- Increase the domestic and international impact of the arts by establishing strategic partnerships with public and private organizations.
- Ensure that NEA-funded activities reach Americans throughout the country by making awards for projects that address a diverse spectrum of artistic disciplines, geographic locations, and underserved populations.
- 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 2016 budget request includes the following priorities:

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- The NEA's core grant programs comprise 80 percent of the FY 2016 budget request and include direct grants, grants to the NEA's State and Regional partners, and *Our Town* grants.
- The NEA continues to play a leadership role throughout the federal government in demonstrating how arts inclusion and federal partnerships can contribute toward the goals of other federal agencies, including notably, the Department of Defense (DOD).
- The NEA is expanding the purview of its office of Arts Education to develop a research and data agenda that is useful for state departments of education.
- Research and program evaluation efforts have been refocused to allow the agency to better assess and analyze the impact of the NEA's investments, as well as the impacts of the arts more broadly in this country.

***Grant Programs***

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

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

Through its direct grant-making, the NEA will support more than 30,000 concerts, readings, and performances and more than 3,000 exhibitions of visual and media arts with annual, live attendance of 20 million. NEA-supported broadcast performances on television, radio, and cable will have additional audiences of at least 300 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.

**National Endowment for the Arts  
FY2014 Budget: \$146 million**

**2014 Grantmaking:  
2,276 awards  
\$116.1 million in total funding**



Excludes Interagency and Giff funds.

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 government must endorse the project with a letter of support to be eligible for consideration.

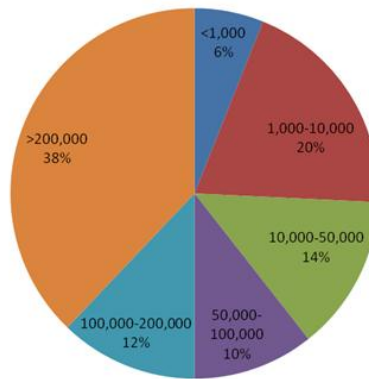


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Over the first four years of the *Our Town* initiative, 256 grant awards have been made in all 50 states plus the District of Columbia. In FY 2014, 271 applications were received and 66 awards were made for just over \$5.07 million in 38 states (of the 43 that applied). 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, and about 26 percent went to towns of fewer than 10,000 people.

**2014 Our Town Grants by Community Population**



As an example, in 2014, three rural projects are committed to preserving Appalachian musical and craft heritage, leveraging local artistic assets to enhance and promote their communities. In Hindman, Kentucky (population 777), activities will celebrate dulcimer making. In Pickens, South Carolina (population 3,012), the senior citizens' group is leading the creation of a center for Southern Appalachian music. And in Cumberland, Kentucky (population 2,171 ), Southeast Kentucky Community and Technical College will provide programming associated with the *It's Good to Be Young in the Mountains* conference, focusing on emerging regional artists.

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.

*Our Town* has catalyzed partnerships among local community leaders, including organizations that have never before worked together, with the arts as a connective force. This year's projects feature 246 partners—far beyond the two required per project—and include banks, churches, hospitals, electric companies, and many community and economic development organizations.

In the fall of 2014, the NEA launched *Exploring Our Town*, an e-storybook featuring case studies and lessons learned from 65 of the initial 191 *Our Town* projects. *Exploring Our Town* responds to requests from the arts community for ready access to an easy-to-search resource on best practices in community development and creative placemaking. The resource is divided into two sections, Project

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Showcase and Project Insights. Project Showcase features case studies organized by project setting, project type, and by state. The Project Insights section, divided by Project Process, Project Setting, and Project Type, includes lessons learned, relevant case studies, and additional resources.

With the proposed budget of \$4.75 million for *Our Town* in FY 2016, we anticipate reaching approximately 60 additional communities throughout the nation – communities of varying sizes, and in rural, suburban, and urban settings.

***Federal Partnerships***

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

*NEA/Walter Reed Healing Arts Partnership*

The NEA and Walter Reed National Military Medical Center have formed the [NEA/Walter Reed Healing Arts Partnership](#) to explore how creative arts therapy and arts engagement programs can improve health and well-being in military healthcare settings. Since 2011, the NEA/Walter Reed partnership has supported creative arts therapies across disciplines for patients at Walter Reed National Military Medical Center. This includes music therapy programs offered across the Walter Reed campus, and 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 Arts Endowment 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 just released a white paper, [Arts, Health, and Well-Being Across the Military Continuum](#), on integrating the arts into healthcare for the military and their families.

In November 2013, the NEA/Walter Reed Healing Arts Partnership was 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

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insight, cognitive skills and memory. One service member summarized his experience as “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.” These assessments have led to a request from Fort Belvoir to extend their partnership with the NEA through 2016.

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

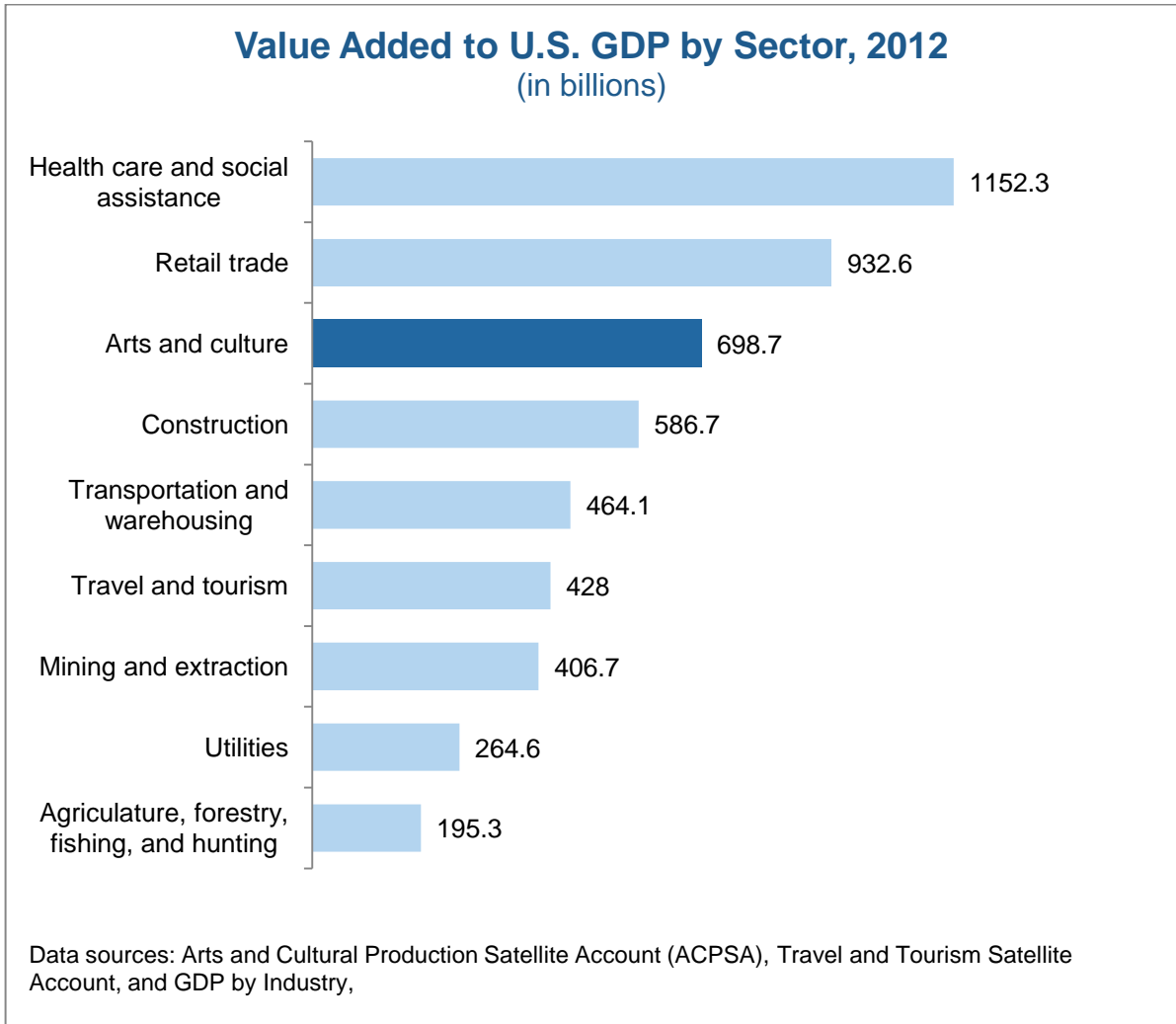
With the proposed budget of \$2.4 million in FY 2016, we anticipate expanding the program to include three primary components. First, expanding the program to respond to interest expressed in replicating healing arts-based interventions at other Military Treatment Facilities, including additional NICOE satellites. Second, partnering with research institutions with Creative Arts Therapy-focused PhD programs to conduct and coordinate research across these healing arts programs. 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.

*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 issued in FY 2015 reveal the arts are a bigger driver of GDP and jobs than previously estimated. Among the new estimates are:

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- In 2012, arts and cultural production contributed more than \$698 billion to the U.S. economy, or 4.32 percent to the GDP, more than construction (\$586.7 billion) or transportation and warehousing (\$464.1 billion).
- 4.7 million workers were employed in the production of arts and cultural goods, receiving \$334.9 billion in compensation.
- Arts and cultural spending has a ripple effect on the overall economy, boosting both commodities and jobs. For example, for every 100 jobs created from new demand for the arts, 62 additional jobs are also created.



“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. Results include a time-series of data from 1998 to 2012, statistics on the gross output of arts and cultural industries, the number of workers they employ, the compensation of those

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workers, import/export patterns, and the indirect economic impact of consumer demand for arts and cultural goods and services.

Accompanying release of these estimates, NEA released a unique series of resources developed by our Office of Research & Analysis (ORA) and posted to the NEA website. These resources include: a comprehensive guide for understanding the inner workings and significance of the satellite account; more detailed tabulations than provided on the BEA website; a series of "issue briefs" on ACPSA-related findings; and a proposed methodology for capturing the economic value of arts and cultural workers and of the arts volunteer sector.

From 2015-2016, 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, for a product to be released by the end of FY 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. The department's Office of Rural Development is engaging its nationwide network of local offices to support the institute.

**Department of Defense (DOD) and [Blue Star Museums](#):** The NEA continues to collaborate with DOD, Blue Star Families, and more than 2,200 museums in all 50 states, the District of Columbia, Puerto Rico, and American Samoa to offer free admission all summer long to active duty military families. In 2014, it is estimated that the program served more than 700,000 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](#).

**Department of Housing and Urban Development (HUD) and the [Hurricane Sandy Taskforce](#):** The NEA served as a special partner to HUD on [REBUILD BY DESIGN](#), a multi-stage regional design competition, providing critical expertise and guidance to shape and launch the competition, as well as serve as subject matter experts for the selection process. The NEA built on this work by launching a [Mayors' Institute on City Design](#) session targeting smaller communities along the New Jersey shore.

**National Endowment for the Humanities (NEH) and the National Science Foundation (NSF):** The NEA is collaborating with NEH and NSF to leverage mutual efforts to build an interdisciplinary community of researchers and practitioners who cross over the fields of art, science, humanities, education, and engineering, with a particular awareness of the new

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possibilities enabled by digital technology. The NEA, NSF, and NEH recognize that it would be advantageous for the three agencies to combine investments and expertise around strategically aligned goals to ensure that the agencies' resources achieve maximum impact at the intersection of the arts, science, and the humanities.

**National Park Service (NPS) and [Imagine Your Parks](#):** The NEA is partnering with the National Park Service on *Imagine Your Parks*, a new grant initiative supporting projects that use the arts to engage people with memorable places and landscapes of the National Park System.

**White House's Strong Cities, Strong Communities (SC2) Initiative:** The NEA's community development investment expanded significantly through participation in the White House's Strong Cities, Strong Communities (SC2) initiative. This program supports selected post-industrial cities in developing their economic strategies by providing technical assistance from teams of federal agency staff. 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 urban challenges. NEA staff participate in this by assisting SC2 communities with their community development strategies, primarily focusing on cities which have received *Our Town* funding. Those recommended *Our Town* grantees and SC2 communities are Cleveland, Ohio; Memphis, Tennessee; New Orleans, Louisiana; Rockford, Illinois; and St. Louis, Missouri.

### ***Arts Education***

The NEA is expanding the purview of its office of arts education to develop a research and data agenda, which is a key strategy in the agency's strategic plan for arts education. The NEA is looking to support the National Arts Education Data Project to collect and present data on arts education access and participation for the more than 50 million students in nearly 100,000 public schools throughout the United States.

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

The NEA anticipates providing state-level support for the creation of online databases that will extract arts education information and present this information through interactive web-based dashboards and associated data visualization tools, and present the data through user-friendly reports, with the ability to compare changes over time for a location.

In addition to the National Arts Education Data Project, the NEA provides support for three national networks as part of its core work to advance arts education in the United States: 1) State Arts Agency

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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 *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 2014, the NEA, in cooperation with NASAA, hosted a joint professional development institute for SAA AE managers in New Orleans, Louisiana. 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 Arts Endowment 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. A joint gathering of SAAs and SEADAE members will take place in 2015.
- *Arts Education Partnership:* The AEP is a national network of more than 100 arts, education, business, philanthropic, and government organizations that demonstrates and promotes the essential role of the arts in the learning and development of every child and in the improvement of America's schools. Support is provided for planning, communications, and collaborative actions by AEP and its member participants. AEP was formed in 1995 by the NEA, the U.S. Department of Education, NASAA, and the Council of Chief State School Officers (CCSSO) in response to the *Goals 2000: Educate America Act*<sup>2</sup>.

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<sup>2</sup>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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The work of AEP is guided by an advisory committee, made up of representatives from 35 partnering organizations, including state arts agencies. AEP and its partner organizations have led the national movement to establish education standards that include the arts. They have identified the policies and practical steps that will enable schools and school districts to achieve educational excellence by incorporating the arts into teaching and learning.

***Research and Program Evaluation***

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 68 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 begun exploring or effecting creation of new datasets or arts-related variables that can be analyzed for information about the value and impact of the arts. New datasets include the Annual Arts Benchmark Survey (AABS) of 2013 and 2014; the General Social Survey (GSS) (with an arts module) of 2012; Health and Retirement Study (with an arts module); and the ACPSA. In 2015-2016, the NEA also will explore the addition of arts-related questions to the Longitudinal Study of American Youth and/or the Longitudinal Study of American Life, with the goal of better understanding arts participation throughout the lifespan.

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 neighborhood relative to the presence of arts/cultural events and activities.
- Submitted evidence-based comments to the U.S. Departments of Education and HHS for consideration in implementing their Preschool Development and Preschool Expansion programs. In August 2014, these federal departments released the grant program guidelines, listing "utilization of the arts" as an example of meeting one of five "essential domains of school readiness."
- Required 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 will make roughly 12 new arts-related datasets available freely to researchers on an annual basis. This resource also will host 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.



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*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 feature, titled "States of Engagement," 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.
- [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. Again, 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 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 2015-2016, ORA will release findings from its Annual Arts Benchmarking Survey (AABS), conducted by the U.S. Census Bureau for the years 2013 and 2014. Concurrently, ORA will initiate data collection for the 2015 and 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.

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

- Release findings from analyses of a literature review of the arts' contributions to socio-emotional development in early childhood.
- With the BEA, develop state-level estimates for the U.S. Arts & Cultural Production Satellite Account (about the economic impact of the arts).

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- Produce a report examining arts and design variables in the USDA's Rural Establishment Innovation Survey (REIS), which asks about the importance of arts/entertainment venues to businesses' choice of location.
- Conduct analysis of findings from 2014 Health & Retirement Study to gain an in-depth understanding of older Americans' arts participation patterns.
- Continue to fund *Research: Art Works* grant projects supporting, for example, studies of the psychological and physiological effects of arts participation.
- Other NEA research investments in the impact category include: the Agency's ongoing partnership with Walter Reed National Military Medical Center to evaluate the results of arts therapy in tandem with other treatment modalities; and publication of research and datasets pertaining to a series of Arts & Livability Indicators that can be monitored by researchers and practitioners involved in creative placemaking activities.

*Strategic research alliances:* Apart from the federal and academic collaborations ORA has cultivated for the purpose of unique data collections, ORA has led work by other entities to improve the rigor of scientific inquiry into the value and impact of the arts on American life. In June 2014, the office cosponsored a research symposium with the UK's Arts & Humanities Research Council. Titled *Measuring Cultural Engagement amid Confounding Variables: A Reality Check*, the symposium brought together 65 cultural researchers, practitioners, and policy-makers from the U.S., England, Canada, Australia, and other countries. Through a series of panel presentations and dialogues, attendees offered ideas and insights on how to make arts participation surveys (such as the SPPA) more meaningful and sustainable for the benefit of funders and policy-makers. A report distilling the symposium findings (see above) was published in late 2014, and archived video and presentations from the event were posted to the NEA website.

In July 2014, the NEA cosponsored a Santa Fe Institute research working group meeting on *The Nature of Creativity in the Brain*. This event convened a dozen leaders in cognitive neuroscience, educational research, neurotechnology, arts and culture, and other disciplines to help position the study of creativity to inform and benefit from recent advances in neuroscience. In 2015, ORA will publish a report based on the working group's discussion.

ORA continues to coordinate the Interagency Task Force on the Arts and Human Development, a coalition of representatives from 19 federal entities. In FY 2014, ORA joined the National Institute on Aging (NIA) in cosponsoring a symposium at the Gerontological Society of America's national conference. The symposium highlighted papers from a National Academy of Sciences (NAS) workshop that Task Force members (including NIA and two other NIH entities) convened in 2012 to explore research gaps and opportunities in the study of the arts and aging.

As a direct result of the NAS workshop (the results of which are reported in the Task Force publication, [\*The Arts and Aging: Building the Science\*](#)), the National Center for Complementary & Alternative Medicine teamed with three other NIH entities - the National Institute of Nursing Research, the Office of Behavioral and Social Sciences Research, and the Office of Research on Women's Health - to draft a new research funding announcement. Titled *Arts-based Approaches in Palliative Care for Symptom Management*, the grant opportunity featured a webinar for applicants, during which NCCAM representatives credited the NEA and its Interagency Task Force with helping to foster the novel research idea. Another outcome of the NEA-NIH-NAS

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workshop was that NIA revised two existing funding announcements to specify that arts programs are eligible for study in the context of "translational research to help older adults maintain their health and independence in the community." In FY 2014, the NEA and Task Force members were also key participants at a National Cancer Institute-sponsored meeting to discuss the future of research on arts therapy.

The Task Force meets quarterly and hosts a quarterly series of public webinars. In FY 2014, the series focused on research into creativity, drawing from neuroscience, psychology, and even corporate product design and development.

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**Table 1**  
**Fiscal Year 2016 Request - Appropriations Committee Format**  
**(\$ in thousands)**

	<b>FY 2014 Appropriation</b>	<b>FY 2015 Appropriation</b>	<b>FY 2016 Request</b>
<b>Direct Endowment Grants</b>			
Project Support (includes <i>Our Town</i> )	61,673 a/	62,380 a/	63,420 a/
Challenge America	<u>7,987</u>	<u>7,600</u>	<u>7,600</u>
<b>Subtotal</b>	<b>69,660</b>	<b>69,980</b>	<b>71,020</b>
<b>State &amp; Regional Partnerships</b>			
Basic Plan Support	36,816	36,716	37,262
Underserved	<u>9,812</u>	<u>9,937</u>	<u>10,084</u>
<b>Subtotal</b>	<b>46,628</b>	<b>46,653</b>	<b>47,346</b>
<b>TOTAL PROGRAM</b>	<b>116,288 b/</b>	<b>116,633</b>	<b>118,366</b>
<b>PROGRAM SUPPORT</b>	<b>2,250 c/</b>	<b>1,990</b>	<b>1,780</b>
<b>TOTAL PROGRAM &amp; PROGRAM SUPPORT</b>	<b>118,538</b>	<b>118,623</b>	<b>120,146</b>
<b>Salaries &amp; Expenses</b>			
Operating Expenses	27,483 d/	27,398	27,803
Contribution to Relocation Expenses	<u>0</u>	<u>0</u>	<u>0</u>
<b>TOTAL SALARIES &amp; EXPENSES</b>	<b>27,483</b>	<b>27,398</b>	<b>27,803</b>
<b>TOTAL REQUEST e/</b>	<b>146,021</b>	<b>146,021</b>	<b>147,949</b>

a/ *Our Town* was a separate budget line item in the FY14 appropriation. For comparison purposes, funding for *Our Town* is now included in the Project Support budget line item for all years. It includes \$4,992K in the FY 2014 appropriation, and \$4,750K in both the FY 2015 appropriation and FY 2016 request.

b/ Excludes \$4,758K of FY13 funds carried forward to FY14, and \$1,633K of prior year deobligations carried forward to FY14.

c/ Excludes \$1,130K of FY13 funds carried forward to FY14, and \$50K of prior year deobligations carried forward to FY14.

d/ Excludes \$3,732K of FY13 funds carried forward to FY14, and \$334K of prior year deobligations carried forward to FY14.

e/ 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 will contribute to a dynamic, national portfolio that can be enjoyed by present and future generations.

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

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

Against this backdrop, the public appetite for many forms of art-making is as healthy as ever. Recent data from the NEA's Survey of Public Participation in the Arts show that young adults are highly engaged in creating artworks of their own, notably through electronic media and the Internet. Arts creation, in many forms, is equally prevalent among urban and rural communities, and among Americans of diverse socioeconomic characteristics.<sup>3</sup>

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

### **II. Funding**

We anticipate that in FY 2016 the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$13.0-13.1 million in program funds  
Award range: 500-525 grants to be awarded

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<sup>3</sup> NEA Research Report #51, *Audience 2.0: How Technology Influences Arts Participation* (2010), and NEA Research Note #100, *Come as You Are: Informal Arts Participation in Urban and Rural Communities* (2010).

### III. Objectives, Strategies, and Project Examples

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

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

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

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

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

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In **Conway, Arkansas**, the **University of Central Arkansas** received a \$15,000 FY 2014 matching grant to support the commission, development, and premiere of *Little Rock Nine* by composer Tania Leon and librettist Henry Louis Gates, Jr. Working with visits to the historically significant Little Rock sites, Leon and Gates will create a two-hour score that will be work-shopped at the University of Central Arkansas and evaluated by outside reviewers. Librettist Henry Louis Gates, Jr. is well-known as an American literary critic, educator, scholar and MacArthur Fellow. The opera tells the true story of nine ordinary yet courageous African-American students who in 1957 under federal troop escort entered the previously all-white Central High School to obtain an equal education. Little Rock and "The Nine" came to symbolize the federal government's commitment to eliminating separate systems of education for blacks and whites. A universal and original story of heroism in the face of racial prejudice, the opera is expected to resonate with a diverse audience. Timed to coincide with the 60-year anniversary of this historic event, the work will premiere in September 2017, at the Central High School auditorium in Little Rock as the centerpiece of the commemoration events currently being planned by the National Park Service.

In **San Francisco, California**, the **International Society for the Arts, Sciences and Technology (aka Leonardo)** received a \$15,000 FY 2014 matching grant to support a 30-day artist residency program that will connect artists and scientists who seek to integrate aspects of art and science. The project will publish the essays, images, and/or statements of the residents in both an international journal and online formats, such as websites and blogs. This collaboration between artists and scientists is rare in the world of artist communities.

In **Chicago, Illinois**, the **Muntu Dance Theatre** received a \$20,000 FY 2014 matching grant to support the creation and presentation of *Lest We Forget*, a new work choreographed by Artistic Director Amaniyea Payne in collaboration with company dancers. The new work will integrate movement, live music, and spoken-word with text and imagery in an exploration of the experiences of African Americans from the period of the Great Migration to the present. Guest artists will include renowned stage actress Cheryl Lynn Bruce who will narrate the performance, and DiscoPoet KhariB who will provide spoken word. Muntu was founded in 1972 to perpetuate awareness and understanding of, as well as an appreciation for the invigorating spirit of African cultures.

In **Louisville, Kentucky**, the **Actors Theatre of Louisville, Inc.** received a \$40,000 FY 2014 matching grant to support the *Humana Festival of New American Plays* a showcase of new theatrical work featuring American playwrights. The Festival is an internationally acclaimed event that has introduced nearly 450 plays into the American and international theatre's general repertoire, including three Pulitzer Prize winners: *The Gin Game* by D. L. Coburn, *Crimes of the Heart* by Beth Henley and *Dinner with Friends* by Donald Margulies. More than 400 Humana Festival plays have been published in anthologies and individual acting editions, making Actors Theatre a visible and vital force in the development of new plays. The 2014 Humana Festival featured 97 performances of nine new plays: six new full-length plays and three new ten-minute plays. The festival and outreach activities, including panels and community forums,



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attracted more than 35,000 people from the U.S. and abroad and include national theater industry professionals.

In **Louisville, Kentucky**, the **Kentucky Opera Association, Inc.** received a \$12,500 FY 2014 matching grant to support a composer workshop and presentation of Daron Hagen's *A Woman in Morocco*. Composer Daron Hagen was awarded the Guggenheim Fellowship, the Kennedy Center Friedheim Prize, two Rockefeller Foundation Bellagio Fellowships, as well as ASCAP and BMI prizes. Set in the Middle East, the opera by composer Daron Hagen and librettist Barbara Grecki will focus on the challenges that women in the Middle East face, including violence committed against women, and the issue of human trafficking of both women and children. Musically, the project will explore the juxtaposition of pre-recorded ululations from North Africa, multimedia projections, and live performance elements to create an opera that integrates these three disparate components into a cohesive whole. A series of lectures will feature the composer and guest speakers from partner community organizations, such as the Department of Community Services & Revitalization Office for Women, The Center for Women and Families, and the Society for Prevention of Aggressiveness and Violence among Adolescents. A multi-week workshop will culminate in as many as two admission-free performances in October 2014 that will reach an expected audience of 1,700 people and will be radio broadcast to an audience of 180,000 people on WUOL.

In **Portland, Maine**, **Terra Moto, Inc.** received a \$20,000 FY 2014 matching grant to support *All The Way Home*. The project will include research, development, and implementation of a program utilizing multidisciplinary arts to help military veterans overcome PTSD and suicidal tendencies. Veterans will participate in artist-led workshops in storytelling, performance, photography, writing, visual arts, and movement. Terra Moto will partner with local, regional, and statewide health and veterans agencies to facilitate the project.

In **Portland, Maine**, the **University of Southern Maine** received a \$15,000 FY 2014 matching grant to support the orchestration and premiere of *The Summer King* by composer Daniel Sonenberg and librettist Daniel Nester. The opera will explore the life and legacy of baseball catcher Josh Gibson whose skill on the field and perseverance in the Negro League created the momentum for a whole new generation (led by Jackie Robinson) to integrate baseball. Gibson's talent drew comparisons to legendary ballplayer Babe Ruth and earned him a place as the second Negro League ballplayer ever inducted into the Baseball Hall of Fame. The opera will incorporate various musical languages not traditionally associated with opera – including stride piano, straight ahead jazz, and Mexican mariachi music.

In **Boston, Massachusetts**, the **Rose Fitzgerald Kennedy Greenway Conservancy** received an \$85,000 FY 2014 matching grant to support to support *Boston Line Drawing*, a city-scaled, multi-month, aerial art installation designed by Janet Echelman. A public art project of suspended fluid net forms will unite the segmented parks and diverse communities over the length of the Greenway. The sculpture will be enhanced by lighting effects, and artist talks, and an educational app for smart devices will

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provide additional insights into its creation. Early estimates are that it will attract as many as 4,000,000 visitors.

In **Lowell, Massachusetts, Cultural Organization of Lowell (aka COOL)** received a \$40,000 FY 2014 matching grant to support the fabrication and installation of *Hydro*, a sculpture by visual artist Nancy Selvage. The sculpture will be sited in Point Park, the primary public space of the Hamilton Canal District, the city's centerpiece redevelopment initiative. Sited where four historic canals converge, the perforated metal sculpture intended to reference the city's former reliance on water flowing through turbines for its mills will serve as a landmark to identify the entrance to Lowell's historic downtown and arts district.

In **Red Wing, Minnesota, the Anderson Center for Interdisciplinary Studies, Inc. (aka The Anderson Center)** received a \$10,000 FY 2014 matching grant to support artist residencies for deaf artists, which has not been done before at traditional artist communities. To do so, Anderson Center created an environment for deaf artists and writers to gather, work, and share freely in their own native or adoptive language and culture. The output of their residencies was highlighted and shared through community presentations, workshops, and classes locally and within nearby deaf schools and communities. Assistive technology and American Sign Language (ASL) interpreters were utilized as needed. Five artists and 775 individuals benefited from the project.

In **St. Paul, Minnesota, Minnesota Public Radio, Inc.** received a \$47,000 FY 2014 matching grant to support the production and promotion of *Top Score*, a nationwide radio broadcast and digital podcast devoted to the art of video game music. *Top Score* explores the world of video game music with composers in the genre offering listeners, including game aficionados, an in-depth look at composing music for games. Recent programs include interviews with Ari Pulkkinen who composed the score for *Angry Birds*, and a program with Robin Miller, one of the creators and composers of *Myst*.

In **St. Louis, Missouri, the Opera Theatre of Saint Louis** received a \$90,000 FY 2014 matching grant to support the commission, development, and premiere of *Shalimar the Clown* by composer Jack Perla and librettist/playwright Rajiv Joseph. Composer Jack Perla was awarded the 1997 Thelonius Monk Institute's Jazz Composers Award. Librettist Rajiv Joseph was a 2010 Pulitzer Prize finalist for his play *Bengal Tiger at the Baghdad Zoo* was produced on Broadway in 2010 and featured Robin Williams in the title role. Based on the novel by Salman Rushdie, the story spans the disputed region of Kashmir to Los Angeles, and focuses on the love story of a young Hindu woman, Boonyi, a dancer, and a Muslim man, Shalimar, an acrobat. The story follows three generations of women and is a call for the political and social empowerment of women, through a tale of love, revenge, cultural clashes, and war, the work embraces the old-world traditions as well as those of the new world. Dramaturge James Robinson, costume designer James Schuette, and set designer Allen Moyer will lead the creative team.

In **Hanover, New Hampshire, Dartmouth College** received a \$45,000 FY 2014 matching grant to support the *Visiting Performing Artist Series (VPAS)*, featuring

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adventurous projects by theater artists, musicians, choreographers and dancers. This series of performances will be bolstered by the artists involved participating in on campus artist residencies. Artists include the Bill T. Jones/Arnie Zane Company, Kronos Quartet, Los Angeles Poverty Department, the Arditti Quartet, and Hubbard Street Dance Chicago.

In **Peterborough, New Hampshire, MacDowell Colony, Inc.** received a \$30,000 FY 2014 matching grant to support funded residencies to 10 artists new to MacDowell. Nearly 3,000 people attended public events associated with this program. The history of works created at MacDowell is a history of American Arts. Thornton Wilder wrote *Our Town* while at MacDowell and James Baldwin wrote *Giovanni's Room* there. Leonard Bernstein composed his *Mass* at MacDowell and Benny Andrews painted many famous works there. The traditions continues today with artists such as playwright Susan-Lori Parks' *TopDog/Underdog* and author Jonathan Franzen's *The Corrections*.

In **New York, New York, Rattapallax, Incorporated** received a \$10,000 FY 2014 matching grant to support the creation of a mobile application combining literature with visual arts, music, architecture, and technology. The application (app) will include "pop-up poems" that will appear based on the user's location and works of art that will allow users to hear a poem inspired by the art. The app also will feature works of sound architecture and poetry, work from emerging poets and local photographers from North Africa and Southeast Asia, and unique poetry films and web series.

In **New York, New York, Signature Theatre Company** received a \$70,000 FY 2014 matching grant to support the world premiere production of *Kung Fu* by Tony Award and Obie Award-winning Chinese American playwright David Henry Hwang, at The Pershing Square Signature Center. The play was Hwang's third and final production through Residency One, Signature's original, founding Playwright-in-Residence model, which dedicates an entire season to a single writer's body of work. *Kung Fu* was an ambitious work with 12 actors playing nearly 30 roles, and using dance, music and martial arts to tell the story of Bruce Lee's life in America in the 1960s.

In **White Plains, New York, the Westchester Arts Council, Inc.** received a \$35,000 FY 2014 matching grant to support the commission of work and an exhibition, *Crossing Borders: Memory and Heritage in a New America*. Regional artists will create new works around the themes of memory, preservation, cultural legacy, and issues of national loyalty for exhibition. The artists, all of whom have emigrated from or have family roots abroad in China, Israel, Iran, Nigeria, or South Africa will create work reflecting the experiences of many new and first-generation Americans. Artists whose work is under consideration for inclusion in the exhibition include Osi Audu, Bibiana Huang Matheis, Nazanin H. Munroe, Yardena Donig Youner, and Raphael Zollinger.

In **Charlotte, North Carolina, Opera Carolina** received a \$12,500 FY 2014 matching grant to support a new production of *Rise for Freedom*, a one-act opera by composer and 1987 Fulbright Fellow Adolphus Hailstork and librettist David Gonzalez. David Gonzales' poetry has been featured at Lincoln Center's *Out-of-Doors Festival*, Bill Moyers's documentary *Fooling with Words* on PBS, and NPR's *All Things Considered*,

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and the *World Science Festival*. Commissioned in 2006, the opera follows the true life story of John Parker in 1860s Ripley, Ohio, who was the son of a white father and a black mother, bought his freedom, owned and operated an iron foundry, and fought against slavery as a leader in the Underground Railroad. The opera was presented as part of the Ulysses Festival of the Arts (Charlotte, North Carolina), the theme of which is the 50th anniversary of the 1964 Civil Rights Act.

In **Cincinnati, Ohio**, the **Cincinnati Symphony Orchestra** received a \$40,000 FY 2014 matching grant to support the *MusicNOW Festival*. The festival included premieres and a recording of commissioned works by composers David Lang, winner of the 2008 Pulitzer Prize for Music, and Nico Muhly. Concerts also featured music by composers Bryce Dessner, the festival's artistic director and guitarist in the rock band The National; Jonny Greenwood, guitarist, and keyboard player of the rock band Radiohead; and composer Krzysztof Penderecki. Educational activities included master classes, workshops, pre-concert lectures, career discussions by Ensemble-in-Residence Eighth Blackbird, and a composer's forum for college students by Lang and Muhly. An audience of nearly 5,200 attended.

In **Philadelphia, Pennsylvania**, the **Scribe Video Center, Inc.** received a \$40,000 FY 2014 matching grant to support production, post-production, and other related costs for a documentary by MacArthur Foundation "genius-award" recipient Louis Massiah on the late Toni Cade Bambara. A community organizer, filmmaker, author, critic, and teacher, Bambara served as an inspiration for a generation of African-American artists including Toni Morrison, Alice Walker, Spike Lee, and Julie Dash. "The TCB School of Organizing" will incorporate animations, re-enactments, archival footage, and interviews with artists such as Morrison, Sonia Sanchez, and John Akomfrah. Once completed, the film will be offered to PBS and film festivals, and will be screened at media and community centers nationwide.

In **Memphis, Tennessee**, **Opera Memphis, Inc.** received a \$15,000 FY 2014 matching grant to support the development and premiere at the Midtown Opera Festival of a cycle of short operas, collectively titled *Ghosts of Crosstown* based on the Sears Crosstown building, a vacant art deco landmark in an underserved neighborhood that was once a vibrant hub of social and economic life. Composers used neighborhood resident interviews to create thematically linked operas of up to twenty minutes in duration. Composers such as 1987 Guggenheim Fellow and 1987 Rome Prize Fellow Karman Ince, Jack Perla, Zach Redler, and Nathaniel Stookey provided their unique voices and perspectives to the project. Multidisciplinary arts organization Crosstown Arts provided logistical and operational support and local theater company Voices of the South drew upon local stories to create the libretti.

In **Nashville, Tennessee**, **Nashville Civic Design Center** received a \$20,000 FY 2014 matching grant to support *Shaping Healthy Communities Design Challenge*. A place-based collaborative process will engage multidisciplinary teams to create design concepts for various locations throughout Metropolitan Nashville-Davidson County. Utilizing health-promoting design principles and practices, the teams will develop design concepts that assist neighborhoods in improving their communities. The project

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will culminate in a public awards ceremony, an exhibition of the work, and a publication documenting the design concepts.

In **Arlington, Virginia**, the **Synetic Theatre, Inc.** received a \$15,000 FY 2014 matching grant to support the creation and production of a new adaptation of Shakespeare's *Twelfth Night*. The Georgian company adapted the play into a 90-minute, movement-based wordless performance with an original soundtrack by Resident Composer Konstantine Lortkipanidze. Artistic Director Paata Tsikurishvili directed the production, which was choreographed by Irina Tsikurishvili. The production was attended by 7,385 patrons.

In **Seattle, Washington**, **Spectrum Dance Theater** received a \$20,000 FY 2014 matching grant to support the development and workshop of *A Rap on Race*, a collaborative dance theater project from artists Donald Byrd and Anna Deavere Smith. Centered on a recorded conversation in 1970 between writer James Baldwin and anthropologist Margaret Mead, the work will explore the virtuosity, tonality, rhythm, and texture of these two singular 20th-century American voices. Deavere Smith, an award-winning actress and playwright, and Byrd, most recently awarded a Mayor's Arts Award for his sustained contribution to the city of Seattle, will use various renditions of conversation performed, recorded, and recited combined with correspondence, interviews, and dance.

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 2015, only 36 of the 1,634 creative writing fellowship applicants (just 2.2%) were supported. While creative writing fellowship recipients are not required to produce a particular product, the underlying purpose of the fellowships is to encourage and support creative output; thus, it is appropriate to include them under the Creation of Art goal. This program operates on a two-year cycle with fellowships in prose available in one year and fellowships in poetry available the next.

NEA Literature Fellowships also are given for translation projects. As one of the Nation's most significant supporters of literary translation, the Arts Endowment 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.

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Here are some recent examples of Literature Fellowships:

In **Nashville, Tennessee, Anders Carlson-wee** received a \$25,000 FY 2015 literature fellowship grant. He was awarded his fellowship based on his collection of poems titled *Riding the Owls Eye*, which is largely concerned with the implications of the spirit emerging as flesh, and with contemporary rites of passage.

In **Seattle, Washington, Wendy Call** received a \$12,500 FY 2015 literature translation fellowship grant to support the translation from the Spanish and Isthmus Zapotec of *Nostalgia Doesn't Flow Away Like Riverwater*, Irma Pineda's third collection of poetry. Published in Mexico in 2007, this collection of 36 poems is told in two fictional voices from Pineda's hometown: a person who has immigrated to the United States as an undocumented worker and that person's partner, who has stayed behind. Pineda writes in Isthmus Zapotec and then, as she puts it, "recreates" her poems in Spanish. The Zapotecs were likely the first (and perhaps the only) society to invent writing in the Americas, using a glyph-based system nearly two thousand years ago, hundreds of years before the Maya. Wendy Call is a writer, editor, translator, and educator. Her writing about Mexico's Isthmus of Tehuantepec includes *No Word for Welcome: The Mexican Village Faces the Global Economy*, winner of the 2011 Grub Street National Book Prize for Nonfiction and an International Latino Book Award for Best History. Her literary translations have appeared in numerous journals, including "Michigan Quarterly Review", "Kenyon Review", and "World Literature Today."

In **Albuquerque, New Mexico, Jennifer Givhan** received a \$25,000 FY 2015 literature fellowship grant. She was awarded her fellowship based on her collection of poems titled *Karaoke Night at the Asylum*, which re-conceives the roles of women of color as assigned by the cultures of their ancestors and their homeland, the United States.

In **Fairbanks, Alaska, Donald (Sean) Hill** received a \$25,000 FY 2015 literature fellowship grant. He was awarded his fellowship based on his collection of poems titled *Postcard Poems and Others*, which are inspired by American history and deepened by the unexpected details found in archival research.

In **Hoboken, New Jersey, Jawid Mojaddedi** received a \$25,000 FY 2015 literature translation fellowship grant to support the translation from the Persian of Book Four of the *Masnavi* by the 13th-century Sufi mystic poet Rumi. Rumi was identified in 1997 by the "Christian Science Monitor" as the bestselling poet in America. In 2007, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) designated the commemoration of the 800th anniversary of his birth as an event of major international importance. Rumi's *Masnavi* comprises six books of approximately 26,000 verses and is recognized as the most consummate expressions of Sufi mysticism. This project will offer the first-ever unabridged verse translation of Book Four into English, the only previous translation being a prose translation published in 1930. Jawid Mojaddedi is known worldwide as an expert on Rumi. He has published several books, including translations of the first three volumes of Rumi's *Masnavi*. The *Masnavi: Book One* was published in 2004 and was awarded the Lois Roth Prize for excellence in translation of Persian literature by the American Institute of Iranian Studies.

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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 Arts Endowment has conferred the *NEA Jazz Master* award on living legends in recognition of their outstanding contributions to jazz.

Since the initiative's inception, 136 awards have been presented to distinguished figures in the American jazz community, including performers such as Count Basie, Carla Bley, Anthony Braxton, Dave Brubeck, 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 Lorraine Gordon, Dan Morgenstern, 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 sixty one nominations were considered for the 2015 *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 panels;
- [NEA Jazz Moments](#) comprising more than 300 downloadable, license-free audio shorts, including interview clips and musical excerpts featuring *NEA Jazz Masters*;
- [Podcasts](#) featuring *NEA Jazz Masters*, other jazz musicians, and field experts;
- [Interviews](#) with more than 45 *NEA Jazz Masters*; and
- [The NEA Jazz Masters publication](#), an annually produced brochure showcasing the incoming class of honorees.

In addition, the NEA has supported the *Smithsonian Jazz Oral History Program*, an unprecedented effort to document the lives and careers of all *NEA Jazz Masters*. On a dedicated Smithsonian Jazz webpage - accessible to the general public, educators, researchers, and jazz fans - the featured materials include full transcriptions of extended interviews, photo portraits, and audio clips highlighting individual Jazz Masters; first experiences with music; their 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 Arts Endowment annually awards these one-time-only Fellowships of \$25,000, the highest form of federal recognition of folk and traditional artists. Since its beginning, more than 395 Fellowships have been awarded to master traditional artists 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](#) of the artists are available on the NEA's website, along with [photos](#), [audio](#), and [video samples](#) of them and their work.

IV. Expected Performance

As mentioned previously, this budget emanates from our FY 2014-2018 Strategic Plan. Because of the new areas of emphasis and focus and because so much of the NEA's work involves making grants, which means that performance-related statistics may take years to change, baseline data are still in the developmental stage. However, we have developed clear performance indicators for the objectives to be achieved through this goal as provided below.

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**

<b><i>Performance Indicator</i></b> <b>Percent of Awards that Result in the Creation of Excellent Art</b>
<b><i>Prior Year(s) Target and Timeframe</i></b>
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. It was expected that the pilot test would be completed in FY 2014, after which time revisions to the PGR process would be made so as to prepare for full and regular implementation for collecting performance data on this Strategic Objective.
<b><i>Current Status</i></b>
The pilot test of the PGR process was completed in FY 2014. This pilot process involved reviews of work products and final reporting from 20 grants in each of three pilot disciplines. The pilot also required development of criteria for assessing the excellence of the NEA-funded projects.  A final report from this pilot project has been presented to senior leadership at the agency. The report spells out the lessons learned from the pilot test and the key challenges that must be addressed as the NEA moves forward in measuring its performance on the strategic objective of investing in projects dedicated to the creation of excellent art.
<b><i>Next Year Target and Timeframe</i></b>
The NEA's senior leadership is exploring whether to integrate Post-Grant Reviews into the agency's current workflow, with the goal of implementing PGR in FY 2017 and beyond.  Because of the time lag needed to implement this measure properly,* baseline targets for performance on this indicator have not yet been established.  <small>*One of the central lessons learned in the pilot test was that the PGR process is unlikely to generate useful measures of grant performance unless selected grantees are required to submit work products as a condition of their grant. Because of the NEA's grant-making cycle, this requirement could not be implemented before the FY 2016 grants. In turn, an insufficient number of FY 2016 grant projects will have been completed before submission of the FY 2020 Annual Performance Plan, (As of the preparation of this FY 2016 Annual Performance Plan, only 42% of FY 2013 grants have been completed, a number that is far short of what would be required to effectively implement PGR process.)</small>

**C. Other Indicators**

In addition to this performance indicator, the agency will rely heavily on other indicators to provide a sense of the impact of funded *Creation* projects.

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**Contextual Indicator**

**Average Panel Score for Creation Projects**

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 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 - nearly 7,000 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.

<b>FY 2013: Average Panel Scores*</b>			
Applicants with Primary Goal of Creation of Excellent Art, by Artistic Discipline			
	Number of Scores	Awarded	Rejected
Artist Communities	380	8.4	6.9
Dance	1,106	7.8	6.0
Design	100	7.4	6.0
Folk & Traditional Arts	80	8.1	5.6
Literature	280	8.0	6.4
Local Arts Agencies	90	8.1	6.7
Media Arts	848	7.9	6.5
Museum	248	8.2	6.3
Music	602	8.3	6.6
Opera	190	7.7	4.9
Presenting	290	7.7	5.8
Theater & Musical Theater	2,112	7.9	6.2
Visual Arts	632	7.8	5.9
<b>Total</b>	<b>6,958</b>	<b>7.9</b>	<b>6.2</b>

\*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.

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<i>Contextual Indicators</i>				
<i>NEA Direct Awards - Creation</i>				
	<i>Input Indicator</i>	<i>Output Indicators</i>		
<b>Fiscal Year</b>	<b># of Applications Received for Creation Projects</b>	<b># of Awards Made for Creation Projects</b>	<b>\$ Amount of Awards Made (in millions)</b>	<b>\$ Amount of Matching Funds (in millions)</b>
2012 Actual	2,112	409	\$11.0	\$112.0
2013 Actual	2,063	432	\$12.4	\$117.3
2014 Actual	2,300	502	\$12.7	\$123.9
2015 Projected	2,400 - 2,520	525 - 550	\$13.3 - \$13.4	\$129 - \$131
2016 Projected	2,290 - 2,400	500 - 525	\$13.0 - \$13.1	\$126 - \$128

## **FOSTER PUBLIC ENGAGEMENT WITH DIVERSE AND EXCELLENT ART**

### **I. Introduction**

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

Artworks and audiences come together to create an experience that is unique, memorable, and life-affirming. Americans connect with art by attending music, dance, and theater performances; by touring architectural sites and art exhibits; by reading works of literature; and by enjoying artworks through electronic and digital media. The NEA, 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.<sup>4</sup> 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.

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<sup>4</sup> 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 FY 2016, the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$53.8-54.1 million in program funds  
Award range: 1,675-1,750 grants to be awarded

III. Objectives, Strategies, and Project Examples

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

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

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

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

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

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

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

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

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

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

- Exhibitions, performances, concerts, and readings.
- Film screenings.
- Touring and outreach activities.

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

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

**In Birmingham, Alabama, the Alabama Educational Television Foundation Authority** received a \$50,000 FY 2014 matching grant to support *Journey Proud II*, a television series documenting Alabama traditions. The 30-minute programs will present various Alabama artistic and cultural traditions, including documentation of the Carnival float traditions of Mobile, said to be the earliest Mardi Gras parades in the United States. Also, new to *Journey Proud II* will be web-based resources for educators to complement the series.

**In Fairbanks, Alaska, Fairbanks Concert Association** received a \$10,000 FY 2014 matching *Challenge America Fast-Track* grant to support performances by Lunasa, an acoustic music ensemble performing jazz, blues, and traditional Irish music. The project included free outreach performances in the rural communities of Healy and Fort Greely, as well as performances for K-12 students attending Fairbanks North Star Borough schools. More than 4,250 individuals benefited from the programs.

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In **Ajo, Arizona, International Sonoran Desert Alliance** received a \$25,000 FY 2014 matching grant to support a conference of folk artists. Representing Mexican, Native American, and Euro-American traditions from communities across the Southwest, the alliance will explore the power of folk art to build and transform society. Folk artists will use traditional arts to examine issues of race, identity, and justice in the context of immigration and political borders. Artists for whom travel to Ajo is challenging will participate through interactive videoconferencing.

In **Locust Grove, Arkansas, Ozark Foothills Filmfest, Inc.** received a \$10,000 FY 2014 matching *Challenge America Fast-Track* grant to support the *Ozark Foothills FilmFest*, a rural festival that showcased animation, independent film, narrative, and documentary films. Programs also incorporated question-and-answer sessions following most film screenings and panel discussions with filmmakers, including a panel about promoting cultural understanding through film. Approximately 3,300 individuals benefited from the programs.

In **Corona, California, the Fender Museum of Arts Foundation** received a \$10,000 FY 2014 matching grant to support *Kids Rock Free School of Music*. Multiple weekly sessions of free and low-cost music lessons will be offered for children and youth ages 7-17. Musical instruments will be provided and experienced instructors will teach students music theory and timing as well as how to play and read music.

In **Hanford, California, Kings Art Center Foundation (aka Kings County Art Center Foundation)** received a \$10,000 FY 2014 matching grant to support *Art in Schools*, a program offering three learning options for local students. Teaching artists will collaborate with classroom teachers to provide arts lessons tied to the curriculum either in the schools or via live-feed video teleconferencing. Onsite tours of current visual arts exhibitions with accompanying hands-on classes will also be available to local K-12 students.

In **San Francisco, California, Girls 2000** received a \$25,000 FY 2014 matching grant to support the art and design phase of the *Hilltop Park Renovation Project*. Hunters Point Family will collaborate with state and city governments to spearhead a renovation and beautification project in Bayview Hunters Point, San Francisco's first and largest African-American community. The project activities will define the themes, media, and artists employed to provide the design and placement of artworks within the park. The community will have the opportunity not only to review the top proposals but also to work with the artists in the installation of the artwork. Hunters Point has one of the highest percentages of children in the San Francisco area and faces significant challenges in terms of crime, poverty, and health risks.

In **San Francisco, California, World Arts West** received at \$40,000 FY 2014 matching grant to support the presentation of the 36th annual *San Francisco Ethnic Dance Festival*. The festival supports thousands of dancers sustaining over 100



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distinct dance forms by providing underserved artists with the opportunity to perform in a professional setting. After a rigorous audition process, more than 30 Northern California dance ensembles, whose work is rooted in various cultural traditions, will be selected to perform at the festival to audiences of as many as 10,000. Featured artists included NEA National Heritage Fellow Chitresh Das (Indian kathak), The Academy of Hawaiian Arts (Hawaiian hulu), and the Jubilee American Dance Theatre (Appalachian clogging), among many others.

In **Boise, Idaho**, the **Idaho Shakespeare Festival, Inc.** received a \$20,000 FY 2014 matching grant to support the *Idaho Shakespeare Festival Access Program*. The program will allow the festival to serve a broader audience through outreach initiatives. Audiences for the *Access Program* will include students of all ages and target under-served groups in the community. The *Idaho Theater for Youth (ITY)* touring program annually reaches approximately 30,000 children in all parts of the state including rural, remote mountainous regions, and areas with high migrant and Hispanic populations. Low income local students are selected to receive scholarships at the School of Theater. The deaf and hard of hearing are served through Signing Shakespeare and listening assistive devices. The Festival has and continues to establish relationships with other nonprofit organizations that serve people with special needs including the Boise Village Good Samaritan Home, the Gooding School for the Deaf and Blind, the International Rescue Committee, and many more. Participants in this program are elderly nursing home residents on fixed incomes of \$40/month, at-risk youth, refugees, veterans, and more. The project is expected to benefit more than 33,000 people, including as many as 30,000 children and youth.

In **Chicago, Illinois**, the **Redmoon Theater** received a \$65,000 FY 2014 matching grant to support the *Great Chicago Fire Festival*. In partnership with the City of Chicago, Redmoon will create and present a citywide community arts event. Residents in neighborhoods throughout Chicago will participate in community residencies with local artists at city parks to create large sculptures that reflect their neighborhood. The sculptures will then be part of a floating river procession, culminating in an event featuring fire, live music, acrobatics, and spectacle performance. An estimated 70,000 people in as many as 15 Chicago neighborhoods will participate in project activities.

In **Peoria, Illinois**, the **Peoria Symphony Orchestra** received a \$10,000 FY 2014 matching *Challenge America Fast-Track* grant to support the Peoria Symphony Orchestra's *Student Concerts*, an American composition-themed performance series, featuring the music of Aaron Copland, Leonard Bernstein, and guest artist Bela Fleck. The concerts, intended to serve economically disadvantaged students, also included performances by young regional artists. Approximately 3,125 students and adults attended the concerts.

In **Bloomington, Indiana**, the **Lotus Education and Arts Foundation, Inc.** received a \$30,000 FY 2014 matching grant to support the *Lotus World Music and*

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*Arts Festival.* The festival brings exceptional musicians from around the world to perform throughout the city in a series of free and ticketed concerts. The festival also includes numerous engagement activities for the local community, including festival processions, demonstrations, exhibitions, installations, performances, collaborative art-making activities, and educational workshops.

In **Iowa City, Iowa**, the **University of Iowa (on behalf of the Iowa Review)** received a \$15,000 FY 2014 matching grant to support the publication and promotion of issues of the journal featuring writing by and about U.S. military veterans. The journal will conduct a writing contest for U.S. veterans, a public reading, website gallery, and special promotion of issues featuring veterans' work.

In **Hazard, Kentucky**, the **Hazard Community and Technical College** received a \$10,000 FY 2014 matching *Challenge America Fast-Track* grant to support the *Osborne Brothers Hometown Festival*, a bluegrass and folk music festival. Two nationally acclaimed artists performed for approximately 5,500 individuals. The festival also provided an opportunity for students from local schools as well as those attending the Kentucky School of Bluegrass and Traditional Music to meet, interact, and learn from the featured artists.

In **Baton Rouge, Louisiana**, **Arts Council of Greater Baton Rouge, Inc.** received a \$40,000 FY 2014 matching grant to support the concert series *River City Jazz Masters* and its accompanying pay-what-you-can jazz series, *The Listening Room*. Selected artists will conduct master classes and participate in artist residencies for local K-12 and college students, as well as perform in concerts scheduled to be held at the Manship Theatre. Artists under consideration include NEA Jazz Master Jack DeJohnette, Joshua Redman, New Cuban Express, Madeleine Peyroux, the Mingus Big Band, Chris Dave, Nicholas Payton, Aaron Diehl, Donald Harrison, Jr., and John Boutte.

In **Lafayette, Louisiana**, the **University of Louisiana at Lafayette** received a \$25,000 FY 2014 matching grant to support *Festivals Acadiens et Creoles*, celebrating Louisiana's Cajun and Creole cultures, including conferences, exhibits, and performances. The festival will host a conference commemorating the 80th anniversary of John and Alan Lomax's collection of the area's traditional music and the 50th anniversary the Balfa Brothers' landmark performance of Cajun music at the *Newport Folk Festival*. The festival and conference expects to involve as many as 54 artists and scholars, including NEA National Heritage Fellow and two-time Grammy winner Michael Doucet, and attract an audience estimated to number 3,000.

In **New Orleans, Louisiana**, **New Orleans Jazz & Heritage Foundation, Inc.** received a \$30,000 FY 2014 matching grant to support the *Crescent City Blues and BBQ Festival*. Staged in downtown New Orleans, the project featured performances of blues music as well as local crafts and foodways from Louisiana and the Delta South. Featured performers included blues giants Walter "Wolfman" Washington,

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"Little" Freddie King, and multiple Grammy award-winning band Los Lobos. Additionally, there was a narrative stage where scholars interviewed blues artists before an audience. 90 artists participated, benefiting the approximately 27,500 individuals who attended the festival and an estimated broadcast audience of 400,000.

In **Perry, Maine**, the **Passamaquoddy Tribe of Maine** received a \$15,000 FY 2014 matching grant to support the museum exhibit *Passamaquoddy Cultural Renewal*. A rotating exhibit of Passamaquoddy traditional arts such as quill work, birch bark baskets, woodcarving, and sweet grass baskets, produced by tribal artists and their students, will be installed at the Waponahki Museum.

In **Baltimore, Maryland**, the **Baltimore Museum of Art, Inc.** received a \$80,000 FY 2014 matching grant to support the reinstallation of the African Art collection. The new galleries will highlight objects from many different African cultures, engaging visitors with the aesthetic impact of various traditions and orienting them to the geography, history, and cultural beliefs of artists, patrons, and their communities. The reinstallation will be arranged around three familiar themes artist, audience, and era.

In **Baltimore, Maryland**, **Center Stage Associates, Inc. (aka Center Stage)** received a \$35,000 FY 2014 matching grant to support the production of Colman Domingo's *Wild with Happy*. Domingo is an award winning actor, playwright and director. *Wild with Happy* had its off-Broadway premiere at the Public Theater in New York and won the 2013 Audelco Awards for Best Production and Best Playwright. The play explores the bizarre comedy that lies within death and healing. An actor struggles to carve out a new life and finds his worlds colliding when his mother dies and he decides to have her cremated. He asks where would be the one place to scatter her ashes that made her "Wild With Happy." Domingo received a Tony Award nomination for his work in the 2010 Broadway production of the Kander and Ebb musical, *The Scottsboro Boys*. His acting career has included roles in such recent, high-profile products as Stephen Spielberg's *Lincoln* and Lee Daniels' *The Butler*. He portrayed Rev. Ralph Abernathy in the film *Selma*, a biopic about the Rev. Martin Luther King with direction by Ava DuVernay and produced by Oprah Winfrey. More than 10,500 individuals attended the Baltimore production.

In **Becket, Massachusetts**, **Jacob's Pillow Dance Festival, Inc.** received a \$80,000 FY 2014 matching grant to support the *Creative Development Residency* as well as the presentation of artists representing diverse contemporary dance forms. Artists may include Hong Kong Ballet, Aspen Santa Fe Ballet, John Heginbotham Dance Heginbotham, Doug Elkins, LeeSaar The Company, David Rousseve, Reggie Wilson Fist & Heel Performance Group, as well as three artists in the Creative Development Residency. Individuals will benefit from several events including PillowTalks, film showings, access to archival information, performances, master classes, public exhibitions and the Virtual Pillow, an online archival video resource. In 2003, Jacob's Pillow was designated a National Historic Landmark by the federal

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government for its “contribution to American culture”— the first and only dance entity to achieve this honor. In 2011, Jacob’s Pillow received the National Medal of Arts. The Pillow, founded in 1932 by dance pioneer Ted Shawn, is located on a 220-acre campus that was once a family farm and station on the Underground Railroad. It is considered the longest continuously operating dance festival in the world, where generations of Americans and international artists have created and presented seminal works that have influenced contemporary culture.

In **Boston, Massachusetts**, the **Silk Road Project, Inc.** received a \$45,000 FY 2014 matching grant to support the Silk Road Project's 15th anniversary national tour under the artistic direction of cellist and Artistic Director Yo-Yo Ma. Programming will feature works written for both Western and non-Western instrumentation. The ensemble will begin the tour with a performance at Lincoln Center in New York City that will include the world premiere of a new work for the ensemble with orchestra. As many as 12,000 people are expected to attend performances and participate in workshops in Illinois, Massachusetts, New Jersey, New York, and other states across the country.

In **Sharon, Massachusetts**, **Center for Independent Documentary, Inc.** received a \$65,000 FY 2014 matching grant to support outreach and engagement costs for the film *Regarding Susan Sontag*, a documentary on the late critic, novelist, film director, and activist. Corresponding with a broadcast on HBO, the outreach and engagement campaign includes teen writing workshops, organized screenings and panels, and creating curriculum for teachers, students and viewers. Accompanying project activities also will include outreach to healthcare professionals as well as the expansion of the film's website [www.sontagfilm.com](http://www.sontagfilm.com).

In **Somerville, Massachusetts**, the **City of Somerville, Massachusetts (on behalf of the Somerville Arts Council)** received an \$18,000 FY 2014 matching grant to support *Dancing in the Streets*, a series of outdoor dance performances. Through a call to artists, professional dance companies from Somerville and the greater Boston area will be selected to perform at local venues such as public squares, parks, playgrounds, and housing developments. The project will build on the 2013 pilot effort that included companies such as Karios Dance Theater, the Janelle Gilchrist Dance Troupe, and Anna Myer and Dancers.

In **Port Huron, Michigan**, **St. Clair County Community College** received a \$10,000 FY 2014 matching *Challenge America Fast-Track* grant to support the *Patterns Visiting Artist Forum*, a literary and visual arts project – including workshops, readings, and an art exhibition – intended to serve veterans and underserved students and community members. The project brought together artists such as author and NEA Literature Fellow Brian Turner, whose poetry appears within the NEA anthology *Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families* (Random House, 2006), as well as writer and Purple Heart recipient Sean Davis and Richard Casper,

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a ceramist and photographer who is also a United States Marine veteran. Veterans were encouraged to communicate their experiences artistically.

In **Minneapolis, Minnesota**, the **Children's Theatre Company and School** received a \$75,000 FY 2014 matching grant to support the commissioning and production of new work for young audiences. One of the commissioned pieces will be *20,000 Leagues Under the Sea*, a site-specific work in which audiences will be transported to an underwater world where they will become part of the story by Ryan Underbakke. The Children's Theatre also will present *Seedfolks*, a one-actor show based on Paul Fleischman's book. The story is told by a diverse cast of characters living on Gibb Street in Cleveland, Ohio, each from a different ethnic group. The project also will include Jocelyn Clarke's *The Arrival*, a multimedia stage adaptation recounting the immigrant experience that was developed through the prestigious New Visions/New Voices program at the John F. Kennedy Center for the Performing Arts. The new works will be seen by approximately 29,000 young people and families.

In **Jackson, Mississippi**, the **Mississippi Museum of Art, Inc.** received a \$65,000 FY 2014 matching grant to support *Mississippi Byways*, a two-year research initiative to explore the artistic traditions of the state of Mississippi. The initiative will combine traditional research methods related to the study of art and art history with grassroots, documentary-style research to produce primary research on artists, artist communities, and collections throughout the state. Through such fieldwork, new content will be gathered that will inform the museum's permanent installation, *The Mississippi Story*, exploring the history and culture of the state. The museum anticipates that the project will reach 220,000 people.

In **Kansas City, Missouri**, the **Kansas City Symphony** received a \$15,000 FY 2014 matching grant to support the *Festival of Rhythm*. Activities included multiple performances at the Kauffman Center for the Performing Arts led by Music Director Michael Stern, community concerts, and educational events. The percussion festival included performances by percussionist Martin Grubinger performing the percussion concerto *Conjurer* by Pulitzer Prize winning composer John Corigliano and a percussion ensemble concert for college students. Educational activities included pre-concert lectures, a master class with Grubinger, a Day of Percussion event for young percussionists, KinderKonzerts and Link Up events to introduce children to percussion instruments, and school visits by symphony musicians. More than 23,800 individuals benefited from the programs.

In **Kansas City, Missouri**, the **Nelson Gallery Foundation (aka The Nelson-Atkins Museum of Art)** received a \$90,000 FY 2014 matching grant to support the traveling exhibition *The Plains Indians: Artists of Earth and Sky*. Organized in partnership with the Musee du Quai Branly in Paris, the exhibition will present Plains Indian masterworks collected by European explorers, travelers in the 18th and early 19th centuries, and post-1850 treasures housed in American museums and private collections.

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In **St. Louis, Missouri**, the **St. Louis Art Museum** received a \$40,000 FY 2014 matching grant to support *St. Louis Modern*, an exhibition, catalogue, and public programming on architecture and decorative arts from 1935-65. Extensive research at other museums will provide material for the catalogue and exhibit. Free public programs will enhance the visitors' experience. Rarely seen works by mid-century artists such as Maria Regnier, Victor Proetz, Charles Eames, and Frances Dressel will be on display. An estimated 75,000 people will experience the exhibit.

In **Butte, Montana**, the **Mainstreet Uptown Butte, Inc.** received a \$25,000 FY 2014 matching grant to support the *2014 Montana Folk Festival*. Artists from across the nation presented traditional music, dance, crafts, and foodways. The festival included an area dedicated to Native American traditions, as well as workshops led by traditional folklore specialists that compared and contrast the different genres represented at the festival. More than 20 performer groups from throughout the county presented to an audience exceeding 175,000. Featured artists included 60's soul legend Swamp Dogg, Chicago blues harmonica player Lurrie Bell, 2013 NEA National Heritage Fellow Sheila Kay Adams, bluegrass band The Travelin' McCourys, and The Stooges Brass Band of New Orleans.

In **Omaha, Nebraska**, **Film Streams, Inc. (aka Film Streams at the Ruth Sokolof Theater)** received a \$25,000 FY 2014 matching grant to support a series of curated films. The series will include the presentation of repertory programming, film events with arts and social service organizations, and special programs. Film Streams board of directors member Alexander Payne premiered his film *Nebraska* at the theater and curated a series of films that have influenced his work.

In **Omaha, Nebraska**, **Omaha Performing Arts Society** received a \$10,000 FY 2014 matching *Challenge America Fast-Track* grant to support performances and related outreach by Ronald K. Brown's Evidence Dance Company and the Martha Graham Dance Company. Free associated outreach activities included master classes for the public and several Title I schools, a concert, lectures, and a storytelling-through-movement workshop led by Ronald K. Brown. Subsidized tickets for the performances were distributed to the schools and economically disadvantaged residents in Omaha.

In **Fallon, Nevada**, the **Churchill Arts Council** received a \$50,000 FY 2014 matching grant to support *GloboLocal Peregrinations*, a series of interrelated musical performances and outreach activities. The series will focus on the presentation of musical forms and genres that are derived from the cross-pollination among jazz/pop, classical, world music, and Americana including folk, bluegrass, rock, and country. The performances — most with workshops, lectures, and other outreach activities — are scheduled to be held at the Oats Park Art Center in Fallon, Nevada.

In **Las Vegas, Nevada**, **Nevada Ballet Theatre, Inc.** received a \$10,000 FY 2014 matching grant to support the presentation of George Balanchine's 1936

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masterwork, *Slaughter on Tenth Avenue*. The ballet, originally conceived as a performance piece within the Rodgers & Hart musical comedy *On Your Toes*, has been performed in other cities throughout the United States as a standalone work, but it is rarely presented in its original theatrical context. The piece will take place as part of a month-long production of *On Your Toes* presented as a collaborative effort between Nevada Ballet Theatre, the Las Vegas Shakespeare Company, and the Las Vegas Philharmonic. Production and direction of *On Your Toes* will be handled by the Las Vegas Shakespeare Company, with Nevada Ballet Theatre brought in to provide all dance components. Nevada Ballet Theatre Artistic Director James Canfield, along with répétiteurs from the George Balanchine Trust, will be responsible for overseeing the implementation of *Slaughter on Tenth Avenue* and its incorporation into the overall production. *On Your Toes* will be performed as part of the opening of the new permanent performance home of the Las Vegas Shakespeare Company.

In **Millburn, New Jersey**, the **Paper Mill Playhouse** received a \$30,000 FY 2014 matching grant to support the award-winning *Theatre for Everyone Project*. The program adapts musical theater productions and classes for families of children with autism or other cognitive and developmental disabilities. In the state with the nation's second highest autism rate, Paper Mill's progress in making theater arts accessible to this underserved group has been honored with the Cultural Access Network of NJ's Innovator Award in 2011 and 2013 and has received the Kennedy Center's Excellence in Accessibility Leadership Award. The theater will partner with New Jersey schools serving disabled populations to expand their class offerings, and will work to share its model programs with the national theater field. The project is expected to reach as many as 2,300 children and families.

In **Red Bank, New Jersey**, the **Monmouth County Arts Council, Inc.** received a \$10,000 FY 2014 matching *Challenge America Fast-Track* grant to support a marketing initiative, *Marketing the MoCo Arts Corridor*, a cultural tourism campaign to promote Coastal and Bayshore Monmouth as an arts destination. The project will focus on traditional and new media marketing efforts for arts organizations in the 39-town region that was severely impacted by Hurricane Sandy. Graphic Designer Judi Mumford and Becker Guerry of the Creative Marketing and Communications Group will assist the council in developing and implementing the initiative.

In **Albuquerque, New Mexico**, **516 ARTS** received a \$30,000 FY 2014 matching grant to support *Digital Latin America*. The program will explore the cultural and technological exchange of art and ideas between the Southwest United States and Latin America, and will highlight artists from the U.S., Mexico, Brazil, Columbia, Peru, and Argentina working in interactive media formats. The symposium will explore academic, scientific, and artistic collaborations in Latin American new media and its emerging role in STEM and arts education. The exhibition will be complemented by a catalogue, artist talks, performances, and projections.

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In **Santa Fe, New Mexico, Parallel Studios, Inc.** received a \$25,000 FY 2014 matching grant to support *Currents 2014: The Santa Fe International New Media Festival*. The exhibition presents interactive installations, single-channel work, web and app-based art formats, experimental documentary, and multimedia performances.

In **Brooklyn, New York, BRIC Arts | Media | Bklyn, Inc. (on behalf of Celebrate Brooklyn! Performing Arts Festival)** received a \$65,000 FY 2014 matching grant to support the *Celebrate Brooklyn! Performing Arts Festival*, an annual festival that brings together some of the most exciting names in the arts. This year's festival featured multidisciplinary performance events and related activities featuring Grammy nominee Janelle Monáe, Nelson George, and Dance Theater of Harlem. Approximately 20,700 people attended the festival.

In **Brooklyn, New York, Rooftop Films, Inc.** received a \$50,000 FY 2014 matching grant to support the annual *Summer Series*, held in outdoor settings throughout New York City. The programming includes screenings of independent films, both feature-length and short works, with accompanying live music and entertainment.

In the **Bronx, New York, the Women's Housing and Economic Development Corporation** received a \$10,000 FY 2014 matching grant to support *Bronx Music Heritage Center Living Legends Performance Series* concerts. Events at venues in the Bronx will honor and celebrate Bronx musicians Arlene Smith, a founding member and lead vocalist of the doo-wop group The Chantels; hip-hop DJ Kool Herc, one of the originators of hip-hop; and Akua Dixon, a classical/jazz cellist, composer, and conductor. Each concert will feature an onstage interview, a multimedia presentation about the honorees' lives, and an hour-long musical performance, which will either feature or be curated by the respective honoree.

In **New York, New York, Endangered Language Alliance** received a \$25,000 FY 2014 matching grant to support performances, poetry readings, lectures, and interactive exhibits on the theme of endangered languages spoken in New York City. This innovative cross-cultural program will include an exhibit displaying photographs of native speakers and videos of poetry recitations, performances featuring music, dance, poetry, and stories performed in languages threatened by extinction. Scholars will participate in a series of discussions on the significance of endangered languages and language diversity. As many as 38 artists will be involved and an estimated audience of 5,200 will benefit from the project.

In **Saranac Lake, New York, the Adirondack Center for Writing, Inc.** received a \$10,000 FY 2014 matching grant to support spontaneous recitations by the *Pop Up Poets* in schools, diners, hospitals, grocery stores, and other places where communities congregate. The award-winning poets - members of a Brooklyn-based touring group who "pop up" around the country - will perform, offer a poetry



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writing workshop, and present a public reading in three rural communities that don't often get exposure to the arts.

In **Charlotte, North Carolina**, the **Afro-American Cultural Center, Inc.** received a \$40,000 FY 2014 matching grant to support the fourth phase of a digital plan for the John & Vivian Hewitt Collection of African-American Art. The collection includes 78 two-dimensional works by 20th-century African-American artists such as Romare Bearden, Margaret Burroughs, Jonathan Green, Jacob Lawrence, Elizabeth Catlett, Ann Tanksley, and Henry Tanner. The project will include expanding the interactive capabilities of the website and improving image and video streaming quality to make the collection widely available. The museum anticipates that the project will reach 65,000 people.

In **Winston-Salem, North Carolina**, the **Blue Ridge Parkway Foundation** received a \$45,000 FY 2014 matching grant to support traditional music programming at the Blue Ridge Music Center (BRMC). BRMC will present concerts, lectures, and workshops celebrating traditional music and dance of the Appalachian and the Piedmont South regions. Local and regional artists will be featured. Additionally, Grammy winner Roseanne Cash and NEA Heritage Fellow Wayne Henderson are scheduled to perform. The BRMC expects to employ as many as 245 artists and attract an audience of approximately 45,500.

In **Grand Forks, North Dakota**, the **University of North Dakota Main Campus** received a \$15,000 FY 2014 matching grant to support the *University of North Dakota Writers Conference*, as well as the preservation and digitization of historical conference video. The conference will highlight women writers representing a variety of genres, and feature readings, film screenings, panel discussions, open mics, and workshops. Featured writers will include Bonnie Jo Campbell, Carol Muske-Dukes, and Roxanne Gay, among others. The university will also preserve and make available recordings of readings and discussions with writers.

In **Cincinnati, Ohio**, the **Cincinnati Opera Association** received a \$25,000 FY 2014 matching grant to support performances of *Silent Night* by composer Kevin Puts and librettist Mark Campbell. Lighting designer Thomas Hase and stage director Eric Simonson created the production accompanied by the Cincinnati Symphony Orchestra, under the music direction of David Abell, and presented on the centennial anniversary of the onset of World War I. Adapted from Christian Carion's screenplay for the film *Joyeux Noel* (2005), the Pulitzer Prize-winning opera is based on a true story that occurred during one of the bloodiest wars in human history. On Christmas Eve 1914 along the western front, peace broke out when Scottish, French, and German troops engaged in combat near the French border, defied their superior officers and agreed amongst themselves to a cease-fire in order to celebrate the holiday and bury their dead.

In **Mentor, Ohio**, **MusicAlliance, Inc.** received a \$10,000 FY 2014 matching grant to support junior high school level engagement, instruction, and performance with

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guest jazz musicians and clinicians. A new composition will be created with performances for the general public. High school age mentors will participate.

In **Lawton, Oklahoma**, the **Lawton Philharmonic Society, Inc.** received a \$10,000 FY 2014 matching *Challenge America Fast-Track* grant to support a performance of Camille Saint-Saens' *The Carnival of the Animals* to public elementary school students with disabilities, and their teachers and families. The performance was attended by 249 people. Additionally, 500 copies of the picture book with CD *The Carnival of the Animals* were distributed to special needs elementary level students in the Lawton Public Schools, with copies provided for their classrooms as well.

In **Portland, Oregon**, the **Portland Institute for Contemporary Art** received a \$35,000 FY 2014 matching grant to support the *Time-Based Art Festival*. The festival will feature work from contemporary artists in theater, dance, music, film, and visual arts, as well as engagement activities including discussions, salons, workshops, and lectures. Featured artists include Samita Sinha, Mamela Nyamza, BodyCartography Project, Lisa Raydon, and Maya Beiser, among others. The festival will reach as many as 20,400 audience members.

In **Philadelphia, Pennsylvania**, the **Community Design Collaborative of Philadelphia** received a \$40,000 FY 2014 matching grant to support *The School Reuse Project*, designed to develop prototypes for temporary and long-term reuse of vacant schools in Philadelphia. In collaboration with city government agencies and the community, the initiative will focus on capital asset management, workable design solutions, and potential prototypes that can serve as models for other school sites. Securing each site and identifying repurposing options for both short- and long-term use will be among the key activities.

In **Philadelphia, Pennsylvania**, the **PRISM Quartet, Inc.** received a \$15,000 FY 2014 matching grant to support a recording project of American chamber works for saxophones. One of the two major releases on Innova Recordings, *Heritage/Evolution*, will feature as many as six new works for saxophones by jazz artists Steve Lehman, NEA Jazz Master David Liebman, Rudresh Mahanthappa, Greg Osby, Tim Ries, and Miguel Zenón, each of whom will join the ensemble as a guest saxophonist on his composition. The second CD recording, *Paradigm Lost*, will feature world premiere recordings of PRISM's commissioned works by American composers Chen Yi (nominated for a Pulitzer Prize for Music in 2006), Lee Hyla (1952-2014), Pulitzer-Prize winning Bernard Rands, and Pulitzer-Prize finalist David Rakowski. The CD will also include first recordings of August Read Thomas' *Squeeze* and a newly arranged excerpt of John Adams' *Fearful Symmetries*. The initial release will be 3,000 units (1,500 of each of the two CDs).

In **Sioux Falls, South Dakota**, the **South Dakota Symphony Orchestra** received a \$12,500 FY 2014 matching grant to support the *Lakota Music Project*. The orchestra performed with guest artist Creekside Singers, a Lakota drumming group.

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An initiative developed between 2005-08 through collaboration between the orchestra and the United Sioux Tribes of South Dakota to build bridges between Native Americans and non-Native Americans, the project featured performances of a new work by Native American composer Jerod Impichchaachaaha' Tate. The project included performances at both at the Multi-Cultural Center of Sioux Falls and the Crazy Horse Memorial.

In **Caryville, Tennessee**, the **Friends of the Cumberland Trail, Inc.** received a \$35,000 FY 2014 matching grant to support the *Cumberland Trail Music and Heritage Project*, a presentation of traditional music found in the 11-county Cumberland Trail corridor of Tennessee's Cumberland Mountain region. Performances and recordings will make music from the regional traditional musicians available. Audio programs will be broadcast via radio on WDVX and webcast through WDVX.com. Approximately 20, 30-minute traditional music programs will reach the residents of the 85 communities within the Cumberland Trail corridor.

In **Nashville, Tennessee**, the **Nashville Opera Association** received a \$12,500 FY 2014 matching grant to support an audio recording of a revised performing edition of *Romulus Hunt*, a one-act opera by American pop-singer and composer Carly Simon. Originally commissioned in 1993 by the Metropolitan Opera and the Kennedy Center, the semi-autobiographical dramatic work deals with operatic themes of love and betrayal as presented through the tribulations of a loving family fractured by divorce. The creative team will include stage director John Hoopes, video and lighting designer Barry Steele, conductor Dean Williamson, and composer Carly Simon. Performances will occur at the Noah Liff Opera Center and recording will occur at Ocean Way Studios. The opera's commercial release will be through Naxos Music Group in 2015.

In **Austin, Texas**, the **Zachary Scott Theater Center** received a \$40,000 FY 2014 matching grant to support the production of *The Gospel at Colonus* and associated community engagement activities. A soul-stirring gospel version of the Sophocles tragedy Oedipus at Colonus created in 1985 by experimental-theatre director Lee Breuer, an experimental theatre director and co-founder of the American avant-garde theatre company Mabou Mines, and composer Bob Telson, *The Gospel at Colonus* featured a 67-member cast made up entirely of African American actors, gospel choir members and musicians from Austin, and served 6,125 audience members.

In **White River Junction, Vermont**, the **National Association of Comic Arts Educators, Inc.** received a \$15,000 FY 2014 matching grant to support *The Cartoonist Veteran Project*. In partnership with the White River Junction Veterans Affairs Medical Center, the project will create and implement therapeutic arts workshops for veterans. Participants will acquire skills in graphic design, narrative arts, illustration, and publishing. Work created during the project will be presented

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in an exhibition, and published both online as well as in a catalogue. An anticipated 120 veterans will be served through the program.

In **Norfolk, Virginia**, the **Virginia Symphony** received a \$12,500 FY 2014 matching grant to support the *Harmony Project*, a community partnership project with churches and historically black colleges in Hampton Roads, Virginia. Under the direction of Music Director JoAnn Falletta and Resident Conductor Benjamin Rous, activities will include ensemble and full orchestra performances, workshops, and educational programs in the region. Through collaborations with city councils, churches, and educational institutions in Hampton, Newport News, Norfolk, and Portsmouth, as well as the additional cities of Chesapeake, Suffolk, Virginia Beach, and Windsor, the orchestra musicians will perform in churches accompanied by community choirs, visit child development centers and youth ministries, as well as present educational performances and an introduction to the instrument families of the orchestra. The project is expected to serve more than 6,600 people including 2,200 children.

In **Washington, District of Columbia**, the **D.C. Wheel Productions, Inc.** received a \$40,000 FY 2014 matching grant to support the presentation of emerging and nationally established dance artists at *Dance Place*. The project will include commissions of new choreography and support accompanying residency activities, the presentation of Washington-based artists, and the annual Dance Africa D.C. festival. New works will be commissioned by Cynthia Oliver, director of CoCo Dance Theatre (Urbana, Illinois), Daniel Phoenix Singh (Washington, D.C.), and San Francisco-based companies Sean Dorsey Dance and LEVYdance. *Dance Place* has offered a year-round weekend dance performing series since 1980, with dance shows every weekend in modern dance, African Dance, Indian Dance, tap dance, performance art, hip hop, and spoken word.

In **Washington, District of Columbia**, the **Washington Performing Arts Society (aka WPAS)**, received a \$25,000 FY 2014 matching grant to support a concert series titled *Spirit and Society: Music and Cultural Representation*, showcasing national and international artists with the goal of acknowledging cultural diversity and promoting cross-cultural awareness and understanding. Featured performers included the Soweto Gospel Choir; the WPAS Men, Women & Children of the Gospel Choir; Jonathan Batiste and the Stay Human band; and Zakir Hussein and Masters of Percussion. An additional, free public program, *Of Thee We Sing*, commemorated the 75th anniversary of Marian Anderson's recital at the Lincoln Memorial in Washington, D.C.

In **Port Townsend, Washington**, **Copper Canyon Press** received a \$65,000 FY 2014 matching grant to support the publication and promotion of printed books and e-books of poetry. Each e-book will be designed with the same attention to detail as the print copies. The press will publish authors such as W.S. Merwin, Ellen Bass, Marianne Boruch, Dean Young, Jean Valentine, Mark Bibbins, Matthew

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Zapruder, Laura Kasischke, Malachi Black, Red Pine, Olena Kalytiak Davis, and Arthur Sze.

In **Vancouver, Washington**, the **Vancouver Symphony Orchestra** received a \$10,000 FY 2014 matching grant to support a season of community engagement programming. Performance talks and open rehearsals will illuminate concert performances.

In **Wausau, Wisconsin**, **Leigh Yawkey Woodson Art Museum, Inc. (aka Woodson Art Museum)** received a \$10,000 FY 2014 matching *Challenge America Fast-Track* grant to support the exhibition *ReDress: Upcycled Style* and associated outreach activities. The exhibition, presented in a rural community, will include as many as 18 works by artist, fashion designer, and environmental educator Nancy Judd, who uses recycled materials to create couture fashion, educating the public about the potential uses for items typically thrown away.

In **Cheyenne, Wyoming**, the **Wyoming State Museum** received a \$45,000 FY 2014 matching grant to support *Art of the Hunt: Wyoming Traditions*. This is the first comprehensive presentation of Wyoming hunting traditions as manifested in stories, crafts, and rituals and will be celebrated through an exhibit, catalog, and website.

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

**NEA Regional Touring Program**

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

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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.<sup>5</sup> 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. 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."<sup>6</sup>

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

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

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

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

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

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

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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.<sup>7</sup>

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

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

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<sup>7</sup> 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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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 **Auburn, Alabama**, the **Auburn University Main Campus** received a \$55,000 FY 2014 matching grant to support the *Alabama Prison Arts and Education Project*. The university will provide visual arts workshops taught by emerging and established artists for those who are currently incarcerated. The workshops also will be accompanied by an anthology of student produced creative works.

In **Anchorage, Alaska**, **Alaska Native Heritage Center, Inc.** received a \$20,000 FY 2014 matching grant to support the *Summer of Alaska Native Arts*. Throughout the summer, Native artists will teach their craft through apprenticeships and demonstrate their skills to museum visitors. The artist/apprenticeship demonstrations will culminate with the *Festival of Alaskan Native Arts*. The festival will feature demonstrations and opportunities for hands-on art making, traditional dance performances and dance lessons, presentations of Alaska Native songs and drumming, and demonstrations of traditional foods.

In **Scottsdale, Arizona**, the **Frank Lloyd Wright Foundation** received a \$10,000 FY 2014 matching grant to support *Taliesin West Historic Narrative*. Through this initiative, the foundation researched the design and development of the physical manifestation of Taliesin West from its creation in 1938 to its current state. Preservation specialists Harboe Architects researched thousands of images and drawings of this National Historic Landmark in the Frank Lloyd Wright Archives. Documentation of the original construction and significant modifications of the individual buildings will provide the basis for a comprehensive Preservation Master Plan for this desert home of the architect. The historical narrative will be made available to scholars and researchers, and will help inform the public tour experience.

In **Los Angeles, California**, **Heart of Los Angeles Youth, Inc.** received a \$50,000 matching grant to support the *Youth Orchestra of Los Angeles at Heart of Los Angeles (YOLA at HOLA)*, an after-school, El Sistema-inspired program providing 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. Students take musicianship classes, sing and rehearse in instrumental ensembles after school for about three hours a day, five days a week, and instruments are provided free-of-charge. In addition, students are supported by daily academic tutoring.

In **San Diego, California**, **Center for World Music** received a \$55,000 FY 2014 matching grant to support *World Music in the Schools*, to bring teaching artists from around the globe to provide weekly instruction in traditional music and dance of



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Asia, Latin America, Africa, and Europe for elementary and secondary school students in San Diego. Students will learn the historical and cultural context of the art forms as well as performance skills and techniques. Advanced students will participate in world music ensembles-in-residence that perform in the schools' communities. World Music in the Schools program has established ongoing programs in schools across San Diego County since 1999.

In **San Diego, California**, the **San Diego Youth Symphony** received a \$30,000 FY 2014 matching grant to support the *Community Opus Project*, in-school and after-school music education for students in the Chula Vista Elementary School District. Students in the district will receive free instrumental music instruction through after-school ensembles, a youth orchestra, and in-school music lessons. Recently, the school district leaders committed to reinstate music instruction in the school-day curriculum for all of their forty-four school sites over the next ten years as a direct result of this partnership with the youth symphony, improving access to arts education for the entire school system. School district leaders are engaging the expertise of the staff in the Community Opus Project to help build a districtwide music plan.

In **San Francisco, California**, **IDEO.org** received a \$25,000 FY 2014 matching grant to support the pilot, expanded content development, and community outreach for *HCD Connect*. HCD Connect (Human-Centered Design) is an online platform, with over 55,000 users, for designers and nonprofit practitioners working in underserved communities. Additional educational materials will be prepared to inform designers and social sector practitioners about human-centered design strategies, which focus on improving human life. A community manager will answer users' questions, spur conversations on social media, and connect members with one another to develop the online community.

In **Sarasota, Florida**, the **Sarasota Opera Association, Inc.** received a \$25,000 FY 2014 matching grant to support the *Youth Opera Program*. An integral part of the company's mission since 1984, the program includes five distinct programs: an annual fully-staged opera written specifically for young voices, chorus and supernumerary roles for young people in mainstage productions, a three-tier after-school chorus program, a comprehensive three-week summer opera camp, and youth focused outreach programs in area schools. In 2014-15, the youth opera will be Dean Burry's *The Hobbit* and youth will participate in mainstage productions of Humperdinck's *Hansel and Gretel* and Puccini's *Tosca*. Composer Dean Burry has been nominated for a Prix Italia Award and has been awarded the Louis Applebaum Composers Award in 2011.

In **Lanham, Maryland**, **Quest: arts for everyone, Inc.** received a \$20,000 FY 2014 matching grant to support the Wings Company ensemble of performers and the work of deaf, hard-of-hearing, and hearing performers. Company members represent a diverse mix of cultures and ethnicities committed to using visual theatre to bridge language and cultural barriers. Quest's productions and educational

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programs serve deaf and hard of hearing community members of all ages and abilities, with a majority of programs taking place in the Washington/Baltimore region where there are over a million new immigrants. The project will include training in visual theater techniques during a residency at the Maryland School for the Deaf, and the creation of two original works that will be created and presented in a variety of performance settings.

In **Boston, Massachusetts**, the **Institute for Human Centered Design** received a \$35,000 FY 2014 matching grant to support *Designing for People, User/Experts in Schools of Design*. User/Experts, people with lived experience of functional limitations, will be matched with university design programs to advise and engage with faculty and staff on design projects. The project will culminate with a competitive awards program open to participating and outside students, as well as a digital publication documenting the process and outcomes. As many as 100 college students are expected to participate.

In **Detroit, Michigan**, the **Mosaic Youth Theater of Detroit** received a \$55,000 FY 2014 matching grant to support *Mosaic Core Training Program*, a multi-phase, theater-based performing arts program for youth. Professional actors and teaching artists will provide students with intensive pre-professional acting, vocal, and technical theater training.

In **Saint Paul, Minnesota**, **Minnesota Public Radio, Inc.** received a \$20,000 FY 2014 matching grant to support an accessible online archive for teachers, students, and the general public. The creation of the *Classical MPR Music for Learning Digital Archive* will provide access to Minnesota Public Radio's extensive collection of classical music performances, interviews, videos and educational assets to teachers, students, families, music fans, and the general public.

In **Missoula, Montana**, the **Missoula Writing Collaborative** received a \$35,000 FY 2014 matching grant to support *Our Words*, creative writing residencies for students on the Flathead Reservation of the Confederated Salish and Kootenai Tribes. Led by professional writers, playwrights, and classroom teachers, each residency will incorporate either ekphrastic writing (poetry inspired by a work of art) – with students writing in response to the work of local Salish artists – or scriptwriting, with students creating short theater productions based on Native American stories in collaboration with Native American playwrights. Students will work with visual artist Corwin "Corky" Clairmont, former department head of printmaking at Otis/Parsons Art Institute. A member of the Confederated Salish and Kootenai Tribes Clairmont has been the art director at Salish Kootenai College since 1984. Students will present their work in English and in Salish and have the opportunity to share their work between schools via Skype exchanges. Students' work will be further disseminated through a published anthology, public readings, and broadcast on reservation-based public television. The project is expected to reach 1,000 elementary and middle school students.

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In **Santa Fe, New Mexico**, the **Pueblo of Pojoaque Poeh Cultural Center & Museum** received a \$20,000 FY 2014 matching grant to support artistic training and professional development for residents of the Pueblos of Northern New Mexico. Classes for creating jewelry, pottery, stone carving, and wood working will be offered to Native American students.

In **New York, New York**, **Girls Write Now, Inc.** received a \$25,000 FY 2014 matching grant to support mentoring programs, which pair girls with professional women writers. Guided by their mentors, girls will create, revise, publish, and present their work publically and using digital media. Through weekly one-on-one writing sessions, monthly genre-based group workshops, a public reading series, and creation of literary portfolios, mentors help girls develop their independent voices, explore professions in writing, and learn how to make healthy choices in school, career, and life. The organization works with the Hive Learning Network NYC, a MacArthur Foundation-funded network of youth-serving non-profits which innovate with technology, to integrate digital technologies into its Mentoring Program.

In **New York, New York**, **Rosie's Theater Kids, Inc.** received a \$40,000 matching grant to support *ACTE II*, a program that provides summer and after-school musical theater training. Professional teaching artists and guests from the Broadway stage, including Rosie O'Donnell, will lead the program for ethnically diverse students from low-income families. During the summer program and afternoon and weekend classes during the school year, students will study traditional skill-building curricula in dance, drama, and music as core discipline necessary for participation in musical theater. Sessions will culminate in final public performances. Staff also will offer students assistance in the preparation for applications to performing arts high schools and colleges.

In **West Chester, Ohio**, the **Women of Color Quilters Network** received a \$30,000 FY 2014 matching grant to support an exhibit of original, handmade narrative quilts tracing the path of African-American history. Additionally, lectures about the history of African-American quilting and workshops teaching quilting techniques are planned, as well as an exhibit catalogue. Among artists featured will be 2014 NEA National Heritage Fellow and Bess Lomax Hawes Award recipient Carolyn Mazloomi. An estimated audience of 18,300 will benefit from the project.

In **Portland, Oregon**, **Caldera** received a \$85,000 FY 2014 matching grant to support *The Geography of We: Humans, Wildlife, and the Habitat We Share*, a year-round trans-media arts project for underserved Oregon youth. Focused on storytelling techniques that range from traditional forms to cutting-edge digital media, students will create both web-based and physical maps that link students' art to a sense of place. As many as 5,000 students are expected to benefit from the project. Committed partners for this project include Oregon Public Broadcasting, the Portland Museum of Art, the animation studio Laika, and the advertising agency Wieden + Kennedy.

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In **Philadelphia, Pennsylvania**, the **Leah Stein Dance Company** received a \$10,000 FY 2014 matching grant to support an *Intergenerational Dance Residency*. In partnership with high school students from the public magnet school Science Leadership Academy (SLA), the Sidney Hillman Apartments (Section 8 housing for seniors), and the Greene Towne School Kindergarten Program, the company will create several intergenerational site-specific dance works in and around Philadelphia. The project represents a natural expansion and deepening of the work that the company has been creating at the SLA.

In **Providence, Rhode Island**, **Community Musicworks** received a \$35,000 FY 2014 matching grant to support free music education and performance programs targeted to reach at-risk children and youth. The resident Providence String Quartet, led by Founder, Artistic Director, and 2010 MacArthur Fellow Sebastian Ruth, will teach and mentor students as well as perform in its downtown storefront facility and in other community venues. With 125 students to take part in the program, an estimated audience of 3,000 is expected to attend the performances.

In **Austin, Texas**, the **Austin Creative Alliance** received a \$25,000 FY 2014 matching grant to support professional development programs for African-American and Hispanic teaching artists who will help implement the Kennedy Center's *Any Given Child* initiative in Austin. During a pilot professional development program, teaching artists will be trained to understand arts education and their role in providing leadership for arts education. They also will use data to make decisions about arts education programming in the community, and design, implement, and utilize high quality assessment of student learning in the arts in order to improve instruction.

In **Odessa, Texas**, the **Ellen Noel Art Museum of the Permian Basin** received a \$20,000 FY 2014 matching grant to support expansion of a multi-sensory art program for the visually challenged. Designed to offer programming for visually-challenged children and adults, the project will include content development, production research, prototype development using 3-D printing platforms that enable tactile "visualization," testing with the visually impaired, development of curriculum material in Braille, and production of training modules to be offered within the museum as well as through the museum's outreach program. The museum anticipates that 6,500 people will be served by this program.

In **Salt Lake City, Utah**, the **Spy Hop Productions, Inc.** received a \$15,000 FY 2014 matching grant to support the *Youth Documentary Arts Program*, a media arts education program. The project includes *Reel Stories*, a summer documentary filmmaking workshop; *Sending Messages*, a media arts project for students in secure care corrections facilities or juvenile detention programs; *Watch This!*, a youth journalism program; and *Pitch-Nic Young Writer/Director*, a mentorship program. The Sundance Institute and Utah Arts Council assist Spy Hop in identifying visiting guest artists.

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In **Burlington, Vermont**, the **Burlington School District** received a \$20,000 FY 2014 matching grant to support *Vermont Innovation Lab: Connecting Literacy and the Arts*. Designed as the pilot year of a long-term project intended to create systemic change, the *Innovation Lab* will include a summer teacher institute, artist-teacher partnerships in the classroom, an end-of-year best practices conference, and an external program evaluation. Through this professional development program, teachers and teaching artists (from the Burlington School District and across the state) will learn to design and teach arts-integrated lessons in their classrooms and document and share their work through social media, at a best practices convening, and at larger education conferences throughout the state. Partner organizations will include the Flynn Center for the Performing Arts, VSA Vermont, Burlington City Arts, and the ArtsLiteracy Project.

In **Fairfax, Virginia**, the **Association of Writers & Writing Programs (AWP)** received a \$75,000 FY 2014 matching grant to support the 2015 conference in Minneapolis; a job list, writer's calendar of events and contests, and other online services; and the publication and promotion of *The Writer's Chronicle*. The conference features readings and panel discussions about literature, writing, editing, publishing, program administration, and teaching; as well as a book fair showcasing more than 600 small presses and literary organizations. Featured presenters will include Karen Russell, T. Coraghessan Boyle, Louise Erdrich, Roxane Gay, Tony Hoagland, Linda Hogan, Ted Kooser, Alice McDermott, Vijay Seshadri, Arthur Sze, and Kevin Young. (14-5200-7107)

In **Seattle, Washington**, the **Seattle Repertory Theatre** received a \$50,000 FY 2014 matching grant to support *Bringing Theatre Into the Classroom*, a professional development program for teachers. Designed and executed in partnership with the Seattle Children's Theatre, Seattle Shakespeare Company, and Book-It Repertory Theatre, the project will provide summer professional development and follow-up classroom residencies in which professional artists and teachers will combine theater education and fundamentals of literacy into their classroom curriculum.

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 SAAs in all 50 states, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands.

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*Poetry Out Loud* began as a pilot in 2005. Since then, nearly 2.7 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 Arts Endowment's partner, the Poetry Foundation, produces substantive educational materials for teachers participating in *Poetry Out Loud* and provides additional financial support for the National Finals, with a total contribution of approximately \$500,000 annually.

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

*Poetry Out Loud* has been a blast, allowing me to see and experience things I couldn't have even imagined a year ago. The program has truly blessed my life.

*Anita Norman  
2014 Poetry Out Loud National Champion*

The program is a great way of getting students to engage with poems, to push them to activate their memories for more than cramming with study guides, and to work on public speaking and performance.

*Galen Broaddus  
Poetry Out Loud Teacher*

*Poetry Out Loud* has taught me how vulnerable people are to words, and that has made me much more aware and careful of how I use words. I'm so thankful I have the opportunity to be a part of this fantastic organization, and I hope more and more high school students will start to realize the importance and beauty of poetry

*Kathleen Becker  
2014 Poetry Out Loud State Champion (DE)*

For 2015-2016, the eleventh national year of *Poetry Out Loud*, SAAs 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.

**Big Read**

Since beginning as a pilot in 2006, [\*The Big Read\*](#) has awarded 1,180 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

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to the featured authors in *The Big Read* library. Since 2006, 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 \$16 million have been awarded, leveraging approximately twice that much locally. During FY 2014, 77 organizations (23 of them first-time *Big Read* grantees) conducted *Big Read* programs across the country, supported with \$1,000,000 in grants from the NEA. With \$1.5 million requested for *The Big Read* in FY 2016, we anticipate that 75 awards will be made. Grantees will continue to receive – free of charge – *Big Read* educational materials.

*The Big Read* and *Fahrenheit 451* created genuine excitement in the community about the prospect for future *Big Reads*. *The Big Read* also taught us that there is a hunger for culture and literacy; we distributed nearly 3,000 books, and we could have given away many more...*The Big Read* mattered in a very big way.

*University of Wisconsin - Parkside.  
2014 Big Read grantee*

***Shakespeare in American Communities***

[\*Shakespeare in American Communities\*](#) was launched in New London, Connecticut in September 2003. Annually, selected companies receive competitive grants to support performances and educational activities. These funds have enabled theater companies to offer more performances to schools and reach more students. They have expanded the geographic reach of their touring programs, and provided improved access to the arts for underserved schools. Since the program's inception, 101 theater companies across the United States have presented 33 of Shakespeare's works through 8,431 performances and more than 28,900 educational activities at more than 7,900 schools in 3,490 communities in all 50 states, the District of Columbia, and the U.S. Virgin Islands. During 2014-2015, 40 theater companies in 25 States and the District of Columbia participated in the program, supported with grants of approximately \$25,000 each. Each company was required to present plays to at least 10 schools.

My students are children of farmers and factory workers with little hope of traveling more than a few miles from home, even after graduation. I watched their faces become enraptured and completely engrossed in the drama unfolding..."

*Teacher participant whose class saw a  
performance by The American Shakespeare  
Center in Virginia*

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This experience changed the way I feel about Shakespeare in a very good way.

*Student participant after seeing a performance of Othello by Portland Center Stage in Oregon.*

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 a phenomenon called 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.



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- Inclusion of artists, designers, and/or arts organizations in civic engagement activities and plans and processes to improve community livability and enhance the unique characteristics of a community.
- Innovative community-based partnerships that integrate the arts with livability efforts.

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

**In Haines, Alaska, the Chilkat Indian Village** received a \$50,000 FY 2014 matching *Our Town* grant to support Chilkat Tlingit Cultural Landscape Exhibit Design. Artists, elders, and community members, as well as clan, tribal, and nonprofit leaders, will work alongside professional exhibit designers and museum staff to create an exhibit that will convey the ancestral, cultural, and artistic history of the Chilkat people. Chilkat Indian Village, a federally recognized tribe, will partner with the Jilkaat Kwaan Heritage Center and Alaska State Museum to host a community-engaged process that fosters a strong community identity through the development and presentation of a public exhibition. The exhibition will serve the village, the neighboring community of Haines, as well as national and international visitors. Chilkat Indian Village has 242 tribal members and is located on the banks of the Chilkat River in Klukwan in southeast Alaska.

**In Byers, Colorado, M12 Incorporated (aka M12 Collective)** received a \$25,000 FY 2014 matching *Our Town* grant to support Action on the Plains: Contemporary Art in Rural Environments, an artist-in-residence program in rural Washington County, Colorado. The program will provide each artist with housing and studio space, technical assistance, a stipend, and transportation. Artists chosen for 2014 and 2015 are folklorist and community activist Jennifer Joy Jameson from the Nashville Free + Folk Skool, Colorado-based filmmaker Kimberly Shively, and photographer Steve Fitch from New Mexico. Primary partners are M12, an interdisciplinary arts group based in Colorado that creates context-based art works, research projects, and education programs, and the Office of the Washington County Colorado Commissioners. Now in its fourth year, the program fosters rural community interactions, supports arts and cultural engagement with agricultural workers, and increases rural/urban partnerships. This program works in Washington County, Colorado, in and around the town of Last Chance, which has 16 residents.

**In Atlanta, Georgia, the City of Atlanta, Georgia (aka Office of Cultural Affairs)** received a \$100,000 FY 2014 matching *Our Town* grant to support the design of a performance and exhibition space as part of a new park along the Atlanta BeltLine. The Atlanta BeltLine is an ambitious urban infrastructure project that will provide a network of public parks, trails, and transit along a former 22-mile railroad corridor that will surround downtown and connect many neighborhoods. The lead project partners will solicit input from the surrounding

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neighborhoods to inform the design of a permanent cultural landmark for performances and exhibitions on the BeltLine, in a space that has been used temporarily over the past four years. Project partners include City of Atlanta, Atlanta BeltLine, Inc., and Georgia Institute of Technology. The Cabbagetown and Reynoldstown neighborhoods in southeast Atlanta will be the immediate beneficiaries of the new space, as well as the larger Atlanta community that travels along the BeltLine.

In **Maize, Kansas, Chamber Music at the Barn, Inc.** received a \$75,000 FY 2014 matching *Our Town* grant to support *Arts AMaize*, a series of new works, performances, public and school-based workshops, music, installations, and arts-infused parades to activate the community's main corridor, Maize Road. This project will animate spaces underserved by the arts, including regional shopping centers, big box stores, and parking lots throughout Maize. Chamber Music at the Barn and City of Maize will partner with ten local organizations from the public, private, and nonprofit sectors. Arts activities will help to foster an authentic, distinctive place, and will demonstrate potential patterns of development that celebrate the city's history and people. Once a rural town, Maize now has a population of 3,437, and is the fastest growing suburb of Wichita.

In **Hindman, Kentucky, Appalachian Artisan Center of Kentucky, Inc.** received a \$75,000 FY 2014 matching *Our Town* grant to support the *Dulcimer Project*. This project will celebrate the living history and contemporary artisanship of the dulcimer instrument. Through the collection of oral histories, dulcimer-making workshops, and festivals for local musicians, the community will celebrate Hindman and Knott County's pivotal role in the innovation, preservation, and development of the dulcimer. The City of Hindman, Kentucky School of Craft, and Hindman Settlement School will help the region, suffering from high rates of unemployment and recent job losses from the coal industry, reinvent itself as a hub for artisanship and creative activity. Hindman has a population of 787, and Knott County has a population of 16,346.

In **New Orleans, Louisiana, the Louisiana Cultural Economy Foundation** received a \$35,000 FY 2014 matching grant to support planning, community events, and contract services for a French immersion center and cultural business incubator in Arnaudville, Louisiana. A collaboration with community members, NUNU Arts & Culture Collective, and the Center for Planning Excellence (CPEX), with support from three universities and other partners, LCEF will host a series of community meetings and develop a cultural asset inventory. A feasibility plan and sustainability strategy for enhancing a French immersion program and the relocation of the program to a dormant health facility will be undertaken. Residents will seek to develop their community as a center for cultural innovation and home for the preservation of French, linking with universities and cultural organizations to achieve this goal.

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In **Portland, Maine**, the **City of Portland, Maine** received a \$35,000 FY 2014 matching grant to support the development and tour of *Hearts, Minds & Homes*. Through arts-based civic engagement, elected officials, including the Mayor of Portland, community and religious organizations, and social service organizations will reach individuals who are in need of emergency shelter and will collaborate with them to create a theater work. The development process will be designed to generate transformative dialogues about homelessness, adequate and fair housing, equitable mental health and substance abuse supports, cultural equity, and employment.

In **Jackson, Michigan**, the **City of Jackson, Michigan** received a \$50,000 FY 2014 matching *Our Town* grant to support the preservation and relocation of the historic Consumers Power Lighted Glass Mural. The mural panels will be reassembled and the incandescent lighting sequence reconstructed and replaced with LED lights before installation in a new city park. Commissioned by the Consumers Power Company in 1969, the 28-foot-long mural depicting the story of electricity was designed and fabricated by the Glassart Studio in Scottsdale, Arizona, under the direction of artist Glidden Parker. The mural will be installed in a climate-controlled structure in a new central city park developed on the site of the former Consumers building downtown. The City of Jackson will partner with the Arts and Cultural Alliance of Jackson County to promote the project. The City of Jackson is the county seat and has a population of 33,534 and a poverty rate of 38.3%.

In **Las Vegas, Nevada**, **Clark County, Nevada (aka Clark County Department of Parks & Recreation)** received a \$50,000 FY 2014 matching *Our Town* grant to support the Maryland Parkway Public Art and Design Plan. The team partners and members of the community will identify spaces for plazas, landscapes, and artwork, as well as recommend design elements that will enhance the Regional Transit Commission's plan for light rail or bus rapid transit along the parkway. Clark County, Urban Land Institute, Regional Transportation Commission of Southern Nevada, City of Las Vegas Cultural Affairs, and additional partners will work together to select a multi-disciplinary consultant team to lead community engagement and development of a public art and design plan. Once completed, the project will enhance the new transit corridor that connects downtown Las Vegas with unincorporated Clark County. The Maryland Parkway corridor encompasses residential, commercial, and institutional neighborhoods with a surrounding area inhabited by 55,000 residents, 55% of whom are minorities.

In **Beaverton, Oregon**, the **City of Beaverton, Oregon (aka Beaverton Arts Commission)** received a \$50,000 FY 2014 matching *Our Town* grant to support community engagement and a conceptual design for the Beaverton Performing Arts Center. The center will provide space for art exhibitions, workshops, classes, films, social events, and other large gatherings, meeting the demand for arts activities identified in citywide planning studies conducted during the past decade. City of Beaverton and Beaverton Arts & Culture Foundation, along with the Oregon Arts

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Commission and other nonprofit partners, will conduct a competitive call to secure an architecture team that will engage the community in a design process in order to establish a conceptual design for the center. Once it has been completed, the center will anchor the downtown urban core of Beaverton, a suburb of Portland with a population of 93,000.

In **Salt Lake City, Utah**, the **Salt Lake City Corporation** received a \$75,000 FY 2014 matching *Our Town* grant to support community engagement and diverse arts programming in the west side neighborhoods of Salt Lake City. Project activities include the commissioning of public art works, implementing guidelines and a standard review process for public art, engaging youth to serve as civic arts ambassadors, and hosting panel discussions to involve the community in implementation of arts priorities identified in the West Salt Lake Master Plan. Salt Lake City, Salt Lake Arts Council Foundation, and American Institute of Architects Utah Chapter will partner on engagement and the public art selection.

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

**Mayors' Institute on City Design (MICD)**

[MICD](#) is one of the Arts Endowment's Design Program's leadership projects intended to protect and enhance the American built and natural environment, and strengthen American communities. Established in 1986 to bring together mayors and design professionals to examine urban design challenges, it has since graduated more than 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.

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

The *MICD* program has been recognized for its contributions with a Presidential Award for Design Excellence, a Progressive Architecture Award from *Architecture* magazine, and an Institute Honor Award from the American Institute of Architects. Six *MICD* sessions are scheduled to be held throughout the country in FY 2015, and six were held in 2014. For example, from September 17-19, 2014 mayors from larger cities - Rochester Hills, MI, Chattanooga, TN, Compton, CA, Cedar Rapids, IA, Santa Fe, NM, Grand Prairie, TX, St. Petersburg, FL, Greensboro, NC, and Newton, MA - met in Charleston, SC. Mayors from small and medium cities were invited to participate in one of three regional sessions hosted in Los Angeles, CA, Tampa, FL, and Syracuse, NY in Fall 2014. Additionally, a number of other cities have been reached through a technical assistance program for alumni mayors that was launched in the summer of 2008; and a newly revamped [www.micd.org](http://www.micd.org) website became a resource for mayors and city designers when it was officially launched in the Fall 2014. Six Mayors' Institutes are planned for FY 2016.

*MICD* is also flexible enough to be able to respond to unexpected critical issues. For example, in September 2013, *MICD* went to New Jersey to hold a special session for the small-town, coastal mayors who were directly hit by Superstorm Sandy. In addition, many of the design experts present were members of the teams working on HUD's 'Rebuild by Design' competition for funding to rebuild the Sandy-affected region to be more resilient in the future (learn more about that effort at [www.rebuildbydesign.org](http://www.rebuildbydesign.org)).

***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 60 workshops in all regions of the

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

- Oregon County Food Producers and Artisans Co-Op: Oregon County, Missouri was held November 20-22, 2014
- Carl Small Town Center: Houston Community, Mississippi is planned for February 22-24, 2015
- Lincoln and Lancaster County Planning Department: Lancaster County, Nebraska is planned for March 19-21, 2015
- University of New Hampshire Cooperative Extension (UNHCE): Franklin, New Hampshire is planned for 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. Upcoming in 2015, the

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community of **Houston, Mississippi** (population 3,562) will work 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** will host a region-wide workshop gathering 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 will address 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 workshops will be released in Spring 2015.

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

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

In its founding legislation, the NEA was charged with the responsibility of widening the availability of art, particularly to historically underserved populations - those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. Since its creation, the NEA has dedicated considerable resources, developed 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 Fast-Track* category. *Challenge America Fast-Track* offers support primarily to small and mid-sized organizations for projects that extend the reach of the arts to underserved populations. Grants are available for professional arts programming and for projects that emphasize the

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potential of the arts in community development. In the last fiscal year, nearly 35 percent of *Challenge America Fast-Track* awards were made to first-time grantees; the NEA will continue to focus on outreach to this important constituency.

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

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

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

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

#### IV. Expected Performance

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

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



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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

<b><i>Performance Indicator</i></b>
<b>Percent of Adults who Report Being Affected by NEA-Funded Art Exhibits and Performances</b>
<b><i>Prior Year(s) Target and Timeframe</i></b>
<p>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 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>In FY 2013, the NEA designed and began implementing its web-based pilot test. It was expected that the pilot test would be completed in FY 2014, after which time revisions to the process would be made so as to prepare for full and regular implementation of performance data collection for this Strategic Objective.</p>
<b><i>Current Status</i></b>
<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; collecting data on arts engagement variables that were validated through prior research - specifically, measuring the extent to which audience members were "captivated" and/or "lost track of time" during attendance at NEA-funded activities.<sup>8</sup> The pilot also developed an analytical plan for the data collection, in addition to using 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>A final report from the pilot project has been presented to senior leadership at the agency. This report spells out the lessons learned from the pilot test and the key challenges that must be addressed as the NEA moves forward in measuring its performance on its strategic objective of providing all Americans with opportunities to engage with the arts.</p>

<sup>8</sup> 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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<b><i>Next Year Target and Timeframe</i></b>
The NEA's senior leadership is weighing the feasibility of including, in the FY 2017 grant application guidelines, technical requirements that would enable full-scale implementation of ArtBeat as a performance measurement tool. Thus, no targets have been established at this time.

**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.

<b><i>Contextual Indicator</i></b>
<b>Percent of Adults Experiencing Art During the NEA's Most Recent General Population Survey Period</b>
<p>In 2012, the NEA worked with the U.S. Census Bureau to double the survey's sample size, which had been roughly 18,000 adult respondents in prior years. This adjustment allowed the design of more modules covering a more expansive range of questions about arts participation. Consequently, the NEA now has a more refined instrument to measure the myriad ways in which Americans from different backgrounds engage with artworks and performances.</p> <p>As a method for tracking the dynamics of arts participation nationwide, the revised SPPA gives the NEA the opportunity to construct a more meaningful metric than in previous years. Below are aggregate rates of participation in various categories, based on U.S. Census data files that are currently being updated for the purpose of trend comparisons with 1982-2008 historical rates.</p> <ul style="list-style-type: none"> <li>• <b>Use Electronic Media to View or Listen to Art (71% of Adults, 167 Million)</b></li> <li>• <b>Go to the Movies (59% of Adults, 139 Million)</b></li> <li>• <b>Read Books or Literature (58% of Adults, 136 Million)</b></li> <li>• <b>Attend Any Live Visual or Performing Arts (51% of Adults, 120 Million)</b></li> <li>• <b>Use Electronic Media to E-mail, Post, or Share Art (44% of Adults, 104 Million)</b></li> <li>• <b>Create, Practice, Perform, or Edit/Remix Art (43% of Adults, 102 Million)</b></li> </ul> <p>Because the SPPA is fielded approximately once every five years, the NEA has also created a smaller survey that will be used to estimate this measure annually. The Annual Arts Benchmarking Survey (AABS), which contains a subset of questions from the SPPA, is being fielded as part of the Current Population Survey in years when the SPPA is not being conducted. Results from the first and second wave of the AABS (2013 and 2014) will be analyzed in 2015 to populate this contextual indicator, showing the share of U.S. adults who attended visual and/or performing arts events (48% in 2012) and the share who created and/or performed art of their own (roughly 50% in 2012).</p>

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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>				
<b>NEA Direct Awards - Engagement</b>				
	<i>Input Indicator</i>	<i>Output Indicators</i>		
<b>Fiscal Year</b>	<b># of Applications Received for Engagement Projects</b>	<b># of Awards Made for Engagement Projects</b>	<b>\$ Amount of Awards Made (in millions)</b>	<b>\$ Amount of Matching Funds (in millions)</b>
2012 Actual	2,089	1,101	\$29.6	\$338.3
2013 Actual	2,092	1,213	\$30.6	\$338.6
2014 Actual	1,925	1,223	\$31.0	\$382.9
2015 Projected	2,005 - 2,050	1,275 - 1,300	\$32.6 - \$32.7	\$402 - \$404
2016 Projected	1,960 - 2,005	1,250 - 1,275	\$31.9 - \$32.0	\$393 - \$395

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>
<b>Percent of Children/Youth who Demonstrate Learning in Arts Education Standards-Based Projects</b>
<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. Four questions, only asked of grantees in the Arts Education discipline, were added to the FDR to allow the NEA to estimate child learning:</p> <ul style="list-style-type: none"> <li>• # of children / youth directly engaged as learners in the project</li> <li>• # of children / youth who demonstrated learning in arts education standards-based projects</li> </ul> <p>As of the time of the 2015 Annual Performance Plan, 461 of 482 (96%) FY 2012 Learning FDRs had been received and validated. Of these, 247 reported that children were directly engaged as learners in the funded project, and 197 reported that children demonstrated learning in an arts</p>

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education standards-based project. An estimated 60.3% of those children engaged as learners demonstrated learning in standards-based projects. As this was the first year for which such figures were available, no targets were established for the coming year.				
<b><i>Current Status</i></b>				
The table below updates the child learning statistics for FY 2012 Arts Education projects and current statistics for FY 2013 projects. Because an insufficient number of FY 2014 FDRs have been received to date, those statistics have been omitted from the table.				
Year	Arts Ed FDRs	Projects With Child Learners*	Projects With Demonstrated Child Learning*	Number of Child Learners in Standards-Based Projects
2012	461	83.73%	74.62%	160,061
2013	325	75.90%	63.51%	61,330
* Percentages of total FDRs received.				
<b><i>Next Year Target and Timeframe</i></b>				
In FYs 2015 and 2016, the NEA expects to maintain a level of 80% 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 goal is 70%.				
In FY 2015, moreover, the NEA plans to develop at least one additional measure of performance on this strategic objective. This performance indicator likely will be based on the Arts Education Division's other grant-making focus areas: projects that support professional development of arts educators and leaders, and learning-based projects that engage whole communities for a collective impact. Indeed, because the Arts Education Division has recently drafted a new strategic plan to order its grant-making priorities, there may be revisions to the current indicator.				

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.

<b><i>Contextual Indicator</i></b>
<b>Percent of Adults Participating in at Least One Arts Learning Activity (e.g., class, lesson) During NEA's Most Recent General Population Survey Period</b>
This contextual measure provides a snapshot of the landscape of arts education in the U.S. in 2012. The measure is based on data from the 2012 Survey of Public Participation in the Arts, a supplement to the U.S. Census Bureau's Current Population Survey.
<ul style="list-style-type: none"> <li>• <b>Arts Learning through Classes or Lessons (7% of Adults, 16 Million)</b></li> </ul>

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This aggregate rate of participation includes responses to several individual question-items about having taken different kinds of art classes or lessons. For most types of art classes or lessons, the share of adults who had taken at least one in the past 12 months has increased over a 10-year period. This trend might be related, in turn, to an increase – also observed from 2002 to 2012 – in the share of adults who reported having taken any arts-related class or lesson in the course of their lifetimes.

More demographic subgroup analysis is needed to understand the extent to which the increase is distributed by age, race/ethnicity, and socioeconomic status. As a contextual measure, this indicator is especially helpful because the data complicate previous findings from the SPPA, showing a sharp drop in self-reported instances of arts education from 1982 to 2008. Further analysis, specifically findings that will be reported in late 2014 or early 2015, will help to elucidate historic trends in arts education.

Finally, the FY 2013 and FY 2014 Annual Arts Benchmarking Surveys (AABS) are expected to provide a more timely measurement for this indicator. Data from those surveys, which, like the SPPA, are conducted as supplements to the U.S. Census Bureau's Current Population Survey, will be released in 2015.

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.<sup>9</sup>

<i>Contextual Indicator</i>				
<b>NEA Direct Awards - Lifelong Learning</b>				
	<i>Input Indicator</i>	<i>Output Indicators</i>		
<b>Fiscal Year</b>	<b># of Applications Received for Learning Projects</b>	<b># of Awards Made for Learning Projects</b>	<b>\$ Amount of Awards Made (in millions)</b>	<b>\$ Amount of Matching Funds (in millions)</b>
2012 Actual	1,144	475	\$12.1	\$64.1
2013 Actual	786	324	\$9.7	\$72.5
2014 Actual	812	354	\$10.0	\$77.0
2015 Projected	800 - 850	350 - 375	\$10.5 - \$10.6	\$80 - \$82
2016 Projected	800 - 850	350 - 375	\$10.2 - \$10.3	\$78 - \$80

**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

<sup>9</sup> Notably, from FY 2012 to FY 2013, there was a drop in number of grant applications received in support of *Lifelong Learning* projects. Possible explanations include discontinuation of the NEA consortium award mechanism (allowing multiple organizations to apply for a single project) in FY 2012, as well as the more rigorous reporting requirements that were instituted that year for grant projects seeking to demonstrate *Lifelong Learning*.

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qualitative measures of steps taken to improve livability. The data also include information on the types of organizational partnerships that were formed in these communities.

The lasting benefits of creative placemaking projects are likely to emerge over time and may not be fully measurable during the period of a grant. Robust evaluation of the impacts achieved by such grants will require longer-term studies. As an initial step, the NEA 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](#).

Also to assist practitioners, the NEA is producing an online series of case studies and lessons learned that will illustrate key statistics and outcomes from creative placemaking projects supported by the agency.

**B. Performance Goal**

<b><i>Performance Indicator</i></b>													
<b>Percent of Grants Awarded for Projects that Demonstrate Improved Livability in Specific Impact Areas</b>													
<b><i>Prior Year(s) Target and Timeframe</i></b>													
<p>The NEA began collecting this information on the Final Descriptive Reports (FDRs) in FY 2012. Each organization submitting an FDR is asked to describe the strategies they employed to strengthen communities through the arts. The table below shows how many grantees had selected each of the six categories of strategies at the time that the report was submitted:*</p> <table border="1" style="margin-left: auto; margin-right: auto; border-collapse: collapse;"> <tr> <td style="padding: 2px;">Develop Plan(s) for Cultural and/or Creative Sector Growth</td> <td style="text-align: center; padding: 2px;">9</td> </tr> <tr> <td style="padding: 2px;">Use Design to Enhance/Revitalize Public Space(s)</td> <td style="text-align: center; padding: 2px;">19</td> </tr> <tr> <td style="padding: 2px;">Commission and/or Install New Art to Improve Public Space(s)</td> <td style="text-align: center; padding: 2px;">12</td> </tr> <tr> <td style="padding: 2px;">Plan and/or Conduct Arts Activities to Foster Interaction Among Community Members</td> <td style="text-align: center; padding: 2px;">26</td> </tr> <tr> <td style="padding: 2px;">Engage Artists and/or Arts Organizations</td> <td style="text-align: center; padding: 2px;">26</td> </tr> <tr> <td style="padding: 2px;">Other Strategies to Improve Livability through Arts and Design</td> <td style="text-align: center; padding: 2px;">15</td> </tr> </table> <p>At the time of submission of the Agency's 2014 Annual Performance Plan, only 41 of 137 (30%) of FY 2012 Livability FDRs had been received and validated. Because of this low number of FDRs received and because this was the first year the NEA had received any data on this outcome measure, the Agency did not establish a specific target or timeframe for this performance indicator at that time.</p> <p>*Note: Total number of strategies employed exceeds total number of grantees reporting because each grantee is asked to report on all strategies employed.</p>		Develop Plan(s) for Cultural and/or Creative Sector Growth	9	Use Design to Enhance/Revitalize Public Space(s)	19	Commission and/or Install New Art to Improve Public Space(s)	12	Plan and/or Conduct Arts Activities to Foster Interaction Among Community Members	26	Engage Artists and/or Arts Organizations	26	Other Strategies to Improve Livability through Arts and Design	15
Develop Plan(s) for Cultural and/or Creative Sector Growth	9												
Use Design to Enhance/Revitalize Public Space(s)	19												
Commission and/or Install New Art to Improve Public Space(s)	12												
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Engage Artists and/or Arts Organizations	26												
Other Strategies to Improve Livability through Arts and Design	15												
<b><i>Current Status</i></b>													
<p>At the time of this submission, 97 of 133* (73%) FY 2012 and 18 of 91 (20%) FY 2013 Livability FDRs have been received and validated. The table below shows, for each of these years, the</p>													

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percentage of NEA grantees that selected livability as their primary goal and, of those, the share that employed at least one of the strategies identified above.

FY	Livability grants as a share of total grants	Number of grants that employ at least one strategy as a share of total FDRs received
2012	133 / 2,201 (6.0%)	61 / 97 (63%)
2013	91 / 2,150 (4.2%)	4 / 18 (22%)
2014	98 / 2,261 (4.3%)	N/A

The table below shows the number of grantees that have selected each of the six categories of strategies as of the time of submission of this report:

Impact Area	FY 2012 (97 FDRs received)	FY 2013 (18 FDRs received)
Develop Plan(s) for Cultural and/or Creative Sector Growth	16 (16%)	0
Use Design to Enhance/Revitalize Public Space(s)	29 (30%)	0
Commission and/or Install New Art to Improve Public Space(s)	18 (19%)	0
Plan and/or Conduct Arts Activities to Foster Interaction Among Community Members	36 (37%)	2 (11%)
Engage Artists and/or Arts Organizations	42 (43%)	3 (17%)
Other Strategies to Improve Livability through Arts and Design	25 (26%)	2 (11%)
<b>Total</b>	<b>166</b>	<b>7</b>

\*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 (133 vs. 137) because four grants were de-obligated.

***Next Year Target and Timeframe***

The NEA has now given grants under the Livability goal for three years. In those three years, Livability grants have made up between 4.2% and 6.0% of the NEA's total grant portfolio. For FY 2016, the NEA expects Livability grants to make up a comparable share of the agency's total grant portfolio.

At this time, although only 71% of FDRs from FY 2012 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 strengthens the rationale behind a planned convening in FY 2015. Tentatively titled "Beyond the Building: Performing Arts Organizations and Creative Placemaking," the event will bring together a range of performing arts practitioners and supporters, creating an opportunity to connect, share experiences, and share key viewpoints that will benefit individual and collective practices around creative placemaking.

**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.

***Contextual Indicator***

**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. As of the time of this document, 97 of 137 (71%) of FY 2012 Livability FDRs have been received and validated. The organizations submitting these FDRs report activities in 258 unique communities in 37 states across the country. The number of communities reached in the 71% of

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closed grants should be considered a preliminary estimate of the kind of reach the NEA expects from Livability grantees. It is expected that enough FDRs will have been received by the end of FY 2014 to form a baseline against which to track estimates in future years.

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.<sup>10</sup>

<i>Contextual Indicator</i>				
<b>NEA Direct Awards - Livability</b>				
	<i>Input Indicator</i>	<i>Output Indicators</i>		
<b>Fiscal Year</b>	<b># of Applications Received for Livability Projects</b>	<b># of Awards Made for Livability Projects</b>	<b>\$ Amount of Awards Made (in millions)</b>	<b>\$ Amount of Matching Funds (in millions)</b>
2012 Actual	835	133	\$6.3	\$14.2
2013 Actual	440	91	\$6.0	\$19.2
2014 Actual	390	98	\$5.9	\$17.6
2015 Projected	400 - 500	100 - 125	\$5.9 - \$6.0	\$17.6 - \$17.9
2016 Projected	300 - 400	75 - 100	\$5.6 - \$5.7	\$16.7 - \$17.0

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

**A. Measuring Performance**

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

**B. Performance Goal**

<i>Performance Indicator</i>
<b>Geographic Distribution of NEA-funded Activities</b>
<i>Prior Year(s) Target and Timeframe</i>
An initial analysis by the NEA of Applicant and Awardee Locations conducted in FY 2013, based on Census urban and rural definitions, showed a consistent distribution between the two areas. The

<sup>10</sup> Notably, from FY 2012 to FY 2013, there was a drop in the number of grant applications received in support of *Livability* projects. Possible explanations include discontinuation of the NEA consortium award mechanism (allowing multiple organizations to apply for a single project) in FY 2012, as well as the more rigorous reporting requirements that were instituted that year for grant projects seeking to demonstrate *Livability*.



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rate of award to organizations from rural areas was consistent with the rate of applications received from organizations in rural areas.

To expand on this analysis, Project Activity Locations were also categorized using Census definitions. These estimates were based on 69.5% and 18.2% of FDRs received for 2012 and 2013, respectively.

Because this cross-cutting objective was put into place while it was a new element of the then-draft FY 2014-2018 NEA Strategic Plan, the NEA committed to continued investigation of the appropriateness of this indicator as an accurate and relevant measure of agency performance on this objective, but did not set a target for performance in the coming years.

**Current Status**

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.<sup>11</sup>

<i>FY</i>	<i>Applications</i>			<i>Awards</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	4,505	91.4%	8.6%	2,058	91.8%	8.2%
2013	3,900	91.7%	8.3%	2,005	92.9%	7.1%
2014	3,747	92.2%	7.8%	2,119	93.4%	6.6%

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. A more rigorous statistical analysis that controls for other factors that affect applicant acceptance rates has confirmed that there is no statistically significant relationship between the urban/rural status of an applicant and its likelihood of receiving an award.<sup>12</sup>

In addition to conducting this statistical analysis, the NEA examined the urban/rural status of the locations at which NEA-funded events took place.<sup>13</sup> These estimates are based on 85.8%, 44.1%, and 3.8% of FDRs received for 2011, 2012, 2013, respectively. Because an insufficient number of FY 2014 FDRs have been received to date, those statistics have been omitted from the table.

<i>FY</i>	<i>Project Activity Locations</i>		
	<i>Total Reported</i>	<i>% in Urban Areas</i>	<i>% in Rural Areas</i>
2011	19,552	88.5%	11.5%
2012	17,602	86.0%	14.0%
2013	6,313	87.3%	12.7%

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 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*.

<sup>11</sup> For the purpose of this analysis, Regional & State Partnership awards and awards made to individuals have been excluded.

<sup>12</sup> Unlike the definition of "urban" and "rural" that is applied in the remainder of this section--signifying metro or non-metro area--the definition used in that analysis relied exclusively on Census-derived terms.

<sup>13</sup> For the purpose of this analysis, Regional & State Partnership awards and awards made to individuals have been excluded.

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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 86% of NEA-funded project activities occurred in urban areas in 2012, that share is roughly equal to the proportion of U.S. residents who live in such places. Thus, 14% of NEA project activities occurred in rural areas—roughly the same as the share of U.S. residents who are rural dwellers.

Even within differently sized urban areas, the distribution of U.S. residents is roughly comparable to that of NEA-funded project activities, 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 2012 (n=17,602)</i>	<i>% of U.S. Population as of July 2013 (n=316.1 M)</i>
Non-metro areas	14.0%	14.6%
Metro areas	86.0%	85.4%
Metro pop. < 250K	9.9%	9.1%
Metro pop. ≥250K but <1M	17.2%	20.9%
Metro pop. ≥1M but <4.6M	26.6%	28.8%
Metro pop. ≥4.6M	32.4%	26.5%

***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 2015 and 2016 will come from rural-based organizations. The NEA also expects at least 8% of its grantees to be based in rural areas. Further, in FY 2015 and 2016, the NEA will investigate how metro population size--apart from the urban/rural distinction (itself based on metro versus non-metro, in the NEA's methodology)--contributes to a clearer understanding of the geographic representation of applicants and grantees.

**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 from FY 2012 - FY 2014, and we expect to meet it again in FYs 2015 and 2016.

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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.<sup>14</sup>

<i>Contextual Indicator</i>					
<b>NEA Direct Awards - All Awards</b>					
	<i>Input Indicator</i>	<i>Output Indicators</i>			
<b>Fiscal Year</b>	<b># of Applications Received</b>	<b># of Awards Made</b>	<b># of Projects Intending to Reach Underserved Populations*</b>	<b>\$ Amount of Awards Made (in millions)</b>	<b>\$ Amount of Matching Funds (in millions)</b>
2012 Actual	6,243	2,132	85% (1,710/2,009)	\$59.2	\$528.6
2013 Actual	5,481	2,078	53% (811/1,535)	\$59.1	\$547.6
2014 Actual	5,509	2,197	950 - 1,150	\$59.9	\$601.4
2015 Projected	5,670 - 6,005	2,265 - 2,370	950 - 1,000	\$62.6 - \$63.0	\$628.9 - \$635.2
2016 Projected	5,415 - 5,740	2,190 - 2,295	920 - 970	\$61.0 - \$61.4	\$614.0 - \$620.3

\* Entries in this column are based on FDRs; those for FY 2014, FY 2015, and FY 2016 are projected.

<sup>14</sup> Notably, from FY 2012 to FY 2013, there was a drop in number of grant applications received, specifically for *Lifelong Learning* and *Livability* projects. Possible explanations include discontinuation of the NEA consortium award mechanism (allowing multiple organizations to apply for a single project) in FY 2012, as well as the more rigorous reporting requirements that were instituted that year for grant projects seeking to demonstrate *Lifelong Learning* or *Livability*.

## **PROMOTE PUBLIC KNOWLEDGE AND UNDERSTANDING ABOUT THE CONTRIBUTIONS OF THE ARTS**

### **I. Introduction**

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

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

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

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

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II. Funding

We anticipate that in FY 2016 the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$51.4-51.5 million in program funds (includes funds for both direct endowment grants as well as state and regional partnerships)  
Award range: 80-90 grants to be awarded

III. Objectives, Strategies, and Project Examples

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

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

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

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

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

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

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

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

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

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

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Through its Public Affairs office, the NEA will:

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

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

- Publish results and potential next steps 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.
- Publish *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. The report is based on a 2013 ORA publication, *How a Nation Engages with Art: Highlights from the 2012 Survey of Public Participation in the Arts*.
- Publish 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 allows for researchers to understand how demographic, behavioral, and attitudinal variables interact with adults' decisions about attending or not attending.
- Commission or author a report analyzing arts and design variables associated with the U.S. Rural Establishment Innovation Survey, with an emphasis on businesses' choice of location as it relates to the presence of arts/entertainment venues.

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- Commission or author a report analyzing findings from the 2014 Health & Retirement Study, which included a NEA-designed module asking older Americans about their arts participation patterns.
- Commission or author a report analyzing findings from the 2013/2014 Annual Arts Benchmarking Survey.
- Publish a report summarizing ideas and insights from a 2014 Santa Fe Institute working group meeting partly sponsored by the NEA. The workshop is titled *The Nature of Creativity in the Brain*, and will review past, ongoing, and nascent research on this topic, invoking a variety of artistic and scientific disciplines.
- Post quarterly installments of ORA's online [Arts Data Profile](#) 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 2015, the NEA will post an Arts Data Profile page related to the NEA's arts-and-livability indicators (see the 2014 report [The Validating the Arts & Livability Indicators \(VALI\) Study: Results and Recommendations](#)).
- Release 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. In FY 2014-2017, the BEA will work with the NEA to produce regional and state-level estimates, where applicable, in addition to revising the national estimates to reflect comprehensive updates to BEA's accounting methodology.
- Establish the National Archive of Data on Arts and 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. As with the University of Massachusetts' National Arts Policy Archive and Library (NAPAL) – which grants free access to digitized copies of NEA research reports and other publications – NADAC will enrich and advance scholarly work in a variety of disciplines, including but not limited to arts and culture. The NEA plans to contribute roughly 12 datasets a year to NADAC.
- 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).
- Organize and participate in two "presidential sessions" of the American Psychological Association's annual convention, August 7-10, 2014. The sessions presented leading-edge psychological research into the arts' cognitive, emotional, and health-related



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benefits in vulnerable populations. The NEA video-recorded the event for public access via the Agency's website.

- 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, 17 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.
- Award grants for theoretically driven research projects that seek to investigate the value and impact of the arts in American life. In FY 2014, the third year of the *Research: Art Works* grant program, 20 grants totaling \$315,000 were awarded. The 2014 cycle marked the first time that ORA solicited grant applications for projects involving primary data collection. In the previous two years of the grant program, 31 grants totaling \$590,000 were awarded to support analyses of secondary data for evidence of the arts' value and impact. Here is an example of a grant awarded in FY 2014:

In **Mississippi State, Mississippi, Mississippi State University** received a \$15,000 matching *Research: Arts Works* grant to support evaluation of *Little Kids Rock*, a program that provides free musical instruments and instruction for low-income students in large school districts across the nation. The study will analyze longitudinal, administrative education data from middle schools in the Dallas Independent School District. Researchers will use data from schools that participate in the music program, and those that do not, to examine the impact of *Little Kids Rock* on student attendance and advancement into high school.

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

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

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

1. Identify target federal agencies that perceive great value in enhancing the role of arts in their program planning. Cultivate relationships with those organizations to explore formal and/or informal partnerships.

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2. Identify international partners that have the means, opportunity, and inclination to pursue a strategic goal shared by the NEA. Cultivate relationships with those organizations.
3. Work efficiently and effectively with the SAAs and RAOs to explore strategies that can help the agency fulfill this strategic objective.

In recent years, the NEA has formed strategic partnerships with the Departments of 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/Walter Reed Healing Arts Partnership***

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

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

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

The NEA, Walter Reed, and Fort Belvoir continue to work together to implement clinical research and evaluation of the potential health benefits these interventions may provide for troops with TBI and Post Traumatic Stress, and to enhance the

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readiness, resilience, recovery and reintegration of military wounded, ill, and injured. The NEA also continues to work with our military partners on strategies to bring the benefits of this work to broader military populations and to other military treatment facilities across the country.

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

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

**Blue Star Museums**

[Blue Star Museums](#) is a collaboration among the Arts Endowment, Blue Star Families, the Department of Defense, and more than 2,200 museums in all 50 states, the District of Columbia, Puerto Rico, and American Samoa to offer free admission to the nation's active military personnel including National Guard and Reserve and their families from Memorial Day through Labor Day. It is estimated that the program served more than 700,000 active duty military personnel and their families this past summer. Participating museums include children's museums, fine art museums, history and science museums, and nature centers. The program provides families an opportunity to enjoy the nation's cultural heritage and learn more about their new communities after completing a military move. Leadership support has been provided by MetLife Foundation through Blue Star Families.

**Federal Interagency Task Force on the Arts and Human Development**

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 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

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- NIH/Office of Behavioral and Social Sciences Research
- NIH/National Institute of Child Health and Human Development
- NIH/National Institute of Mental Health
- Institute of Museum and Library Services
- Substance Abuse and Mental Health Services Administration
- National Science Foundation/Science of Learning Centers
- National Endowment for the Humanities
- VA Office of Patient Centered Care and Cultural Transformation
- Walter Reed National Military Medical Center

To date, the Task Force has met quarterly to share ideas and information about research gaps and opportunities for understanding the arts' role in improving health and educational outcomes throughout the lifespan. The Task Force has conducted a series of public webinars to share compelling research, practices, and/or funding opportunities for research in the arts and human development. One example was the [webinar](#) held on February 19, 2014 to discuss what the latest psychological research can teach us about creativity, how it's expressed, and how it can be measured.

**National Arts and Humanities Youth Program Awards**

*National Arts and Humanities Youth Program Awards* is a cooperative venture among the Arts Endowment, the Humanities Endowment, the Institute for Museum and Library Services, and the President's Committee on the Arts and the Humanities. The \$10,000 awards recognize and focus national attention on exemplary after-school programs fostering the creative and intellectual development of America's children and youth through education and practical experience in the arts or the humanities. Examples of two of the awards made in FY 2013 are:

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

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

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

**USArtists International**

[USArtists International](#), in partnership with Mid Atlantic Arts Foundation, supports performances of American dance, theater, and music ensembles at international 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, 69 organizations were supported for festival performances that included 1,238 American artists performing in 38 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 February 2014, composer JG Thirlwell of New York performed at the Marrakech Biennale 5 in Morocco. It was Thirlwell's first time performing and working on the African continent and the experience has inspired him to travel further into that continent, particularly Ethiopia and Mali, where he has made connections to create workshops and lectures. After performing at the festival, Thirlwell made a field recording of the call-to-prayer outside a mosque in a quiet square in Marrakech, and was thereby able to fully infuse indigenous culture into a piece he was working on. He felt the outcome of his

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participation was very "inspiring, fulfilling and productive, and it resonated deeply in me."

**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 programming includes extensive activities that engage the visiting Latin American artists with the local community. In 2014, four consortia projects were selected for 2015 tours that will reach eight states. Two projects are described below:

**Letieres Leite & Orkestra Rumpilezz** is a 20-piece big band from Salvador (Bahia, Brazil) composed of horn players and percussionists. Since its founding in 2006 by Letieres Leite, the band has made a great impression not only in Bahia, but also across Brazil because of the centrality given to percussion, an element proudly felt to be representative of the local traditional music culture and of a larger African diaspora. Rumpilezz's unique arrangement style is based on the traditional Candomble drumming patterns, each of which represents a particular deity. Central to the musical characteristics of Rumpilezz are what its director Letieres Leite calls the universo percussivo bahiano (UPB) or Bahian Percussion Universe. The group will tour to the Lincoln Center for the Performing Arts, New York, NY; The Rhythm Foundation, Miami, FL; San Jose Jazz Society, San Jose, CA; and SF Jazz, San Francisco, CA.

**Delfos Danza Contemporanea**, based in Mazatlán, Sinaloa, is a driving force in contemporary dance in Mexico and has spawned several other companies across the country. The company is a collective of artists whose creative vision is characterized by the fluid physicality and poetic narratives within their diverse repertory. Three presenting partners (Bates Dance Festival, Lewiston, ME; UCLA, Los Angeles, CA; and the University of Washington, Seattle, WA) have joined forces to host the U.S. tour of Delfos. Their shared goals are to introduce Delfos' contemporary Mexican sensibility to diverse communities and facilitate a platform for meaningful engagement around the core theme of the work.

**State and Regional Partnerships**

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

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The FY 2016 request will enable our State and regional partners to receive \$47.346 million as follows:

Basic Plan Support	\$37.262 million
Underserved	\$10.084 million

In addition, the Arts Endowment 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.

Recognizing the growing challenges facing nonprofit arts groups, the **Alaska State Council on the Arts** is partnering with the Rasmuson Foundation, the Foraker Group, and EmcArts to launch a program to help arts organizations chart their course toward resiliency. *New Pathways / Alaska* will provide free "adaptive assistance" to 20 arts groups over the course of four years. In two cycles, staggered one-year apart, each cohort of 10 organizations will participate in nine virtual workshops and three peer-to-peer forums before working one-on-one with nonprofit-sustainability experts. Each group then will design, prototype and implement an innovation strategy with the help of a \$20,000 grant. A limited number of multiyear capital grants will be available on a competitive basis for scaling these strategies. Participating groups will share what they learn to help each other and, ultimately, to guide the evolution of the arts and culture sector in Alaska and across the country.

The **California Arts Council** is investing in programs and initiatives that support arts education, at-risk youth, and community transformation. Funds will be distributed through competitive grant programs and arts education initiatives that grew out of two years of work by CREATE CA (Core Reforms Engaging Arts to Educate), a statewide arts education coalition of which the California Arts Council is a founding member. The grant programs are highlighted below:

- **Creative California Communities: Transforming Communities through the Arts** is designed to bring communities together by harnessing arts and culture as a key economic development strategy for communities large and small.
- **The Arts in Turnaround Schools in California: Creating Successful Schools through Arts Education** will provide targeted arts education strategies and programming to significantly improve low-performing K-8 schools, in cooperation with the California Department of Education.
- **Creativity at the Core: Powerful Arts Teaching and Learning in the Common Core** supports professional development resources to deepen teaching and learning through the arts, aligned with Common Core State Standards.

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- **JUMP StARTS: Juveniles Utilizing Massive Potential Starting with Arts** targets at-risk youth through arts and arts education programs by supporting further development of model juvenile justice arts programs.

*Partners in Arts Participation* is a new pilot program of the **Minnesota State Arts Board** that awards non-matching grants of \$5,000 – \$25,000 to health and human-service organizations to integrate the arts into their services. The program aims to develop partnerships between health and human service organizations, artists, and arts organizations to better serve underserved communities, to help health and human service organizations utilize the arts to achieve their own service goals, and to increase the number of arts opportunities for Minnesotans of all ages, abilities, and backgrounds. Eligible applicants are nonprofit or tribal entities with programming related to physical or mental health, substance abuse, food security, job training, affordable housing, immigration, homelessness and other issues affecting well-being. They may use the funds to bring the arts to their facilities or to bring their constituents to off-site arts experiences. The supported arts programming may already exist, such as a play by a touring group, or may be developed and tailored to address the specific needs of the grantee and its constituents. Grants funds may be used for ticket costs, artist and organization fees, and other expenses related to realizing an arts-in-health-care project.

The **Rhode Island State Council on the Arts** convened the *2013 Arts Charette* in collaboration with the state's Governor, Senate President, Speaker of the House, and other partners to catalyze strategies to foster a visionary creative economy for the state. More than 100 business, nonprofit and government leaders, and state legislators attended. Participants worked in breakout groups to brainstorm how Rhode Island can become the nation's "state of the arts", how state government can encourage growth and jobs in the arts sector, and how non-profit, business, government and academic institutions can work together to market, support and grow the state's arts sector. They recommended tools and partnerships to that end and the Rhode Island State Council on the Arts produced a white paper, *Economic Development and the Arts in Rhode Island*.

**Arts Midwest**, an RAO based in Minneapolis, Minnesota, helps implement signature NEA programs including *Shakespeare in American Communities* and *The Big Read*. Arts Midwest has established a niche in international touring, with the goal of connecting small and mid-size Midwestern communities to world cultures through global performers. One of their signature programs, *Arts Midwest World Fest*, presents four international musical ensembles, over a period of two years, to selected communities throughout the Midwest. The ensembles currently touring are from Israel, Canada, Brazil, and China. Each group conducts week-long residencies with workshops and performances in classrooms, concert halls, and coffee shops. Free activities in libraries and senior centers are also part of the experience. *The Sum of Many Parts: 25 Quiltmakers from 21st-Century America* was an ambitious exhibition of American quilts, commissioned by the U.S. Embassy in Beijing, which toured to six venues throughout China in 2012 and 2013. Managed by Arts Midwest, the exhibition featured works by 25 contemporary quilters from the U.S. The exhibition featured a wide range of styles and techniques. A bilingual catalogue and workshops by U.S. quilters in China helped



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Chinese audiences to connect with American culture through the traditions and artistry of quilts.

IV. Expected Performance

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

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

<i>Performance Indicator</i> <b>Non-Academic Impact / Public Reach</b>
<i>Prior Year(s) Target and Timeframe</i>
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.
<i>Current Status</i>
In lieu of a pilot study, the NEA will evaluate options for timely retrieval of the indicator data as part of an overarching communications strategy that will be implemented in FY 2015.
<i>Next Year Target and Timeframe</i>
Prior to setting a specific target for this indicator, the NEA will collect and review performance data from past years, using the retrieval option identified in FY 2015.

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<p><b><i>Performance Indicator</i></b></p> <p><b>Scholarly Impact / Academic Reach</b></p>
<p><b><i>Prior Year(s) Target and Timeframe</i></b></p>
<p>In FY 2014, the NEA planned to pilot-test methods for measuring the impact that NEA-generated and NEA-funded research articles have in academic research journals (e.g., h-factors, or Hirsch numbers).</p>
<p><b><i>Current Status</i></b></p>
<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>
<p><b><i>Next Year Target and Timeframe</i></b></p>
<p>The NEA will investigate the number and types of articles that appeared for each of the previously listed fiscal years in an attempt to construct reasonable targets for FY 2015 and FY 2016. Further, as noted above, the agency will pilot methods to measure the impact of those articles.</p>

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.

<p><b><i>Contextual Indicator</i></b></p> <p><b>Percent of NEA Research Agenda and Distribution Milestones Met to Address Priority Research Gaps</b></p>
<p>The NEA’s Office of Research &amp; 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, the NEA had completed 68 percent of the 31 milestones spelled out in the agenda.</p>

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

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<i>Contextual Indicator</i>			
<b>NEA Direct Awards - Artworks: Research</b>			
	<i>Input Indicator</i>	<i>Output Indicators</i>	
<b>Fiscal Year</b>	<b># of Applications Received for Understanding Projects</b>	<b># of Awards Made for Understanding Projects</b>	<b>\$ Amount of Awards Made (in millions)</b>
2012 Actual	63	14	\$.24
2013 Actual	100	18	\$.38
2014 Actual	82	20	\$.32
2015 Projected	65 - 85	15 - 20	\$.3
2016 Projected	65 - 85	15 - 20	\$.3

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

A. Measuring Performance

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

B. Performance Goals

<i>Performance Indicator</i>
<b>Number of Partnerships that Result in Increased Arts Programming</b>
<i>Prior Year(s) Target and Timeframe</i>
In FY 2013, NEA partnered with 15 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; Department of Education; Department of Health and Human Services, National Institute on Aging; Japan/US Friendship Commission; Department of Justice; Library of Congress; Department of Housing & Urban Development; Department of Agriculture; and Department of State.
<i>Current Status</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

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Medicine; Department of Housing & Urban Development; Department of the Interior, National Park Service; Appalachian Regional Commission.
<b><i>Next Year Target and Timeframe</i></b>
In FY 2015, the NEA will develop and implement a tracking system for all formal and informal partnership agreements with other federal agencies and/or departments. The system will include a method for obtaining clear, unambiguous results of how and what kinds of "arts programming" was effected by the partnerships. 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.

<b><i>Performance Indicator</i></b>
<b>Number of Partnerships that Promote American Art and Artists Internationally or Bring Art and Artists from Other Countries to U.S. Audiences</b>
<b><i>Prior Year(s) Target and Timeframe</i></b>
In FY 2013, the NEA entered into 6 partnerships with organizations to promote American art and artists internationally or bring art and artists from other countries to U.S. audiences. These partnerships included CEC Artslink; Mid Atlantic Arts Foundation for <i>USArtists International</i> and <i>Southern Exposure</i> ; the Sundance Institute for <i>Film Forward</i> ; the US/Japan Friendship Commission; and the U.S. Department of State for the Federal Advisory Committee on International Exhibitions.
<b><i>Current Status</i></b>
In FY 2014, the NEA entered into 6 partnerships with organizations to promote American art and artists internationally or bring art and artists from other countries to U.S. audiences. These partnerships included CEC Artslink; Mid Atlantic Arts Foundation for <i>USArtists International</i> and <i>Southern Exposure</i> ; the US/Japan Friendship Commission; and the U.S. Department of State for the Federal Advisory Committee on International Exhibitions. Additionally, we entered into a partnership with the U.S. Department of State's Foreign Service Institute.
<b><i>Next Year Target and Timeframe</i></b>
In FY 2015, the NEA will enter into 6 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 CEC Artslink; Mid Atlantic Arts Foundation for <i>USArtists International</i> and <i>Southern Exposure</i> ; the US/Japan Friendship Commission; and the U.S. Department of State for the Federal Advisory Committee on International Exhibitions. Additionally, we will enter into a partnership with the U.S. Department of State's Foreign Service Institute.

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## 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 Arts Endowment requests \$1,780,000 in FY 2016 for Program Support (see Table 2 for a breakdown of expenses). Provided below are the categories through which we undertake Program Support activity.

- A. Panels and Reviewers. Critical to our work is our national merit review system. As required by law, the Arts Endowment engages expert advisors to review applications, which enhances the credibility and fairness of the review system. \$350,000 is requested for panelist and reviewer compensation.
- 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. \$59,000 is requested for the production of publications that directly relate to the arts fields, including brochures about agency grant opportunities.
- D. Travel. \$64,000 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 Arts Endowment requests \$744,000 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 Arts Endowment’s research and analysis efforts, see the Promoting Knowledge tab.
- F. Accessibility. The agency goal of increasing access to the arts for all Americans is achieved in part by addressing grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA). The \$22,000 requested will support symposia, workshops, and panels that address accessibility issues.
- G. Other Services. \$285,000 is requested for contractual services supporting programs, projects, and initiatives as well as the National Medal of Arts; various costs in support of panel operations; negotiation and approval of indirect cost rates for non-profit organizations and/or non-Federal organizations; and efforts to enhance public access to and knowledge about the agency’s activities such as production of agency publications and online content, and webcasting of agency activities of particular interest to the arts field and general public.
- H. Assessment for Grants.gov. The Grants.gov initiative is part of the overall E-Government program for improving access to government services via the Internet. The charter of Grants.gov calls for establishing a simple, unified electronic storefront for interactions between grant applicants and the federal agencies that manage grant funds. Grants.gov allows organizations to find and apply electronically for competitive grant opportunities from all federal grant-making agencies. As one of 26 federal grant-making agencies, the Arts Endowment is assessed an annual fee for use of Grants.gov, which is paid to the U.S. Department of Health and Human Services (DHHS), the managing partner for Grants.gov. \$193,697 is requested for the FY 2016 Grants.gov assessment, an increase of 11 percent from the FY 2015 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 2016 applications, we anticipate utilizing up to 500 individuals to review approximately 5,000 grant applications.

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In the fall of 2011, we piloted the new NEA GrantsOnline™ system (NEA-GO), an electronic application review system, over three panels within the Presenting arts discipline. Given the success of this pilot program, in the spring of 2012 we instituted use of NEA-GO for review of all grant applications received across all arts disciplines for the *Art Works* grant program. We now use NEA-GO for all grant-making categories. Through the use of NEA-GO we have 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.<sup>15</sup> 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 2014, the agency received more than 1,300 creative writing applications and approximately 85 translation applications covering a multitude of languages. In the case of translation fellowships, consultants serve as expert readers to consider the extent to which the language, the author, and the specific work are inadequately represented in English translation; the applicant's proficiency in the language to be translated; and the significance of the author and/or the original work. The work of our Literature Fellowship consultants is also facilitated by the use of NEA-GO; 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

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<sup>15</sup> 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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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 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 Arts Endowment's research and analysis efforts, see the Promoting Knowledge tab.

C. Productive Convenings

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

In June 2014, the NEA collaborated with the Cultural Value Project of the UK's Arts & Humanities Research Council to host a two-day symposium on measuring cultural engagement. The event drew an international roster of participants, including statisticians and research methodologists but also arts and cultural consultants and policy leaders. At stake for all participants was the changing landscape of population surveys to assess attitudes and behaviors; the group also discussed the implications of such measurement tools for funding and policy decisions affecting cultural engagement. The British deputy ambassador hailed the NEA-AHRC partnership as "a match made in heaven," and expressed hope for more collaboration. In FY 2015, the NEA will release a report based on findings from the symposium.

On November 3, 2014, the Arts Endowment, 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.

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D. Effective Outreach

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

- Providing on our website a means to: download and print the agency’s grant application guidelines, applications, and related administrative forms; obtain up-to-date information on the [Art Works blog](#), which was created in October 2009 to highlight the ways that art works in neighborhoods and towns across America; view live webcasts such as the January 13, 2014 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 members of the public to search all of the NEA's grants since 2000 using a variety of attributes to customize their results.
- Expanding the use of webinars to interact with the public. Webinars cover a wide variety of subjects, from grant workshops, to press conferences, to 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.
  - The Psychology of Creativity held on February 19, 2014 featuring Dr. James C. Kaufman, professor of educational psychology at the University of Connecticut. The webinar focused on what the latest psychological research can teach about creativity, how it's expressed, and how it can be measured.
  - NEA Design: Learning from Abroad Webinar Series, a three-webinar series highlighting international design initiatives and partnerships. The series included a conversation with finalists of the 2013-2014 World Design Impact Prize, the possibilities for government innovation through design thinking, and the intersection of universal design and landscape design.
  - NEA Arts Education: Education Leaders Institute (ELI) held on May 14, 2014 that brought together former participants of ELI to discuss NEA's report on the ELI Alumni Summit and to share the arts education innovations that came out of their participation, the obstacles they faced

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in advancing arts education, and their next steps to achieving arts education for all students.

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

- Producing and distributing materials such as: the [\*Guide to the National Endowment for the Arts; 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; [\*The Validating Arts & Livability Indicators \(VALI\) Study: Results and Recommendations\*](#) (commissioned from the Urban Institute, this report describes the methodology and findings of a study to validate the NEA's proposed Arts & Livability Indicators); [\*NEA Arts\*](#), the agency's quarterly magazine; and the [\*Annual Report\*](#).
- Using social media: since 2010, the agency has had a presence on [Twitter](#), currently with nearly 50,000 followers, [YouTube](#), and [Facebook](#), all with the goal of helping the Arts Endowment share information and stay connected to the online public. On YouTube, the public can access information such as video profiles of *NEA Jazz Masters*, and hear students who participated in *Poetry Out Loud* talk about their experience with the program.

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

ACTIVITIES	FY 2014 Obligations	FY 2015 Appropriation	FY 2016 Request
Panels and Reviewers	314	350	350
Consultants	59	62	62
Printing and Reproduction	56	59	59
Travel	59	70	64
Research and Analysis	609	944	744
Accessibility	12	22	22
Other Services a/	315	309	285
Grants.gov Assessment	<u>182</u>	<u>174</u>	<u>194</u>
<b>Total Program Support</b>	<b>1,606 b/</b>	<b>1,990</b>	<b>1,780</b>

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

b/ Includes \$2,250K appropriated in FY 2014, \$1,130K of carryover funds to FY 2014, and \$50K of prior year deobligations brought forward to FY 2014. Excludes \$1,824K of FY 2014 funds carried 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 Arts Endowment must ensure that it is a high-performing and publicly accountable organization committed to 1) supporting arts creation; 2) engaging Americans with diverse and excellent art; and 3) promoting knowledge and understanding about the contributions of the arts. To succeed in these aims, the NEA must possess a diverse, creative, productive, and motivated workforce; ensure that its operations are efficient, effective, and transparent to the public; and be a vigilant steward of public funds and resources.

The Salaries and Expenses (S&E) budget provides operating funds essential to the achievement of the mission, goals, and objectives of the Arts Endowment, its Office of the Inspector General (OIG), and the President's Committee on the Arts and the Humanities (PCAH). Funds are needed for personnel compensation and benefits, staff and invitational travel, 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

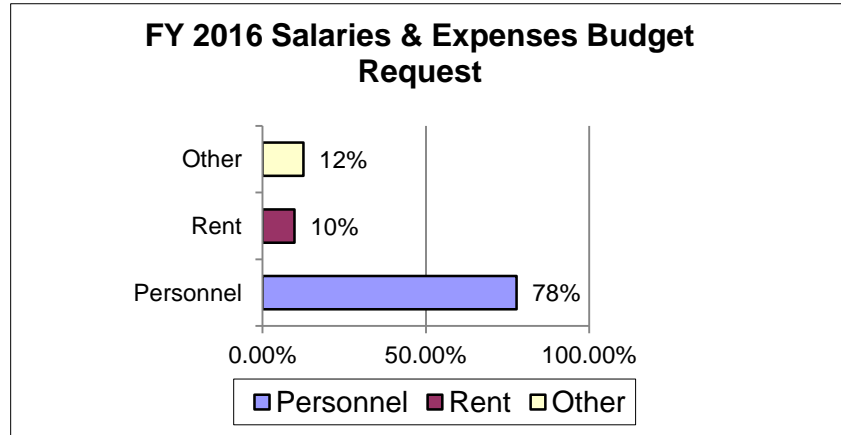
The Arts Endowment's FY 2016 request for S&E is \$27,803,000. The S&E budget components are (also see Table 3):

Personnel Compensation and Benefits	\$21,615,000
Staff and Invitational Travel	385,000
Rent	2,719,000
Contractual Services	2,620,000
Other Operating Services <sup>16</sup>	<u>464,000</u>
Total	\$27,803,000

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<sup>16</sup> Includes transportation of things, communications and utilities, printing and reproduction, supplies and materials, and equipment.

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- A. Personnel Compensation and Benefits. Success in achieving our mission is directly linked to the quality and expertise of the agency’s employees. Personnel compensation and benefits account for approximately 78 percent of the Arts Endowment’s S&E budget. The personnel compensation request of \$21.615 million will support approximately 162 FTE. This funding level also covers a 1.3 percent pay raise proposed by the President for FY 2016.
- B. Staff and Invitational Travel. \$385,000 is requested for local and out-of-town travel for staff (including the OIG and the Arts Endowment’s portion for PCAH). The travel request supports agency outreach efforts, technical assistance to grantees and potential applicants, and travel associated with the planning and implementation of the agency’s projects, activities, and initiatives. Staff travel costs have been lowered by more than 20% from obligations of nearly \$482,000 incurred in FY 2010.
- C. Rent and Relocation. \$2.719 million is requested for rental of office space in FY 2016 based on a June 11, 2014 draft occupancy agreement from GSA. As a result of the “Old Post Office Building Redevelopment Act of 2008,” Public Law 110-359, the Arts Endowment relocated from the OPOB to office space in the Constitution Center (in southwest Washington, DC) in May 2014.
- D. Contractual Services. Contractual service activities involve security, training, and various miscellaneous services such as administrative contracts for information technology and financial assistance. The Arts Endowment is seeking \$2.620 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 for all GSA-controlled space. 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. \$2.281 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) 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 \$15,000.
2. Communications, Utilities and Miscellaneous Charges. \$200,000 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. \$98,000 is requested for supplies, and \$110,000 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 Arts Endowment requires a workforce that demonstrates the qualities of creativity and excellence identified with the agency's mission. The NEA is committed to recruiting a diverse and competent workforce, ensuring that



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

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

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

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

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

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

NEA operations improve as a result of using clear and understandable reporting, proper internal controls, meaningful performance measures, continuous assessment to achieve desired outcomes, and effective management. The NEA management will regularly review progress toward achieving objectives, and continuously improve by planning, executing, evaluating, and adjusting actions to achieve desired results. Performance data, supplemented 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 2014 financial statements resulted in an unqualified audit opinion (for the twelfth consecutive year).

Improve grants management

- The agency's Grants and Contracts Officer actively participates in the interagency Council on Financial Assistance Reform (COFAR) outreach forums and the Financial Assistance Committee for eGov 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.
- In 2013, our Grants & Contracts Office conducted an [Ask the NEA Grants Office webinar](#), including a presentation and Q&A session, for current NEA grantees on navigating NEA grant management policies and processes. The webinar was designed for representatives of organizations who have received NEA grants, particularly those who were charged with managing and reporting on their organization's award. More than 350 attended the webinar, 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 enables 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.
- In December 2014, the NEA adopted 2 CFR Part 200, Uniform Guidance on Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards. In conjunction with this, NEA's Grants & Contracts Office presented at conference sessions for our State Arts Agencies (SAAs) and Regional Arts

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Organizations (RAOs), provided in-house training to staff, and is updating documents to highlight changes and any increased responsibilities for award recipients.

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

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

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common cloud-based grants management solution. The eGMS project commenced early in FY 2012. To date, six of thirteen planned modules of the new system have been completed.

- Since June 2012, funding recommendations have been presented to members of the National Council on the Arts (NCA) electronically. Previously, all materials were printed, compiled in large notebooks, and mailed. Review materials are now easily accessible by both NCA members and NEA staff via a secure website.
- In October 2012, NEA began notifying applicants of its funding decisions electronically, by email instead of mail. In addition, our Grants & Contracts Office began reminding grantees of upcoming reporting deadlines electronically. In both cases, the move to e-notifications has made communications faster and more efficient, while saving paper, copying, and postage costs.
- In 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. 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 2014, NEA hosted 32 webinars with live attendance of 3,047, and more than 10,000 additional views of the archived webinars.

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- 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-quality audio productions that are of principle interest to NEA and a wide variety of video projects NEH will be undertaking.
- The Arts Endowment has made its Personal Identity Verification card activation equipment available to NEH.
- In addition to the shared IT and AV functions described above, the two agencies 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

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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. Use of Administrative Data for Statistical Purposes

The following is provided in response to OMB Memorandum M-14-06, Guidance for Providing and Using Administrative Data for Statistical Purposes.

The NEA's Deputy Chairman for Management and Budget and the Research and Analysis Director have been tasked with reviewing administrative datasets of potential statistical value, and promoting the use of administrative data for statistical purposes.

The NEA submits the following three examples of datasets with high potential statistical value:

- NEA's Grants Management System, inclusive of the NEA's geographic project activity location database;
- NEA's panelist database; and,
- NEA's database of panelist scores on grant application reviews.

Although the OMB memorandum focuses on non-public administrative datasets, NEA also provides extensive data on our website. Two examples in particular are worth noting. First, the NEA's [Arts Data Profile Series](#) that provides arts-related datasets through summary statistics, tables, visualizations, and links to other tools and resources. Second, NEA's [grant search tool](#) providing information about NEA grants awarded since 2000.

VI. Expected Performance

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

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

A. Measuring Performance

To maintain the highest standard of organizational excellence, the agency regularly will monitor employee feedback. A key strategy for collecting employee feedback is the OPM

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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.

**B. Performance Goal**

<b><i>Performance Indicator:</i></b>
<b>Percent of Employees Reporting Positive Responses to Key Questions on the Annual OPM Federal Employee Viewpoint Survey</b>
<b><i>Prior Year(s) Target and Timeframe</i></b>
<p>The actual results from the 2013 Federal Employee Viewpoint Survey were the following:</p> <ul style="list-style-type: none"> <li>• 91.2% reported a positive response to the statement "My agency is successful at accomplishing its mission."</li> <li>• 89.8% reported a positive response to the statement "I know how my work relates to the agency's goals and priorities."</li> <li>• 87.7% reported a positive response to the statement "I am held accountable for achieving results."</li> <li>• 92.5% reported a positive response to the statement "I am constantly looking for ways to do my job better."</li> </ul> <p>The NEA always strives to maintain morale and, as evidenced by the high rate of positive responses to questions on this survey, succeeds in doing so. The agency did not set specific targets for this survey for FY 2014.</p>
<b><i>Current Status</i></b>
<p>The actual results from the 2014 Federal Employee Viewpoint Survey were the following:</p> <ul style="list-style-type: none"> <li>• 87.6% reported a positive response to the statement "My agency is successful at accomplishing its mission."</li> <li>• 89.6% reported a positive response to the statement "I know how my work relates to the agency's goals and priorities."</li> <li>• 90.5% reported a positive response to the statement "I am held accountable for achieving results."</li> <li>• 87.6% reported a positive response to the statement "I am constantly looking for ways to do my job better."</li> </ul> <p>Additional survey data points about the NEA this year include:</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• There were 29 out of 84 questions where the positive response rate exceeded 75%, with 17 of those 29 exceeding further by 85%.</li> <li>• 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%.</li> </ul>

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<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><b><i>Next Year Timeframe &amp; Target</i></b></p> <p>The NEA is reviewing the results of the 2014 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><b><i>Performance Indicator</i></b></p> <p><b>Applicant Satisfaction with Application Guidance</b></p>
<p><b><i>Prior Year(s) Target and Timeframe</i></b></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. Considering the amount of change, the agency sought to maintain a satisfaction rate above 80% for FY 2014.</p>
<p><b><i>Current Status</i></b></p> <p>Data on applicant satisfaction for FY 2014 are based on 3,608 survey responses collected over 12 months and 12 application deadlines. Estimates of applicant satisfaction are calculated as the</p>



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<p>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 84%. Notwithstanding the major overhaul the agency is undertaking to streamline its application process and improve data collection, the NEA exceeded its goal for FY 2014 as this rate increased by 3.2% over last year.</p>
<p><b><i>Next Year Timeframe &amp; Target</i></b></p>
<p>The NEA expects to maintain its history of excellent customer service in FY 2015. 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><b><i>Performance Indicator</i></b></p> <p><b>NEA’s Financial Statements Audit Opinion</b></p>
<p><b><i>Prior Year(s) Target and Timeframe</i></b></p>
<p>NEA received an unqualified opinion on its FY 2013 financial statements, as it has consistently since its first independent audit in 2003.</p>
<p><b><i>Current Status</i></b></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><b><i>Next Year Timeframe &amp; Target</i></b></p>
<p>The NEA expects to receive an unqualified opinion on its FY 2015 and FY 2016 financial statements.</p>

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VII. Office of Inspector General (OIG)

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

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

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

	<b>FY 2014 Obligations</b>	<b>FY 2015 Appropriation</b>	<b>FY 2016 Request</b>
11.1 Personnel Comp. <sup>17</sup>	476	528	541
12.1 Personnel Benefits	119	140	146
21.1 Travel	5	20	20
24.0 Printing	0	1	1
25.1 Training	6	9	9
25.2 Other Services	103	166	166
25.3 Interagency Agreements <sup>18</sup>	0	4	6
26.0 Supplies	2	2	2
31.0 Equipment	<u>2</u>	<u>2</u>	<u>2</u>
<b>Total</b>	713	872	893

<sup>17</sup> Supports 4 FTE in FY 2014, and 5 FTE in FY 2015 and FY 2016.

<sup>18</sup> Includes \$2,403 in FY 2016 in support of the Council of the Inspector General on Integrity and Efficiency.

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VIII. 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, 2013, the President’s Committee on the Arts and the Humanities plays a key role within each Administration by:

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

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

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

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

	<b>FY 2014 Obligations</b>	<b>FY 2015 Appropriation</b>	<b>FY 2016 Request</b>
11.1 Personnel Comp. <sup>19</sup>	391	389	423
12.1 Personnel Benefits	110	114	124
21.1 Travel	36	34	34
23.1 Rent	119	111	110
23.3 Comm., Utilities & Misc. Charges	9	9	9
24.0 Printing	12	6	6
25.4 Contractual Services	87	79	47
26.0 Supplies	<u>4</u>	<u>2</u>	<u>2</u>
<b>Total</b> <sup>20</sup>	768	744	755

<sup>19</sup> Includes 2 FTE supported by NEA from FY 2014 to FY 2016, and 1.5 FTE supported by NEH in FY 2014 and FY 2015, and 2 FTE in FY 2016; excludes support that might be provided by other Federal agencies.

<sup>20</sup> Excludes funding provided outside of the shared administrative services agreement between NEA and NEH for PCAH.

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*Salaries and Expenses*

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

	<b>FY 2014 Obligations</b>	<b>FY 2015 Appropriation</b>	<b>FY 2016 Request</b>
11.1 Full-Time Permanent	13,459	14,206	14,391
11.3 Other Than Full-Time Permanent	1,850	1,956	1,981
11.5 Other Personnel Compensation	<u>184</u>	<u>157</u>	<u>157</u>
Total Personnel Compensation	15,493	16,319	16,529
12.1 Civilian Personnel Benefits	4,538	4,964	5,076
13.0 Benefits for Former Personnel	<u>9</u>	<u>10</u>	<u>10</u>
Total Personnel Benefits	4,547	4,974	5,086
Total Compensation & Benefits	20,040	21,293	21,615
21.0 Travel & Transportation of Persons	282	350	385
22.0 Transportation of Things	13 b/	15	15
23.1 Rental Payments to GSA a/	2,878	2,772	2,719
23.3 Comm., Utilities & Misc. Charges	214	194	200
24.0 Printing and Reproduction	52	41	41
25.0 Other Services	2,682 b/	2,525	2,620
26.0 Supplies and Materials	81 b/	98	98
31.0 Equipment	<u>570</u> b/	<u>110</u>	<u>110</u>
Total Non-Pay	6,772	6,105	6,188
<b>99.0 Total: Salaries and Expenses c/d/</b>	<b>26,812 e/</b>	<b>27,398</b>	<b>27,803</b>

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 \$27,483K appropriated in FY2014, \$3,732K of FY 2013 carryover funds into FY 2014, and \$334K of prior year deobligations brought forward to FY2014. Excludes \$4,737K of FY 2014 funds carried forward to FY 2015.