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National Endowment for the Arts

**Appropriations Request
For Fiscal Year 2014**

**Submitted to the Congress
April 2013**

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OVERVIEW

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

- An advanced civilization must not limit its efforts to science and technology alone, but must give full value and support to the other great branches of scholarly and cultural activity in order to achieve a better understanding of the past, a better analysis of the present, and a better view of the future.
- The arts and the humanities reflect the high place accorded by the American people to the nation's rich cultural heritage and to the fostering of mutual respect for the diverse beliefs and values of all persons and groups.
- The world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit.

To date, the NEA has awarded more than \$4 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities throughout this country. The NEA extends its work through partnerships with State and Regional Arts Agencies, local leaders, and other federal agencies.

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

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

Those three elements taken together—the works of art themselves, the ways art works on audiences, and art as work—are the intrinsic value of the arts, and they are at the center of the NEA's work. This guiding principle is reflected in the agency's *Strategic Plan 2012-2016*; it has shaped our grant guidelines; and it also guided the development 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.

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Budget Request

Toward this end, the NEA requests a budget of \$154.466 million for FY 2014. At this level, our budget includes:

- Direct Endowment Grants \$74.840 million (including \$10 million for *Our Town*)
- State/Regional Partnerships Grants \$49.893 million
- Program Support efforts \$ 2.250 million
- Salaries and Expenses \$27.483 million

Strategic Plan 2012-2016

The FY 2014 budget request is informed by the NEA's [*Strategic Plan 2012-2016*](#), which provides the framework for all agency activity. The Strategic Plan may be summarized with the following vision statement, mission, and program goals and outcomes:

Vision: A Nation in which the arts enrich the lives of all Americans and enhance the livability of communities.

Mission: To advance artistic excellence, innovation, and creativity for the benefit of individuals and communities.

Program Goals:

1. The creation of art that meets the highest standards of excellence.
2. To engage the public with diverse and excellent art.
3. To promote public knowledge and understanding about the contributions of the arts.

Program Outcomes:

- The portfolio of American art is expanded.
- Americans throughout the Nation experience art.
- Americans of all ages acquire knowledge or skills in the arts.
- American communities are strengthened through the arts.
- Evidence of the value and impact of the arts is expanded and promoted.
- Partnerships increase the domestic and international impact of the arts.

Priorities and Budget Highlights

Consistent with the Strategic Plan as outlined above, the FY 2014 budget request includes the following priorities:

- The NEA's core grant programs comprise 80% of the FY 2014 budget request and include direct grants, grants to the NEA's State and Regional partners, and [*Our Town*](#) grants.

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- Research and program evaluation efforts have been refocused to allow the agency to better assess and analyze the impact of the NEA's investments, as well as the impacts of the arts more broadly in this country.
- The 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.
- The agency has made every effort to minimize administrative expenses without sacrificing the quality and integrity of the agency's panel review process, and customer service to the public. Further, the NEA must ensure its ability to communicate and interact with the arts community and the general public.
- The agency is proposing two legislative changes regarding the constitution of a quorum for the National Council on the Arts to reflect the realities of the confirmation process.

Grant Programs

The NEA's core grant programs include signature initiatives, such as *The Big Read* and *Shakespeare in American Communities*, which extend the reach of the agency through partnerships with 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.

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

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

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 partnership with committed governmental and private sector leadership. All *Our Town* projects must involve two primary partners: a nonprofit organization and a local government entity. One of the two primary partners must be a cultural (arts or design) organization.

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

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people. More than half of the *Our Town* grants were awarded to communities with a population of less than 200,000, and seven to communities of fewer than 25,000 people.

Now in its second year, the *Our Town* initiative received 317 eligible applications, 80 of which received grant awards in FY 2012 totaling almost \$5 million, and reaching 44 states plus the District of Columbia. The majority of the grants in this round, 41 of the 80, were given to communities of fewer than 50,000 people, with five grants going to towns of fewer than 500 people.

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

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

The minimum requirement for an *Our Town* application is a partnership between a non-profit art or design organization and a local governmental entity. However, the vast majority have additional partners: the recommended *Our Town* grants have a total 192 participating arts and design organizations and 566 additional partners.

Our Town is an example of the administration's emphasis on using place-based approaches to assist cities and rural communities. This initiative has catalyzed partnerships with many Federal agencies, particularly the U.S. Department of Agriculture (USDA) and the U.S. Department of Housing and Urban Development (HUD).

With the proposed budget of \$10 million for *Our Town* in FY 2014, we anticipate reaching as many as 115 additional communities throughout the Nation – communities of varying sizes, and in rural, suburban, and urban settings.

Research and Program Evaluation

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

- *New data collections:* By engaging with other federal agencies and departments such as the U.S. Census Bureau, the U.S. Bureau of Economic Analysis, the National Science Foundation, the National Institutes of Health, and the U.S. Department of Housing and Urban Development (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 will include the Annual Arts Benchmark Survey of 2013 and 2014; the General Social Survey (with an arts module) of 2012; and the Arts and Cultural Production Satellite Account of 2013 and 2014.

ORA is also:

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

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

- *Analyses of the arts' value and impact:* In May 2013, following receipt of the 2012 Survey of Public Participation in the Arts dataset from the U.S. Census Bureau, ORA will begin producing a "First Look" Research brochure that reports key findings from the large cross-sectional survey. Publication is slated for September or October 2013, with a comprehensive summary report to follow in December 2013 or January 2014.

ORA also will commission a summary report of findings from the General Social Survey of 2012, inquiring about motivations and barriers regarding live arts attendance-- questions that are not addressed in other national surveys. By the fall of 2013, ORA will have produced a working paper or report using sophisticated statistical modeling to

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measure the effects of arts education among children and teenagers on academic achievement--based on an analysis of data from the Panel Study of Income Dynamics--and will have issued a Research Note on the significance of product designers to the manufacturing industry.

Over the same period, by working with the Urban Institute, ORA will conduct quantitative and qualitative analyses to validate a series of arts-and-livability indicators it has developed for the public to monitor changes in communities where "creative placemaking" has occurred. Also in FY 2013, a second wave of researchers across the country will receive ORA's Research: Art Works grants supporting analyses of secondary datasets for knowledge about the value and impact of the arts in American life.

- *Strategic research alliances:* Apart from the federal and academic collaborations ORA has cultivated for the purpose of unique data collections, the office has led work by other entities to improve the rigor of scientific inquiry into the value and impact of the arts on American life. For example, through the Interagency Task Force on the Arts and Human Development, a 15-member coalition that includes members from federal departments and agencies as diverse as the U.S. Department of Health and Human Services, the U.S. Department of Education, the National Science Foundation, the Institute of Museum and Library Services, and the National Endowment for the Humanities, ORA has hosted a quarterly series of public webinars showcasing high-quality research and evidence-based programs about the arts' role in enhancing lifelong learning and related health outcomes.

In FY 2013, ORA published a summary report from a National Academies workshop it cosponsored in September 2012 with the National Institutes of Health (NIH) to examine research gaps and opportunities in understanding the relationship of the arts to the health and well-being of older adults. That report, "The Arts and Aging: Building the Science," already has proved a focal point of conversation between the NEA and NIH for future research collaborations; and it has inspired a similar literature review and gap-analysis for the arts and early childhood, now under way in collaboration with Task Force member agencies.

Another example of a productive research partnership was a NEA-sponsored event at the Brookings Institution in May 2012, "The Arts, New Growth Theory, and Economic Development," which resulted in more than a dozen papers commissioned from leading cultural economists in the U.S. Those papers have been assembled into a manuscript slated for publication by Brookings Institution Press in April 2013.

Federal Partnerships

The NEA has worked to partner closely with other larger federal agencies where the arts have not traditionally been a focus. In a series of firsts, the Department of Housing and Urban Development included the arts as a priority within a \$100 million grant program focused on regional planning; the Department of Education included the arts as an invitational priority in its Promise Neighborhood funding; the Department of Agriculture is partnering with the NEA on the Citizens' Institute on Rural Design; and the NEA has a formal role with the President's Domestic Policy Council on both the Rural Council and the Urban Affairs Working Group.

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In particular, the NEA has increased its work with the Department of Defense (DOD) in two key areas:

- [Blue Star Museums](#) is a partnership among the NEA, DOD, Blue Star Families, and more than 1,800 museums across the United States to offer free admission to military families from Memorial Day through Labor Day every summer.
- [NEA / Walter Reed Healing Arts Partnership](#) is a partnership between the NEA and DOD to explore how creative arts therapy and arts engagement programs can improve health and well-being in military healthcare settings.

Administrative Expenses

With the use of voluntary early retirement authority (VERA) and voluntary separation incentive payments (VSIP) authority, the agency undertook modest restructuring in FY 2012. Additionally, in accordance with the President’s Executive Order 13589, “Promoting Efficient Spending,” the agency proposes further minimizing costs in other administrative areas while maintaining mission-critical functions in the most efficient, cost-effective way. Toward this end, staff travel costs have been lowered by more than 27% from FY 2010 levels, and the agency has increasingly leveraged and integrated technology into its business processes.

Proposed Legislative Changes¹

In order to recognize the reality of the confirmation process, the NEA proposes the following changes to National Council on the Arts member’s term of and the calculation of the quorum.

Section 6(c) of the National Foundation on the Arts and the Humanities Act of 1965 (Public Law 89-209, 20 U.S.C. 955(c)), as amended, is further amended as follows:

In the last sentence, by striking “Notwithstanding any other provision of this subsection, a member appointed under subsection (b)(1)(C) of this section shall serve after the expiration of such member’s term until such member’s successor takes office.”

Paragraph 6(d)(1) of the National Foundation on the Arts and the Humanities Act of 1965 (Public Law 89-209, 20 U.S.C. 955(d)(1)), as amended, is further amended as follows:

In the second sentence, by striking “Ten members of the Council shall constitute a quorum.” and inserting “A majority of voting members of the Council who have taken office and are serving on the Council shall constitute a quorum.

¹ In addition to the proposed legislative changes regarding the National Council on the Arts, the President's FY 2014 budget request also includes two legislative changes that were initially proposed in the President's FY 2013 budget that affect State Arts Agencies (SAAs) and Regional Arts Organizations (RAOs). The first proposed change clarifies supplanting language by stipulating allowed match for grants made to the States. The second proposed change seeks authority to issue guidance on the waive-of-match provision for SAAs and RAOs.

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**Table 1
Fiscal Year 2014 Request – Appropriations Committee Format
(\$ in thousands)**

	FY 2012	FY 2013	FY 2014	
	Appropriation	Continuing Resolution a/	Request	Change from FY 2014 Request & FY 2012 Appropriation
Direct Endowment Grants				
Project Support (includes <i>Our Town</i>)	61,110 b/	61,484 b/	66,840 b/	+5,730
Challenge America	<u>7,987</u>	<u>8,036</u>	<u>8,000</u>	+13
Subtotal	69,097	69,520	74,840	+5,743
State & Regional Partnerships				
Basic Plan Support	36,253	36,475	39,266	+3,013
Underserved	<u>9,812</u>	<u>9,872</u>	<u>10,627</u>	+815
Subtotal	46,065	46,347	49,893	+3,828
TOTAL PROGRAM	115,162 c/	115,867	124,733	+9,571
PROGRAM SUPPORT	2,841 d/	2,858	2,250	-591
TOTAL PROGRAM & PROGRAM SUPPORT	118,003	118,725	126,983	+8,980
Salaries & Expenses				
Operating Expenses	28,018 e/	28,190	27,483	-535
Contribution to Relocation Expenses	<u>N/A</u>	<u>0</u>	<u>0</u>	<u>0</u>
TOTAL SALARIES & EXPENSES	28,018	28,190	27,483	-535
TOTAL REQUEST f/	146,021	146,915 g/	154,466	+8,445

a/ CR funding level calculated as the FY 2012 appropriation, which includes a .16% rescission applied in FY 2012, plus a .612% increase as included in FY 2013 Continuing Appropriations Act (providing funding through 3/27/13 - P.L. 112-175).

b/ *Our Town* was a separate budget line item in the FY 2012 appropriation. For comparison purposes, funding for *Our Town* is now included in the Project Support budget line item for all years. It includes \$4.992M in the FY 2012 appropriation, \$5.023M in the FY 2013 CR, and \$10M in the FY 2014 request.

c/ Excludes \$7,213K of FY11 funds carried forward to FY12, \$943K of prior year deobligations carried forward to FY12, and \$6,919K carried forward to FY13.

d/ Excludes \$199K of FY11 funds carried forward to FY12, \$104K of prior year deobligations carried forward to FY12, and \$774K carried forward to FY13.

e/ Excludes \$1,379K of FY11 funds carried forward to FY12, \$178K of prior year deobligations carried forward to FY12, and \$2,737K carried forward to FY13.

f/ Excludes Interagency and Gift funds.

g/ Excludes \$10,430K of FY12 funds carried forward to FY13.

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The National Endowment for the Arts' Strategic Plan Framework for FY2012-2016

Strategic Goals, Outcomes, and Performance Measures

MISSION STATEMENT

To advance artistic excellence, innovation, and creativity for the benefit of individuals and communities

VISION STATEMENT

A Nation in which the arts enrich the lives of all Americans and enhance the livability of communities

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

Outcome 1.1

The Portfolio of American Art is Expanded

GOAL 2: To Engage the Public with Diverse and Excellent Art

Outcome 2.1

Americans Throughout the Nation Experience Art

Outcome 2.2

Americans of All Ages Acquire Knowledge or Skills in the Arts

Outcome 2.3

American Communities are Strengthened Through the Arts

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

Outcome 3.1

Evidence of the Value and Impact of the Arts is Expanded and Promoted

Outcome 3.2

Partnerships Increase the Domestic and International Impact of the Arts

GOAL 4: To Enable the NEA Mission through Organizational Excellence

Outcome 4.1

NEA Attracts, Maintains, and Optimizes a Productive, Creative, and Motivated Workforce

Outcome 4.2

NEA is an Efficient and Vigilant Steward of Public Funds

Note. The NEA Strategic Plan Framework applies to all Agency activities, including its direct grant programs and sub-grants awarded through its grants to the State arts agencies and regional arts organizations.

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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 arts. The Agency’s 2012-2016 Strategic Plan recognized the significance of this creative effort by establishing the goal, *The Creation of Art that Meets the Highest Standards of Excellence*. This goal represents the Agency’s firm commitment to expanding the portfolio of American art. By awarding grants in the category of original art-making, the NEA will harness the ingenuity of American artists; become a Federal leader in creativity and innovation; and contribute to a dynamic portfolio that can be enjoyed by present and future generations, replenishing and rejuvenating America’s enduring cultural legacy.

The Agency also recognizes that conditions for arts creation are vastly different from those in 1965. Hybrid art forms have emerged; artists have blazed new idioms of expression; the popular distinction between “highbrow” and “lowbrow” genres has eroded; and the advent of new technologies has altered the very processes by which art-making can occur.

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. In many art forms, moreover, arts creation is equally prevalent among urban and rural communities, and among Americans of diverse socioeconomic characteristics.²

Confronted with these external demands, resource-constrained arts organizations are often tasked to explore models of creativity that are sustainable and which add distinctive value to their artistic fields. The Agency encourages innovation by its grant applicants, and will – through an independent post-award review process – collect information about these innovative forms of art-making to help drive its future decisions.

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.” 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.

² 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).

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II. Funding

Because this budget emanates from our relatively new FY 2012-2016 Strategic Plan, with new areas of emphasis and focus, baseline data are in the developmental stage. However, based on FY 2012 data, we anticipate that in FY 2014 the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$11-12 million in program funds
Award range: 400-450 grants to be awarded

III. Outcome and Strategies

Grants for the *Creation of Art* will be awarded for projects expected to advance the outcome, “The Portfolio of American Art is Expanded,” relying upon various program strategies. Underlying the outcome and program strategies are a number of supporting strategies; they are:

- 1) Enhance geographic data collection and reporting capabilities to ensure that grants for the purpose of creating art are being funded across the United States.
- 2) Continue to ensure that NEA panel review members have the qualifications and expertise necessary to identify projects that can expand the portfolio of American art meeting the highest standards of excellence.
- 3) Continue to maintain an unbiased, transparent panel review process that provides panel members with adequate information to determine which projects meet the highest standards of excellence.
- 4) Continue to develop and support leadership initiatives that provide opportunities for the Arts Endowment to address special artistic or cultural needs – whether field or geography-based.
- 5) Work effectively and efficiently with the State Arts Agencies and Regional Arts organizations to develop strategies that can help the Agency fulfill this goal.

A. The Portfolio of American Art is Expanded

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. Not all of the activities are confined to this strategic outcome.

- Commissions, development, and production of new work.
- Design competitions and design or planning projects for new arts or cultural spaces or landscapes.
- Artist workshops or residencies where the primary purpose is to create new art.

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- Opportunities for writers and translators to create or refine their work.³
- Media arts productions.
- Projects that employ innovative forms of art-making and design.

Here are some recent examples of grants awarded through our new *Creation of Art* goal.

In **Nevada City, California**, the **Squaw Valley Community of Writers** received an FY 2012 matching grant of \$10,000 to support the *Screenwriting Program*, a week-long workshop that focuses on the essence of storytelling and teaches participants how to "show" rather than "tell" their stories. During the project, professional staff will provide 25 students with an introduction to the language and grammar of film to help them write clear, readable, and intelligent scripts. Since the program began in 1980, more than 600 emerging screenwriters have participated.

In **Ada, Oklahoma**, **East Central University** was awarded a \$12,000 FY 2012 *Challenge America* matching grant to support a two-week residency for Cheyenne Arapaho artist Edgar Heap-of-Birds. The artist will work with University art and Native American studies students to research hidden histories that build upon themes of identity and sovereignty. The research will culminate in the construction and installation of 15 to 20 street signs that will communicate identified hidden history facts. More than 3,000 individuals are expected to participate and view the work.

In addition to the direct grant examples above, some of the funds awarded through our Partnership Agreements with the States & Regions are also expected to support the expansion of America's portfolio of art.

IV. Expected Performance

As mentioned previously, this budget emanates from our FY 2012-2016 Strategic Plan. Because of the new areas of emphasis and focus, baseline data are still in the developmental stage. However, we have developed clear performance measures for the outcomes to be achieved through this goal; they are provided below in table format.

³ The Arts Endowment recognizes promising and mid-career writers, poets, and translators with Literature Fellowships that enable them to set aside time for writing and research. Literature Fellowships are the Agency's most competitive funding category; in FY 2012, only 40 of the 1,179 Creative Writing: Prose applicants (just 3.4%) were supported. While Creative Writing Fellowship recipients are not required to produce a particular product, the underlying purpose of the Fellowships is to encourage and support creative output; thus, it is appropriate to include them under the *Creation of Art* goal. As one of the Nation's most significant supporters of literary translation, the Arts Endowment provides Literature Fellowships for Translation projects, as well as support to nonprofit presses for the publication of translations of literary work into English. These efforts give American readers opportunities to read significant contemporary international literature that originated in languages other than English.

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<i>Measure</i>	<i>Current Status</i>
1.1.1: Post-Award Review of Artistic Excellence in NEA Grants Awarded Primarily for the Purpose of Creating Art	As described in our 2012-2016 Strategic Plan, the NEA has begun to pilot test a process using independent experts to gauge the level and nature of excellence achieved in grants awarded primarily for the purpose of creating art. Results of the pilot test, occurring in FY 2013, are expected in the second half of the fiscal year. The findings will be used to design full implementation of the measure beginning in 2014.
1.1.2: Percentage of Grants Awarded Primarily for the Purpose of Creating Art that Employ Innovative Forms of Art-Making	This performance measure was to be based on consortium grants. The NEA used consortium grants as a way to allow multiple organizations to submit a single application. However, consortium grants also provided an exception to the NEA's one-application-per-organization rule. In order to eliminate by passing this rule, NEA discontinued use of consortium grants in FY 2013. Accordingly, NEA has discontinued use of this performance measure.
1.1.3: Post-Award Review of Artistic Innovation in NEA Grants Awarded Primarily for the Purpose of Creating Art	The Agency has discontinued use of this performance measure. See 1.1.2.

NOTE: Complementary performance information will be collected from the State Arts Agencies and Regional Arts Organizations, pursuant to their Partnership awards.

V. Past Performance

As already discussed, the Agency's programmatic goals changed beginning in FY 2012. Until the new goals have been in place long enough to generate sufficient data, we will continue to report on programmatic accomplishments achieved through the Agency's previous programmatic goals: Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts. The following table reflects projects (both grants and cooperative agreements) previously supported whose primary purpose was the creation of art:

*Access to Artistic Excellence / Creation of Art
Selected Performance Results – FY 2009-2012*

Fiscal Year	# of Projects Whose Primary Purpose is the Creation of Art
2009 Current ⁴	245
2010 Current ⁴	305
2011 Current	280

⁴ Excludes funds awarded through the American Recovery and Reinvestment Act of 2009.

TO ENGAGE THE PUBLIC 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.

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 & traditional arts, literature, media arts, museums and visual arts, music and opera, presenting and artist communities, and theater and musical theater.

II. Funding

Because this budget emanates from our relatively new FY 2012-2016 Strategic Plan, with new areas of emphasis and focus, baseline data are in the developmental stage. However, based on FY 2012 data, we anticipate that in FY 2014, the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$59-60 million in program funds
Award range: 1,800-1,900 grants to be awarded

III. Outcomes, Strategies, and Project Examples

Grants for *Engaging the Public with Diverse and Excellent Art* will be awarded for projects expected to advance at least one of the three outcomes described below, relying upon various program strategies. Underlying all of the outcomes and program strategies are a number of supporting strategies; they are:

- 1) Ensure complete coverage of NEA programs by supporting outreach efforts through the *Challenge America* grant program to support communities without reliable access to arts and by maintaining the Agency's commitment to award at least one direct grant in each Congressional district – a goal we have achieved each year since FY 2005.
- 2) Enhance geographic data collection and reporting capabilities to ensure that grants for the purpose of providing engagement with artistic excellence are being funded across the United States.
- 3) Continue to ensure that NEA grant application reviewers have the qualifications and expertise necessary to identify projects that can engage the public with diverse and excellent art.

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- 4) Continue to maintain an unbiased, transparent application review process that provides panel members with adequate information to determine which projects meet the highest standards of excellence.
- 5) Continue to develop and support leadership initiatives that provide opportunities for the Arts Endowment to address special artistic or cultural needs – whether field or geography-based.
- 6) Work effectively and efficiently with the State Arts Agencies and Regional Arts Organizations to develop strategies that can help us fulfill this goal.

A. Outcome #1: Americans throughout the Nation Experience Art

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 live 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 devices and the Internet – whether sampling a video clip, curating a playlist, or downloading a blog entry about graphic art.

Arts managers are increasingly pressed to respond to these new realities. In 2012, the University of Chicago released a much-awaited study⁵ of the building “boom” of arts and cultural facilities that occurred in the late 1990s and early 2000s. The report showed how overbuilding can occur, at enormous costs, when arts and cultural planners are not sufficiently attentive to population characteristics and preferences at the local level.

The gulf between supply and demand that was exposed by this study also emerged in NEA survey data showing that live attendance rates for various kinds of arts events have fallen or held flat over previous years. For most live arts performances, audiences have aged more rapidly than the general public, and they contain disproportionately fewer Americans of low incomes and education levels.

Arts events at schools and religious institutions, meanwhile, are drawing large numbers of people, as are outdoor fairs and festivals. These types of activities – including the personal performance of artwork – feature participants more demographically diverse than those at other, more “formal” kinds of arts events. Indeed, Americans pursue informal arts activities for many of the same reasons they explore art online: for a greater degree of interactivity than they often find in traditional arts venues, for a more customized arts experience, and for the opportunity to combine art with social networking.

⁵ University of Chicago’s Cultural Policy Center, *Set in Stone: Building American’s New Generation of Arts Facilities, 1994-2008* (2012)

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NEA programming must be responsive to these trends and include support for innovative strategies and models for engaging the public directly with such experiences. Likewise, the Arts Endowment has a responsibility to help preserve America's great artistic traditions in all their diversity and bring that work to diverse populations so that it may stimulate new discoveries in people from multiple backgrounds. This emphasis on art "delivery" systems is entirely in keeping with a new generation of arts audiences who, faced with many competing time-use options, nevertheless appear to value personal participation over passivity.

Below is a list of representative project activities that may be supported by grants awarded to ensure that Americans throughout the Nation experience art. Not all of the activities are confined to this strategic outcome.

- Presenting exhibits, performances, concerts, and readings.
- Touring and outreach activities.
- Art fairs and festivals.
- Restaging of repertory and master works of historical significance.
- Documentation, preservation, and conservation of artwork.
- Public programs that raise awareness of cultural heritage.
- Film screenings.
- Broadcasts on television or radio; video games; mobile apps; live streaming, audio- and video-on-demand, podcasts, MP3 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.

Here are some recent examples of grants awarded through our new *Engaging the Public with Diverse and Excellent Art* goal for projects that will provide opportunities for Americans throughout the Nation to experience art.

In **Anchorage, Alaska**, the **Sitka Summer Music Festival, Inc.** was awarded a \$10,000 FY 2012 Challenge America matching grant to support concert tours of chamber music in cities and rural towns of Alaska, including Anchorage, Gustavus,

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Kenai, Sitka, and Talkeetna. The festival brings professional musicians from around the world to Alaska each year to rehearse and perform in small ensembles of two to eight performers in as many as 27 concerts. Covering more than 586,000 square miles, the project will serve approximately 7,400 people, including 1,000 children – many from small communities (some accessible only by boat or plane) of 130 to 3,000 residents.

In **Berkeley, California**, the **Regents of the University of California at Berkeley** (on behalf of **Cal Performances**) received a \$75,000 FY 2012 matching grant to support performances of "*Einstein on the Beach*" by composer Philip Glass and librettist Robert Wilson. A two-week residency with the composer and librettist, as well as numerous education and community programs, will bring this significant work to the stage. This seminal opera was premiered in 1976, presented at no fewer than eight organizations that year, remounted again in 1984, 1988, and 1992, but has not been performed in nearly 20 years.

In **Fresno, California**, the **Radio Bilingue, Inc.** received a \$35,000 FY 2012 matching grant to support Radio Bilingue's presentation of the 29th annual "*Viva el Mariachi!* festival." The project will present a concert featuring diverse world-class mariachi ensembles, folkloric dance performances, and workshops taught by master mariachi musicians, open to all levels of participants. The project will involve as many as 50 artists and teachers, reaching an audience of approximately 5,000 and a broadcast audience estimated at 450,000.

In **Dahlonega, Georgia**, the **North Georgia College & State University** received a \$10,000 FY 2012 matching grant to support *Affrilachia in Words and Images: The African American Experience in Appalachia*. Activities include a reading and creative writing workshop by poet Frank X Walker, as well as an art installation and lecture by Marie Cochran.

In **Sautee Nacoochee, Georgia**, the **Sautee Nacoochee Community Association, Inc.** received a \$20,000 FY 2012 matching grant to support the commission and development of *Didja Hear?* at the Sautee Nacoochee Center. Artists-in-residence will participate in collecting stories about ability/disability issues and playwright Jo Carson will transcribe material to create a play that uses hearing as a central theme designed for performance by local residents. Performances of *Didja Hear?*, part of the "Headwaters Community Story Performance Series," will reach nearly 2,000 people and will involve more than 50 performers and 150 story-gathering volunteers.

In **Baltimore, Maryland**, the **Baltimore Choral Arts Society, Inc.** received a \$10,000 FY 2012 matching grant to support "*The Land of the Free*," performances and educational activities in celebration of the 200th anniversary of the events leading to the creation of *The Star-Spangled Banner*. Plans include a public performance featuring composer Ysaye Barnwell's *Fortune's Bones: The Manumission Requiem*, as well as two "Community Sings" events and a post-

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concert talk, both led by the composer. An estimated audience of 3,000 is expected to take part in the project.

In **Freeport, Maine**, the **Figures of Speech Theatre** received an FY 2012 matching grant of \$10,000 to support the *Rural Maine Initiative*, a program that brings performances, workshops, and extended artist residencies to schools and underserved communities. The tour will feature original productions of *Cupid & Psyche*, featuring bunraku-inspired (traditional Japanese puppet theater) puppets, actors and dance; an adaptation of Hans Christian Andersen's *Nightingale*; and *Jester Kings of Java*, a shadow puppet performance that uses authentic Javanese shadow puppets. The project will reach an estimated 6,500 children and youth in underserved communities throughout rural Maine.

In **St. Louis, Missouri**, the **Saint Louis Symphony Orchestra** was awarded a \$12,500 FY 2012 matching grant to support rural orchestral residencies with performances and educational workshops. Full orchestral performances, conducted by music director David Robertson and resident conductor Ward Stare, will be preceded by teacher workshops engaging as many as 20 teachers from rural schools. The project is expected to reach approximately 2,000 people, including 200 children, in the two rural Missouri communities of Mexico and Jefferson City, both more than 120 miles west of St. Louis.

In **Potts Camp, Mississippi**, the **North Mississippi Hill Country Picnic, Inc.** was awarded a \$10,000 FY 2012 Challenge America Fast-Track matching grant to support the North Mississippi Hill Country Picnic, a blues festival featuring artists such as Kenny Brown, Jimbo Mathus, Little Jo Ayers, and the Reverend John Wilkins. On the morning of the festival, the professional artists will conduct a blues clinic for local musicians.

In **Billings, Montana**, the **Billings Family YMCA, Inc.** (aka **YMCA Writer's Voice**) received a \$15,000 FY 2012 matching grant to support *Native Voices*, a unique series of public readings by contemporary Native American writers. Authors representing Crow, Cheyenne, Kootenai, Salish, Sioux, Assiniboine, Cree, Cherokee, and Aleut cultures will present work in public, private, and tribal colleges throughout eastern Montana. The project is expected to reach more than 3,000 people.

In **Missoula, Montana**, **MCT, Inc.** (aka **Missoula Children's Theatre**) received a \$55,000 FY 2012 Challenge America matching grant to support MCT's national performing arts residency tour in underserved communities and on U. S. military bases. During an estimated 1,200 residencies, directors will cast as many as 65 local youth alongside touring actors in original musicals, and rehearse and perform within a week's time. MCT will serve at least 64,000 youth cast members, more than 173,000 workshop participants, and nearly 500,000 audience members in all 50 States.

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In **Lincoln, Nebraska**, the **University of Nebraska at Lincoln** (on behalf of the **Lied Center for the Performing Arts**) received a \$20,000 FY 2012 matching grant to support the Lied Center's "*Arts Across Nebraska*" program, which will introduce Nebraskans of all ages to modern dance. Repertory Dance Theatre, based in Salt Lake City, will perform its multimedia retrospective "*Time Capsule: A Century of Dance*," which features works by choreographers such as Isadora Duncan, Martha Graham, Doris Humphrey, Jose Limon, and Merce Cunningham. The project will include public performances, student matinees, in-school workshops, and other outreach activities, to reach an estimated 5,775 people.

In **Omaha, Nebraska**, the **Bemis Center for Contemporary Arts** was awarded a \$25,000 FY 2012 Challenge America matching grant to support artist residencies in which artists will work in underserved and at-risk communities in consortium with Heartland Family Service. In a new way for artist communities to engage the public with art and in partnership with Heartland Family Service, 14 artists from a variety of disciplines will participate in the residencies. The project will place artists with one of eleven social service programs to provide two-way engagement benefiting both the artist and program participant, engaging approximately 900 people.

In the **Bronx, New York**, the **Dancing in the Street, Inc.** received a \$30,000 FY 2012 matching grant to support the sixth annual festival, *Hip-Hop Generation Next: From the South Bronx to South America*. In partnership with the Casita Maria Center for Arts and Education, the festival will include a commissioned hip-hop work by Emilio "Buddha Stretch" Austin, Jr., and Adesola Osakalumi in collaboration with Fabiano "B-boy Neguin" Lopes; a concert featuring Latin music, hip-hop, and reggaeton (a Puerto Rican urban form of music with roots in Latin and Caribbean music); a block party; films and panel discussions; and "ArtWorks," a paid internship for teens. The festival is expected to benefit 1,000 youth and 5,000 other individuals.

In **Portland, Oregon**, the **Artists Repertory Theatre** received a \$10,000 FY 2012 matching grant to support a production of August Wilson's *Seven Guitars*. Artists Repertory Theatre will participate in Portland, Oregon's first community-wide August Wilson Cultural Festival with one of the 10 plays in Wilson's "Pittsburgh Cycle," each representing a different decade in an African American neighborhood in Pittsburgh's Hill District. An estimated audience of 4,500 people will view the production and the festival will celebrate artists and thinkers of color with related lectures, musical performances, community dialogues, artist talks, and workshops.

In **Portland, Oregon**, **Imago, The Theatre Mask Ensemble** received a \$10,000 FY 2012 Challenge America matching grant to support the production of *The Black Lizard* by Yukio Mishima. Director Jerry Mouawad will collaborate with Dr. Larry Kominz, director of the Center of Japanese Studies at Portland State University, to reinvent traditional Japanese theater styles with Western sensibilities.

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In **Rapid City, South Dakota**, the **First Peoples Fund** was awarded a \$30,000 FY 2012 Challenge America matching grant to support *Engaging in the Power of Native Art*, fellowship programs to promote Native American artists. The project will offer support to Native American artists through three programs: *Cultural Capital*, in which Natives receive training to research and document ancestral artifacts held in local and national museums; *Artists in Business Leadership*, which teaches marketing and business skills to mid-career Native Artists; and *Community Spirit Awards* which recognize artists who are sustaining tribes' culture, language, spiritual ceremonies, songs, and dances. An anticipated 22 artists will be served by the project.

In **Memphis, Tennessee**, the **Collage dance Collective, Inc.** received a \$10,000 FY 2013 matching Challenge America grant to support *RISE*, the culminating event - including performances, master classes and lecture demonstrations - of an arts education series hosted by Collage's professional company in honor of Black History Month. Featuring the choreography of Kevin "Lega" Jeff, the performance will take place at the Buckman Performing & Fine Arts Center for Memphis audiences.

In **Nashville, Tennessee**, the **Nashville Shakespeare Festival** received a \$10,000 FY 2012 matching grant to support the 25th annual free outdoor *Shakespeare in the Park* production of *Much Ado About Nothing*, directed by artistic director Denice Hicks. The production will provide numerous opportunities to developing artists including student internships, 50 hours of intensive theater training, and will cast a diverse group of 12-14 high school and college students from across the Middle Tennessee region in supporting roles. The production will reach an estimated audience of more than 15,000.

In **Burlington, Vermont**, the **Vermont Symphony Orchestra Association, Inc.** was awarded a \$12,500 FY 2012 matching grant to support the *Made in Vermont Music Festival Tour*, consisting of performances and the commissioning and performance of a work by Vermont composer David Feurzeig in underserved rural communities. The composer and orchestra musicians will engage area high school and college students and members of each community in outreach activities such as workshops and public lectures, potentially reaching more than 3,200 children and adults, with an additional Vermont Public Radio broadcast audience of 8,000 listeners.

In addition to the direct grant examples cited above, here is one example of a partnership activity that supports the outcome, Americans throughout the Nation Experience Art:

- The Arts Endowment's *Regional Touring Program* helps bring high-quality performing, literary, and visual arts activities to communities across the country. Offered in partnership with the six Regional Arts Organizations, the program provides assistance for interstate touring and gives priority to underserved

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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. Reports from FY 2011 indicate that about 500 communities were reached through nearly 1,500 performances and 4,400 related activities.

B. Outcome #2: Americans of All Ages Acquire Knowledge or Skills in the Arts

In a characteristically sweeping formulation, Walt Whitman once said: “To have great poets, there must be great audiences, too.”⁶ Without debating the truth of this statement, it is possible to concede a fundamental reciprocity in the relationship between artists and audiences, as described in the previous section. The knowledge and observational skills that audiences bring to an arts experience can drastically affect the outcome, at least as much as can the artist’s level of training, commitment, and individual talent. In national studies, moreover, arts education in childhood consistently emerges as the single best predictor of both arts attendance and personal arts creation throughout life.⁷

By helping to foster public appreciation and understanding of various art forms, genres, and artistic traditions, the NEA will build public capacity for lifelong participation in the arts. 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, and the need for the Arts Endowment’s continued leadership in arts education is clear. 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. Budget cuts to State education departments, State Arts Agencies, and school districts have contributed in many cases to a weakening of arts education at the local level. Another concern is that State standards for evaluating teacher practices and assessing student learning in the arts differ widely – as do strategies for their implementation.

In this environment, the NEA can be most effective in two ways: by upholding rigorous, standards-based arts education for K-12 students and teachers, in and out of school; and by providing Americans of all ages with more informal opportunities to learn in and about the arts. One track involves supporting arts education projects that adhere to National or State standards and that include knowledge- and/or skills-based assessment of students and/or teachers. The other track is broader; it accommodates

⁶ Whitman, Walt. *Complete Prose Works, Specimen Days and Collect, November Boughs and Good Bye My Fancy*. New York: D. Appleton and Company, 1910, p. 319.

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

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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. These projects will have met NEA standards for artistic excellence, as attested by rigorous peer review.

Generational shifts also reinforce the need for the NEA’s renewed focus on lifelong learning in the arts. For the past few decades, Baby Boomers and older-age cohorts traditionally have accounted for most of the Nation’s arts-goers.⁸ As these Americans head into retirement, there is every reason to expect their continued participation in the arts through classes, lessons, workshops, and online courses.

For children and youth, meanwhile, informal opportunities for arts learning will address a crucial gap that may or may not be filled by local school curricula. 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 bestow. Business leaders have identified such abilities as highly desirable for a 21st-century, even as they acknowledge problems in finding creative workers among today’s job applicants.⁹ From this vantage, arts education can not only improve the quality of Americans’ arts experiences, it may well improve the quality of their lives and livelihoods.

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. Not all of the activities are confined to this strategic outcome.

- Standards-based arts education activities for pre-K-12 students.
- Lifelong learning activities for children, adults, and intergenerational groups.
- 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.

⁸ For information about national rates of arts participation and arts learning from 2002 to 2008, see NEA Research Report #49, *2008 Survey of Public Participation in the Arts* (2009).

⁹ The Conference Board, *Ready to Innovate: Are Educators and Executives Aligned on the Creative Readiness of the U.S. Workforce?* (2008).

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Here are some recent examples of grants awarded through our new *Engaging the Public with Diverse and Excellent Art* goal for projects that will provide opportunities for Americans of all ages to acquire knowledge or skills in the arts.

In **Riverside, California**, the **Riverside Arts Council** received a \$10,000 FY 2012 matching grant to support a series of after school workshops at underserved elementary and middle schools. Training in visual arts, creative writing, ceramics, and theater will be offered.

In **Boise, Idaho**, the **Log Cabin Literary Center, Inc.** received a \$15,000 FY 2012 matching grant to support *Writers in the Schools*, a creative writing program for students and teachers. Professional teaching artists will lead year-long residencies in rural, urban, and alternative schools, including weekly, hour-long writing workshops to help students improve their writing and reading skills, develop a portfolio of work, and participate in ongoing peer critiques. As many as 1,600 students, grades 4 through 12, are expected to participate in the project.

In **Old Town, Maine**, the **Maine Indian Basketmakers Alliance** received a \$30,000 FY 2012 matching grant to support an apprenticeship program for master Native American basketmakers to teach ash and sweetgrass basketry traditions. The program provides partial support for master basketmakers from four federally-recognized Maine tribes (Maliseet, Micmac, Passamaquoddy, and Penobscot) to teach the ancient skills of ash and sweetgrass basketry art to the next generations. The project empowers at-risk youth to become teachers themselves and to earn a sustainable living through this ancient indigenous art, and will involve as many as 20 artists.

In **Baltimore, Maryland**, the **Baltimore Symphony Orchestra Inc.** received a \$35,000 FY 2012 matching grant to support the *Orchestra Fellows Program* for musicians of color. Plans for the second year of the program will include mentorship activities, private coaching, audition preparation, and training for outreach and educational events. Two candidates, selected with assistance from the Sphinx Organization, will take part in the program for one to two years with the goal of permanent placement in another symphony orchestra.

In **Fort Washington, Maryland**, the **Cambodian-American Heritage, Inc.** received a \$10,000 FY 2012 matching grant to support the Cambodian American Heritage Arts Program. Students will be instructed in traditional Cambodian classical and folk dances and music under the supervision of master Cambodian heritage arts teachers, including Heritage Fellows Madame Sam-Oeun Tes and Master Chum Ngek. The project is expected to benefit approximately 450 individuals.

In **St. Paul, Minnesota**, **COMPAS, Inc.** was awarded a \$20,000 FY 2012 matching grant to support *Arts Camps for Older Adults*, a program in which professional artists will work in elder care facilities with residents, staff, and family

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members to create art. The project, conducted in partnership with the Minnesota Creative Artists and Aging Network, will bring professional artists skilled in their craft – such as tile-making, painting, and writing – to work in selected adult care centers during a three-month residency. An audience of nearly 300 is expected to be served through this project.

In the **Bronx, New York**, the **DreamYard, Inc.** received a \$25,000 FY 2012 matching grant to support the *Out of School Programs (OSP)*. The OSP include the following: the ACTION Project for arts and activism; the Bronx Acting Ensemble for pre-professional theater training; the Bronx Art Collective for visual arts; the Bronx Poetry Program; Rhyme Factory for hip-hop culture; and Minis for visual art, dance, and theater workshops for young children and their guardians.

In **Mentor, Ohio**, the **MusicAlliance, Inc.** received a \$10,000 FY 2012 matching grant to support the *Enrichment of MusicAlliance Honor Band Programs*. Guest artists and alumni will work with middle school students and a guest composer will create a new work to be performed by the students.

In **Providence, Rhode Island**, the **Community Musicworks** was awarded a \$20,000 FY 2012 Challenge America matching grant to support free music education and performance programs targeted to reach at-risk children and youth. The Providence String Quartet will be in residence to teach and mentor more than 500 students as well as perform in its downtown storefront facility and in other community venues. An estimated audience of 1,000 is expected to attend the performances.

In **Alexandria, Virginia**, the **Alexandria Symphony Orchestra, Inc.** received a \$10,000 FY 2012 matching grant to support *Music Makes a Difference*, an education program for school children. Plans include concerts for students in grades three through five where performances of Gustav Holst's *The Planets* will relate to science studies, a mentoring program for middle and high school students, and a culminating *Family Arts Festival* where students play side-by-side with orchestra musicians. An estimated audience of 5,000 is expected.

In **Wausau, Wisconsin**, the **Wausau Conservatory of Music, Inc.** received a \$10,000 FY 2012 matching grant to support the *Chamber String Camp, Middle Level Band Camp*, and *Jazz/Workshop Festival*. Tuition assistance for young instrumental music students and compensation for teaching artists will be provided.

In addition to the direct grant examples cited above, here are some examples of leadership and partnership activities that support the outcome, Americans of All Ages Acquire Knowledge or Skills in the Arts:

- 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

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

Poetry Out Loud, which began as a pilot in 2005, most recently served some 365,000 students during the 2011-2012 school year. Using curriculum and an anthology developed as part of *Poetry Out Loud*, teachers introduce students to poetry and recitation before holding a classroom poetry recitation competition. Following a pyramid structure, classroom champions move on to school competitions, regional and State competitions, and ultimately to the National Finals, which are held each spring. The Arts Endowment's partner, the Poetry Foundation, produces substantive educational materials for teachers participating in *Poetry Out Loud* and provides additional financial support for the National Finals, with a total contribution of approximately \$500,000.

For 2012-13, the eighth national year of *Poetry Out Loud*, State Arts Agencies are continuing to expand school participation, with as many as 2,400 schools and 380,000 students nationwide likely to participate. Fifty-three State and territory champions will gather in Washington, DC, to compete at the 2013 National Finals on April 29-30, 2013.

- Since beginning as a pilot in 2006, *The Big Read* has awarded 1,027 grants to organizations in communities across all 50 States, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands, for reading programs devoted to the featured authors in *The Big Read* library. Since 2006, more than 3.3 million Americans have attended a *Big Read* event; about 47,000 volunteers have participated locally; some 31,000 community partner organizations have been involved; and more than \$15 million has been awarded in grants, leveraging approximately twice that much locally. With \$1.5 million for *The Big Read* in FY 2013, we anticipate that 78 awards will be made. Grantees will continue to receive – free of charge – printed *Big Read* educational materials, and will also have access to these items online.

C. Outcome #3: American Communities are Strengthened through the Arts

Art makes an impact on individual lives, but also on whole neighborhoods, towns, and cities. Artists, arts workers, and arts industries play a dynamic 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. And they can 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.

The types of arts projects that have the potential to strengthen communities are as diverse and distinctive as American communities themselves. Artists might collaborate with neighborhood residents to develop a cultural action plan or to produce a series of

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public art murals or festivals. Architects and designers might assist municipal authorities in reviving a city streetscape. Or arts organizations might work with local businesses to transform a blighted district into a thriving hub of artist studios and residencies.

By funding such projects, the NEA will enable nonprofit organizations and their partners to enhance the livability of their communities. Measurement of public benefits that accrue from these grants will require long-range metrics, which ultimately may involve special studies considering factors such as property values, in-and-out migration patterns, and data from community member surveys. But in the short term, the Agency expects grantees and their community partners to show incremental progress toward achieving greater livability.

Some of that progress will be reflected in the number of communities nationwide that integrate the arts with new or ongoing livability efforts. Progress also will be characterized in terms of the number and variety of new partnerships resulting from these grants. In addition, grantees will be asked to demonstrate a specific set of outcomes related to each strategy they undertake.

Below is a list of representative project activities that may be supported by grants awarded to ensure that American communities are strengthened through the arts. The grants will pursue one or more of the following strategies:

- *Develop Plan(s) for Cultural and/or Creative Sector Growth.* Includes activities such as planning for arts/cultural districts and creative industry hubs/districts/clusters, cultural asset mapping, and other cultural planning activities.
- *Use Design to Enhance/Revitalize Public Space(s).* Includes design activities such as charrettes and competitions, development of design specifications, and other design activities.
- *Commission and/or Install New Art to Improve Public Space(s).* Includes commissioning of permanent and/or temporary site-specific public art (e.g., murals and sculptures, sculpture gardens, and waterfront art).
- *Plan and/or Conduct Arts Activities to Foster Interaction Among Community Members.* Includes arts activities (e.g., arts festivals, outdoor exhibitions, and performances) intended to engage community members in public spaces.
- *Engage Artists and/or Arts Organizations.* Includes involvement of artists and the arts community in cultural planning, design, and community engagement activities.
- *Innovative Community-based Partnerships* that integrate the arts with livability efforts.

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- *Other Strategies* to improve livability through arts and design.

An important component for achieving this outcome will be the *Our Town* initiative. It continues to build on the lessons learned from our previous leadership initiatives, as well as from our core grantmaking, and focuses particularly on the benefits to communities of fully integrating the arts, artists, arts organizations, and design into community life.

Here are several recent examples of grants awarded through our new *Engaging the Public with Diverse and Excellent Art* goal for projects that will provide opportunities for American communities to be strengthened through the arts.

In Jackson, Mississippi, the Arts Center of Mississippi received a \$75,000 matching *Our Town* grant to support arts programming, public art, creative entrepreneurship, and branding initiatives to develop the Midtown Arts District. The Midtown neighborhood of Jackson, Mississippi, is an area of approximately 215 acres with an estimated 2,000 residents, and is home to the Midtown Arts District, a community of artists in diverse disciplines. The not-for-profit Arts Center of Mississippi is partnering with Hinds County Economic Development Authority to further develop the Midtown Arts District. Four additional local partners will also participate in the project. The project will deliver business assistance training to creative entrepreneurs, encourage stronger relationships between the arts and business community, and develop an arts identity for the district through public art works and branding. It is anticipated that the development of the district will benefit residents, artists, and businesses – as well as the greater Jackson community – by increasing tri-county attendance at Midtown arts events, instilling a greater sense of community pride, and fostering integration of the arts into future phases of the Midtown Master Plan.

In Rahway, New Jersey, the Union County Arts Center was awarded a \$75,000 matching *Our Town* grant to support RAHWAY ARTsPART, a series of creative performances and community engagement activities designed to harness the opening of Hamilton Stage. Rahway has a diverse population of 29,000 and is located 20 miles south of Manhattan. Union County Arts Center, the City of Rahway's Redevelopment Agency, Arts Guild New Jersey, LuceGroup, Rahway Arts District, and a wide array of artistic and community partners will collaborate on RAHWAY ARTsPART. This grant will build off of the arrival of seven new performance groups, including the American Repertory Ballet, Nai-Ni Chen Dance Company, StrangeDog Theatre Company, the World Beat Box Association, and others to do programming not only in the new theater but all over town. A wide array of artistic and community partners will collaborate with the visiting groups to produce two major outdoor arts festivals, a convening of Asian-American dance teachers, and BOXCON, the International Human Beatbox Convention. They will also create an inter-school Afro Latin Jazz band led by Grammy Award-winning musician Arturo O'Farrill. The partners will prioritize accessibility planning to enable people of all ages, ethnicities, and abilities in the arts to enjoy the activities.

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In **Santo Domingo Pueblo, New Mexico**, the **Santo Domingo Tribe** received a \$100,000 matching *Our Town* grant to support a cultural district plan. The Santo Domingo Pueblo, located between Albuquerque and Santa Fe, New Mexico, is listed on the National Register of Historic Places and is currently home to more than 3,600 tribal members. The Santo Domingo Planning Department and Housing Authority, Enterprise Community Partners, Tribal Utility Authority, Cornerstones Community Partnerships, Atkin Olshin Schade Architects, and Sustainable Native Communities Collaborative will work together on a cultural district plan for Santo Domingo Pueblo. The tribe is looking for new ideas to address its challenges, which include 25 percent of tribal members living below the poverty level and a 23 percent unemployment rate. The cultural district plan will document the cultural heritage of the Santo Domingo Tribe, establishing livable and culturally appropriate guidelines for historic adobe structures and new development. The plan will also promote cultural and artistic entrepreneurship.

In **Fargo, North Dakota**, the **Plains Art Museum** received a \$50,000 FY 2012 matching grant to support the creation of a public art work by sculptors Rob Fischer and Kevin Johnson. The artists will transform the grounds of a decommissioned coal-fired electrical power plant in Moorhead, Minnesota, directly across the Red River from Fargo, North Dakota. The project, titled *Defiant Garden*, is a collaborative effort between the museum and the City of Moorhead's Public Service Commission; it is estimated that the project will reach 70,000 people.

In **Vancouver, Washington**, **Confluences** was awarded a \$75,000 matching *Our Town* grant to support the design and installation of interpretive elements by the artist Maya Lin for the Celilo Falls Tribute Project, as well as related community events and school-based arts programming with the City of Dufur, Oregon. The project includes design development by artist Maya Lin, as well as educational programming and community engagement activities that foster appreciation of the Native American history and culture integral to the area. The sculptural centerpiece of the project is the Celilo Arc, which is inspired by the fishing planks cantilevered over the river by Native American fishermen before the Falls were dammed. The Confluences project is a decade-long collaborative effort of Pacific Northwest Tribes, artist Maya Lin, local communities, and regional civic groups to reclaim public spaces of cultural, physical, and ecological significance to the history of the Columbia River Basin. At Celilo Falls, the Confluence Project is partnering with the City of Dufur, Dufur School District, and the Dufur Chamber of Commerce to implement the community and educational programs. The project is targeted to serve residents of Wasco County, Oregon, rural communities near Celilo Falls such as Celilo Village and Dufur, and clusters of reservation residents belonging to four treaty tribes in the region: the Yakama, Nez Perce, Confederated Tribes of the Umatilla, and Confederated Tribes of Warm Springs.

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In addition to the direct grant examples cited above, what follows are examples of leadership activities that support the outcome, American Communities are Strengthened Through the Arts:

Mayors' Institute on City Design (MICD)

MICD is one of the Arts Endowment's Design 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 870 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. Meridian, MS Mayor John Robert Smith attended a 1999 Mayors' Institute and presented a case study on an abandoned opera house. The design resource faculty at the session encouraged him to pursue a full restoration of the theater. Mayor Smith became a major proponent of the restoration and assisted in raising \$31 million for the opera house. In 2006, after 60 years of disuse, the opera house re-opened as the Mississippi State University Riley Center - a performing arts, conference and educational center. The multifaceted center attracts over 60,000 visitors to downtown Meridian annually for conferences, meetings, and performances.

The program has been recognized for its contributions with a Presidential Award for Design Excellence, a Progressive Architecture Award from Architecture magazine, and an Institute Honor Award from the American Institute of Architects. In FY 2012, six *MICD* sessions were held throughout the country. For example, from February 1-3, 2012 mayors from small and medium cities such as Flagstaff, AZ, Carson, CA, Monrovia, CA, Redwood City, CA, Santa Barbara, CA, Boulder, CO, Baytown, TX, and New Braunfels, TX met in Houston, TX. Similarly, from

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September 12-14, 2012, mayors from larger cities such as Phoenix, AZ, Hartford, CT, Columbus, GA, New Bedford, MA, Kansas City, MO, Greensboro, NC, Knoxville, TN, and Irving, TX met in Charleston, SC. Additionally, a number of other cities have been reached through a technical assistance program for alumni mayors that was launched in the summer of 2008. Six Institutes are planned for FY 2014.

Citizens' Institute on Rural Design (CIRD)

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

Beginning July 1, 2012, CIRD became a partnership among the NEA, the U.S. Department of Agriculture 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 ranging from Main Street revitalization, arts-based development strategies, heritage preservation, and land and agricultural conservation to 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 new website - www.rural-design.org.

IV. **Expected Performance**

As mentioned previously, this budget emanates from our FY 2012-2016 Strategic Plan. Because of the new areas of emphasis and focus, baseline data are still in the

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developmental stage. However, we have developed clear performance measures for each of our outcomes; they are provided below in table format:

<i>Measure</i>	<i>Current Status</i>
2.1.1: Percent of Adults Experiencing Art During the NEA’s Most Recent General Population Survey Period	<p>This measure will be assessed using data from the 2012 Survey of Public Participation in the Arts (SPPA). The SPPA was fielded in July 2012 as a supplement to the U.S. Census Bureau's Current Population Survey. The NEA expects the data from the SPPA to be made available in the spring of 2013, at which point this measure can be estimated.</p> <p>It is also worth noting that, because the SPPA is fielded approximately once every five years, the NEA has also created a smaller survey that will be used to estimate this measure annually. The Annual Arts Benchmarking Survey (AABS), which contains a subset of questions from the SPPA, will be fielded as part of the Current Population Survey in years when the SPPA is not being conducted.</p>
2.1.2: Percent of Adults who Report Being Affected by NEA-Funded Art Exhibits and Performances	<p>As described in its 2012-2016 Strategic Plan, the NEA in FY 2012 pilot tested an “Audience Impact Survey” designed to reveal the extent to which audiences are affected by having attended NEA-funded arts events. Several different methodologies and survey formats were tested. At the conclusion of these tests, the NEA determined that a web-based methodology was most appropriate for collecting this information in the future and launched a second phase of the pilot process to determine the best method for implementing this approach. That new pilot test is underway. The first year of full implementation of this measure is now scheduled for FY 2014.</p>
2.1.3: Percent of Grants Awarded Primarily for the Purpose of Making Art Available that Employ Innovative Forms of Art Delivery	<p>This performance measure was to be based on consortium grants. The NEA used consortium grants as a way to allow multiple organizations to submit a single application. However, consortium grants also provided an exception to the NEA's one-application-per-organization rule. In order to eliminate by passing this rule, NEA discontinued use of consortium grants in FY 2013. Accordingly, NEA has discontinued use of this performance measure.</p>
2.1.4: Post-Award Review, by Independent Experts, of Innovation in NEA Grants Awarded Primarily for the Purpose of Making Art Available	<p>The Agency has discontinued use of this performance measure. See 2.1.3.</p>
2.2.1: Percent of Children/Youth and Teachers who Demonstrate Learning in Arts Education Standards-Based Projects	<p>The NEA began collecting this information on the Final Descriptive Reports (FDRs) in FY 2012. As of the time of this document, too few FDRs have been received and validated to provide a reliable estimate of this outcome measure. Based on previous FDR submission rates, roughly half of the FY 2012 FDRs should be received by the end of FY 2013, at which time a preliminary estimate will be established.</p>

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<i>Measure</i>	<i>Current Status</i>
2.2.2: Percent of Adults Participating in at Least One Arts Learning Activity (e.g., class, lesson) During NEA’s Most Recent General Population Survey Period	<p>This measure will be assessed using data from the 2012 Survey of Public Participation in the Arts (SPPA). The SPPA was fielded in July 2012 as a supplement to the U.S. Census Bureau's Current Population Survey. The NEA expects the data from the SPPA to be made available in the spring of 2013, at which point this measure can be estimated.</p> <p>It is also worth noting that, because the SPPA is fielded approximately once every five years, the NEA has also created a smaller survey that will be used to estimate this measure annually. The Annual Arts Benchmarking Survey (AABS), which contains a subset of questions from the SPPA, will be fielded as part of the Current Population Survey in years when the SPPA is not being conducted.</p>
2.3.1: Number of Communities that Enlist the Arts in Efforts to Improve Livability	<p>The NEA began collecting this information on the Final Descriptive Reports (FDRs) in FY 2012. As of the time of this document, too few FDRs have been received and validated to provide a reliable estimate of this outcome measure. Based on previous FDR submission rates, roughly half of the FY 2012 FDRs should be received by the end of FY 2013, at which time a preliminary estimate will be established.</p>
2.3.2: Types of Partners in Communities that Enlist the Arts in Efforts to Improve Livability	<p>The NEA began collecting this information on the Final Descriptive Reports (FDRs) in FY 2012. As of the time of this document, too few FDRs have been received and validated to provide a reliable estimate of this outcome measure. Based on previous FDR submission rates, roughly half of the FY 2012 FDRs should be received by the end of FY 2013, at which time a preliminary estimate will be established.</p>
2.3.3: Percent of Grants Awarded for Projects that Demonstrate Improved Livability in Specific Impact Areas	<p>The NEA began collecting this information on the Final Descriptive Reports (FDRs) in FY 2012. As of the time of this document, too few FDRs have been received and validated to provide a reliable estimate of this outcome measure. Based on previous FDR submission rates, roughly half of the FY 2012 FDRs should be received by the end of FY 2013, at which time a preliminary estimate will be established.</p>

NOTE: Complementary performance information will be collected from the State Arts Agencies and Regional Arts Organizations, pursuant to their Partnership awards.

V. Past Performance

As already discussed, the Agency’s programmatic goals changed beginning in FY 2012. Until the new goals have been in place long enough to generate sufficient data, we will continue to report on programmatic accomplishments achieved through the Agency’s previous programmatic goals: Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts, as follows.

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Access to Artistic Excellence

Through Access to Artistic Excellence, the Arts Endowment encourages and supports artistic excellence, preserves our cultural heritage, and provides access to the arts for all Americans. The following table highlights some of the accomplishments in recent years resulting from approximately 2,000 direct grants awarded under the Access to Artistic Excellence goal each year.

Access to Artistic Excellence
Selected Performance Results – FY 2009-2011

Fiscal Year	Total Non-Broadcast Audience	Children/ Youth	Concerts/ Readings/ Performances	Exhibitions	Artist Residencies
2009 Current ¹⁰	61.2 m	7.4 m	42.6 k	4.3 k	6.3 k
2010 Current ¹⁰	95.2 m	9.2 m	40.4 k	6.1 k	5.6 k
2011 Current	110.8 m	7.8 m	39.0 k	5.1 k	6.0 k

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

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

Learning in the Arts for Children and Youth

Through *Learning in the Arts*, the Agency supports projects that help children and youth acquire knowledge, skills, and understanding of the arts in school-based and community-based settings. The following table highlights some of the accomplishments resulting from the 200-plus direct grants awarded under the Learning in the Arts goal each year.

Learning in the Arts
Selected Performance Results – FY 2009-2011

Fiscal Year	Children/ Youth	Concerts/ Readings/ Performances	Artist Residencies
2009 Current ¹⁰	.3 m	3.7 k	2.1 k
2010 Current ¹⁰	.4 m	4.3 k	2.6 k
2011 Current	.9 m	4.2 k	2.9 k

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

¹⁰ Excludes funds awarded through the American Recovery and Reinvestment Act of 2009.

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Partnerships for the Arts

Through *Partnerships for the Arts*, the Arts Endowment joins with a substantial network of public, private, and nonprofit agencies and organizations for the purpose of developing and maintaining partnerships that support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education.

State and Regional Partnerships

- As a result of the Agency's grantmaking funds awarded to the State Arts Agencies and their Regional Arts Organizations through Partnership Agreements, from FY 2009 to FY 2011 nearly 5,000 communities have been served annually through grants made possible by these agreements, of which 1,900 were reached through projects supported entirely with NEA funds.

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TO PROMOTE PUBLIC KNOWLEDGE AND UNDERSTANDING ABOUT THE CONTRIBUTIONS OF THE ARTS

I. Introduction

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. As Federal, State, and local policymakers assess the place of arts and culture in their programs and budgets, they seek authoritative data about the arts' contributions to social, civic, and economic outcomes.

The NEA remains the premier 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. More sophisticated and credible information about the value and 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 arts integration with 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.

In particular, the Arts Endowment will communicate knowledge about the value and impact of the arts to other Federal agencies and departments and Congress 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 expose American audiences to new and exciting works being created abroad. Such exchanges – whether across government or across national boundaries – can significantly extend the reach and impact of the arts.

II. Funding

This budget emanates from our relatively new FY 2012-2016 Strategic Plan. However, based on FY 2012 data, we anticipate that in FY 2014, the amount of funds and awards under this goal will be within the following ranges:

Funding range:	\$3-4 million in program funds ¹¹
Award range:	60-70 grants to be awarded

¹¹ Excludes \$894,000 in program support funds used for Research activities.

III. Outcomes and Strategies

We have identified two outcomes to be achieved 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 outcomes described below.

A. Outcome #1: Evidence of the Value and Impact of the Arts is Expanded and Promoted

The Agency will share relevant findings and raw data with the public through publications, presentations, convenings, news, and social media. These efforts will bring cohesion to ongoing cultural research endeavors spanning many different disciplines across the United States. In tracking this work, the NEA will pay close attention to cutting-edge research strategies and will offer encouragement to a new generation of arts and cultural researchers. Through its Office of Research and Analysis (ORA), the NEA will pursue the following specific strategies to achieve this outcome:

- 1) Continually update the NEA Research Agenda. The Agenda includes short, medium, and long-term milestones that contribute to longer-term goals in priority research areas.
- 2) Continue to identify current research distribution channels, the effectiveness of those channels, and channels used by similar research organizations. Integrate strategies for the use of effective distribution channels into the Research Agenda.
- 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 and Regional Arts Organizations to explore strategies that can help the Agency achieve this outcome.

Here are several examples of leadership activities that support the outcome, Evidence of the Value and Impact of the Arts is Expanded and Promoted:

- Champion scientific evidence and best practices identified in a 2012 National Academies workshop, cosponsored by the NEA and the National Institutes of Health, to support future research strategies for understanding the relationship of the arts to health and well-being in older adults. Based on a report from the workshop, "The Arts and Aging: Building the Science" (2013), researchers and grant managers within the National Institute on Aging, the National Center for Complementary and Alternative Medicine, and the NIH Office of Behavioral and Social Sciences Research are engaged with the NEA to explore future collaborations, such as joint presentations at scientific symposia. Through the Interagency Task Force on the Arts and Human Development, the NEA has led a quarterly series of public webinars to

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highlight exemplary research in this area, and is teaming with Task Force members to conduct a similar literature review and gap-analysis for early childhood and the arts.

- Report findings from three large surveys: 1) the 2012 Survey of Public Participation in the Arts, comparing results with trend data from 1982-2008, and investigating new questions about the relationship between formal and informal arts participation, creating, performing, and sharing art via electronic media, and arts education in and out of school; 2) the 2012 General Social Survey, which included an arts module asking respondents about motivations and barriers regarding attendance of live arts events; and 3) the Panel Study of Income Dynamics, through an analysis of whether arts exposure among children and teenagers can predict academic achievement.
- Create a series of online Arts Data Profile Pages that will introduce the public to large national datasets relevant to arts and cultural research and policy. The profile pages will include brief narrative descriptions of each dataset, a map or other visualizations, tables, and links to underlying micro data. In FY 2013, the NEA will explore plans to establish an online, off-site repository for the raw data, with data documentation and user tools.
- Establish an Arts and Cultural Production Satellite Account within the U.S. Bureau of Economic Analysis to track revenue, personnel, compensation of arts and cultural industries and their "value added" to the Gross Domestic Product. The account will yield time-series data going back more than a decade, allowing for analysis of the fluctuations in demand of arts and cultural goods and services amid business-cycle swings. ORA will provide a detailed explanation of the methodology and data sources used to produce the account, as well as a comparison with international efforts to define cultural or creative economies.
- Publish baseline findings, data sources, and technical documentation for a series of national indicators to track the arts in relation to community livability.
- Design and pilot a process for the NEA to conduct expert reviews of the "artistic excellence" of projects that have received Agency grant support for the creation of artwork. Similarly, conduct a pilot study to design and implement a large-scale survey of the cognitive and emotional impacts that audiences report from attending live arts events supported by NEA grants.
- 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).
- Award research grants for projects to mine high-quality datasets for information about the value and impact of the arts in American life. In FY 2012, the NEA made 14 such awards under its Research: Art Works program.

Where relevant, the ORA will post datasets on the Arts Endowment website.

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Here is an example of a grant awarded under the Research: Art Works program:

In the **Bronx, New York, Fordham University** received a \$30,000 FY 2012 grant to support a study of the impact of arts programming on the social skills and mental health outcomes of at-risk youth. Data will be examined from two Florida programs that served youth who either had been arrested or had received multiple suspensions from school. By comparing outcomes in youth who participated in arts programs with outcomes in youth who did not, this project will help to fulfill a critical knowledge gap that may have consequences for youth intervention programs and greater public policy concerning at-risk populations.

B. Outcome #2: Partnerships Increase the Domestic and International Impact of the Arts

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 impact of the arts to other agencies and departments to complement their efforts to serve the American people. In recent years, the NEA has formed strategic partnerships with the Departments of Education, Agriculture, Defense, and Interior, in addition to working with the Institute of Museum & Library Services, the National Endowment for the Humanities, the Smithsonian Institution, the Library of Congress, the National Park Service, the Environmental Protection Agency, and the Departments of Transportation and Housing and Urban Development, among others. Here are a few examples of such partnerships:

NEA / Walter Reed Healing Arts Partnership

The NEA and Walter Reed National Military 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 and writing therapy for troops, including 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.

In addition to supporting creative arts engagement programs, the NEA and Walter Reed are developing clinical research to evaluate the potential health benefits of

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creative arts therapy interventions for troops with TBI and Post Traumatic Stress. 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/Water Reed Healing Arts Partnership is a partnership 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 program in non-clinical settings at Walter Reed.

Blue Star Museums

Blue Star Museums is a national partnership among the National Endowment for the Arts, Blue Star Families, the Department of Defense, and more than 1,800 museums in all 50 states that offers free admission to active military personnel and their families from Memorial Day through Labor Day. Leadership support has been provided by MetLife Foundation through Blue Star families.

Federal Interagency Task Force on the Arts and Human Development

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

- HHS/Administration for Children & Families
- HHS/Administration on Aging
- Department of Education/Office of Innovation & Improvement
- NIH/National Center for Complementary & Alternative Medicine
- NIH/National Institute on Aging
- NIH/Office of Science Education
- NIH/Office of Behavioral & Social Sciences Research
- NIH/National Institute of Child Health & Human Development
- NIH/National Institute of Mental Health
- Institute of Museum & Library Services
- Substance Abuse & Mental Health Services Administration
- National Science Foundation/Science of Learning Centers
- National Endowment for the Humanities

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 on compelling research and practices. The most recent of these was held on February 20, 2013, to announce a summary paper on the Arts &

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Aging Research Workshop and featured discussions on the latest investigations and programs on arts interventions for older adults. Additionally, the group has begun a literature review of research on the arts and human development. And in November 2012, four Task Force member agencies hosted a first-ever convening at the National Academy of Sciences to review the current state research on the arts, health, and well-being in older Americans.

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. Whether working through the U.S. State Department with government arts agencies in China, Japan, Pakistan, or Egypt – or bringing American art to audiences in Russia or Mexico – the Arts Endowment historically has played both formal and informal roles in cultural diplomacy through the arts. Over the next several years, the NEA will renew efforts to strengthen cultural ties and promote the exchange of artistic resources between the United States and its international partners.

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

- 1) Identify Federal agencies that perceive great value in enhancing the role of arts in their program planning and cultivate relationships with those agencies, as we have with the recently-announced interagency research task force on the arts and human development.
- 2) Identify international partners (e.g., non-profit organizations, non-governmental organizations, foreign ministries of culture) that have the means, opportunity, and inclination to pursue a strategic goal shared by the NEA and cultivate relationships with those organizations.
- 3) Work efficiently and effectively with the State Arts Agencies and Regional Arts Organizations to develop strategies that can help the Agency achieve this outcome.

Here are some examples of activities that support the outcome, Partnerships Increase the Domestic and International Impact of the Arts:

- The ***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.
- ***USArtists International***, in partnership with Mid Atlantic Arts Foundation, supports performances of American dance, theater, and music ensembles at international festivals abroad. Additional funding is provided by the Andrew W.

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Mellon Foundation. This public-private partnership is the only national source of support available for American artists invited to perform at international festivals.

In FY 2012, the most recent year for which complete figures are available, 60 organizations were supported for festival performances that included 887 American artists performing in 30 countries over 6 continents. These artists offered audiences abroad a dynamic and diverse representation of the non-profit cultural sector in the United States. International festivals bring together a concentration of artists and performances in a fixed period of time and create an especially fertile environment for the participants, both in terms of the artistic experience and the potential to enhance the institution's profile. In June 2013, the iconic American dance company, Dance Theatre of Harlem, will have its first international performances in almost a decade at the Izmir International Festival in Izmir, Turkey. This engagement is pivotal in reclaiming the company's place on the world stage. Dance Theater of Harlem expects to reach audiences of approximately 4,000 people in Izmir, including many international producers and presenters. They will use the festival performance as an anchor around which they can build a tour to several other countries to enhance their international visibility substantially.

- ***ArtsLink Residencies***, in partnership with CECArtsLink, the Kettering Fund, and the Andy Warhol Foundation, provide support for U.S. cultural organizations to host five-week residencies for arts professionals from Central Europe, Central Asia, the Balkans, and Russia. All residencies include substantive opportunities for the visiting arts leaders to engage with the local community. Residencies in 2012 took place in October-November and were for visual artists and arts managers. Participants hailed from an array of countries including Armenia, Bulgaria, Croatia, Georgia, and Hungary, and they connected with artists and community members in San Francisco, CA; Oberlin, OH; Philadelphia, PA; Houston, TX; Durham, NC; New York City and elsewhere. In Dayton, OH, the Dayton Art Institute was the host institution for Sergiy Petlyuk a video artist from Kiev, Ukraine. The DAI arranged opportunities for Sergiy to interact with Dayton artists and several assisted him with video installation projects he created in Dayton. Living in a downtown neighborhood, Sergiy was struck by the desertion of the area at night. He created an outdoor video installation for projection on the walls of downtown buildings in the evening over several days. The work brought many viewers to the area, and another installation with the same theme was installed in a DAI gallery. Sergiy's videos sparked discussion about social interactions in city centers of Central Europe and the US, and the use of public spaces in Dayton. His perceptions and views stirred new conversations among local artists, DIA members, and the broader community as they looked at the city together.
- ***Southern Exposure: Performing Arts of Latin America***, in partnership with the Mid Atlantic Arts Foundation and the Robert Sterling Clark Foundation, supports consortia of U.S. arts organizations to present exemplary contemporary and traditional performing artists from Latin America to a broad range of communities across the United States. The programming includes extensive activities to engage the visiting Latin American artists with the local community. The structure of

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Southern Exposure allows presenters to realize cost efficiencies through the sharing of expertise and project expenses. Projects are comprised of a lead presenter and at least two partner presenters in different cities or states. In 2012, the program's pilot year, five consortia projects were funded including 23 presenters across 13 states for projects that will take place in late 2012 and 2013. In 2013, the NEA will look at the outcome of the pilot year to determine how the program should be refined as it goes forward.

IV. Expected Performance

As noted previously, this budget emanates from our FY 2012-1016 Strategic Plan. Because of the new areas of emphasis and focus, baseline data are in the developmental stage. However, we have developed clear performance measures for each of our outcomes; they are provided below in table format.

<i>Measure</i>	<i>Current Status</i>
3.1.1: Percent of NEA Research Agenda and Distribution Milestones Met to Address Priority Research Gaps	In accordance with the Strategic Plan for 2012-2016, the NEA's Office of Research & Analysis has developed a five-year research agenda that will guide the Agency's efforts "to promote public knowledge and understanding about the contributions of the arts." The research agenda includes annual research and distribution milestones that will track the Agency's ability to address priority research gaps. In FY 2012, the initial year of tracking such milestones, 73 percent of the 59 milestones we completed. Starting with FY 2013, the NEA will establish research and distribution milestones at the start of each fiscal year, for the remaining four years, thus allowing for more timely evaluation of progress on the agenda.
3.2.1: Number of Federal Agency Partners and Partnerships that Include the Arts in Their Program Planning	In FY 2012, NEA partnered with 16 Federal agencies that included arts in their program planning. These agencies included the National Endowment for the Humanities; Institute of Museum and Library Services; Bureau of Economic Analysis; Census Bureau; Department of Education; Department of Health and Human Services; Japan/US Friendship Commission; Department of Justice; Library of Congress; National Science Foundation; the Smithsonian; Walter Reed National Military Medical Center; Department of Housing and Urban Development; Department of Transportation; U.S. Department of Agriculture; and, the Environmental Protection Agency.
3.2.2: Number of Partnerships that Promote American Art and Artists Internationally or Bring Art and Artists from Other Countries to U.S. Audiences	In FY 2012, 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; the U.S. Department of State for the Federal Advisory Committee on International Exhibitions; and the Salzburg Global Seminar to convene a symposium that brought several Austrian artists and policy makers together with their U.S. counterparts.

NOTE: Complementary performance information will be collected from the State Arts Agencies and Regional Arts Organizations, pursuant to their Partnerships awards.

PROGRAM SUPPORT

I. Introduction

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

II. Funding

The Arts Endowment requests \$2,250,000 in FY 2014 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. The Agency requests \$700,000 for panelist and reviewer compensation and travel.
- B. Consultants. The Arts Endowment engages expert consultants to address important issues in the arts, including presentations at National Council on the Arts meetings, participation at convenings on specific arts topics, and to serve as readers for manuscripts submitted as part of the Literature Fellowship application review process. The Agency requests \$60,000 for Consultants.
- C. Printing and Reproduction. The Agency produces several publications that directly relate to the arts fields, including brochures about Agency grant opportunities. The Agency requests \$60,000 for these activities.
- D. Travel: National Council on the Arts and Medal of Arts. Members of the National Council on the Arts (composed of up to 18 voting members) travel to Washington, D.C. three times per year to advise the NEA Chairman on Arts Endowment policies, grant applications, and the funding of specific projects; they also travel to attend working groups and other Agency meetings 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.

The Arts Endowment requests \$80,000 to cover these costs.

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- E. Research and Analysis. The Arts Endowment requests \$894,000 for this area. The Office of Research and Analysis (ORA) produces unique data sets and analyses that provide important insights into public policy issues affecting artists, arts organizations, and arts audiences. The funds requested for these activities are essential to implement the goals, outcomes, and performance measurements reflected in the Agency's revised Strategic 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). We request \$25,000 to support symposia, workshops, and panels that address accessibility issues.
- G. Other Services. The Agency requests \$223,000 for other services such as contractual services in support of 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; efforts to enhance public access to and knowledge about the Agency's activities such as design services for Agency publications, and costs associated with the Agency's web site including webcasting of Agency activities of particular interest to the arts field and general public.
- H. Assessment for Grants.gov, Financial Management Line of Business (FMLoB), and the Integrated Acquisition Environment/System for Award Management (IAE/SAM). The Grants.gov initiative is part of the overall E-Government program for improving access to government services via the Internet. The charter of Grants.gov calls for establishing a simple, unified electronic storefront for interactions between grant applicants and the Federal agencies that manage grant funds. Grants.gov allows organizations to find and apply electronically for competitive grant opportunities from all Federal grantmaking agencies. As one of 26 Federal grantmaking agencies, the Arts Endowment is assessed an annual fee for use of Grants.gov, which is provided to the U.S. Department of Health and Human Services (DHHS), the managing partner for Grants.gov. The Agency requests \$182,161 for the FY 2014 Grants.gov assessment.

The scope of FMLoB expanded in FY 2012 to also encompass the Grants Management Line of Business (GMLoB). The newly combined FMLoB will be better positioned with the Administration's strategy to align the financial assistance and financial management communities around effective and efficient management of funds and priorities. The Arts Endowment is assessed an annual fee paid to the General Services Administration (GSA) as the managing partner of FMLoB to support the Project Management Office that provides end-to-end project management support to the FMLoB initiative. The Agency requests \$26,143 for the FY 2014 FMLoB assessment.

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III. Outcomes, Strategies, and Achievements

The activities supported by this account contribute to the achievement of all of the Agency's goals. The following describes three 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 in the form of 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 2014 applications, we anticipate utilizing 400-500 individuals to review approximately 5,000 grant applications.

In the fall of 2011, we piloted the use of 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. Through the use of NEA-GO we will enhance our application review process by enabling applicants to upload their work samples electronically; panelists reviewing application material (including work samples), scoring, and commenting on-line in advance of panel meetings; and staff using new tools for the application process and the management of panel meetings.

After the successful implementation of the NEA-GO online grants review system in 2011-2012, NEA began to design and implement a remote panel pilot process in the fall of 2012. The pilot involved two panel meetings in the dance and music disciplines. The pilot was a success. The outcome of remote versus in-person meetings proved to be the same; applications of high artistic excellence and merit were recommended for funding. The Agency plans to broaden the pilot test to all artistic disciplines during the fall of 2013 and spring of 2014 to determine the feasibility of using remote panels across all disciplines.

In addition to panelists, consultants are engaged primarily in the review of Literature Fellowship and translation applications. The Agency received nearly 1,400 Literature Fellowship applications and approximately 85 translation applications covering a multitude of languages for funding in FY 2014. Consultants are also engaged to participate in workshops, forums, and convenings conducted by the Arts Endowment on specific topics, such as those engaged to participate in a May 10, 2012 symposium co-hosted by the Arts Endowment and the Brookings Institution that explored theories on the role of art and culture in the U.S. economy

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B. Quality Research and Analysis

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

C. 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 Web site, the production and distribution of materials, and the introduction of social media as a vehicle for communication. Further, through this account we support outreach intended to educate applicants, grantees, and the general public, and 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 Web site 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; and view live webcasts such as the January 14, 2013 *NEA Jazz Masters* awards ceremony and concert; the May 29, 2012 panel discussion on "Transcending Borders: The Intersections of Arts, Science, Technology, and Society on a Global Stage;" or public meetings of the National Council on the Arts.
- Expanding the use of webinars to interact with the public. Webinars cover a wide variety of subjects, from grant workshops, to press conferences, to presentations on topics of interest to both the Agency and its constituents. 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 Agency 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. From January to February 2013, the NEA conducted 15 webinars on its *Art Works* guidelines. More than 2,400 have viewed these webinars to date. On November 13, 2012, the NEA hosted a webinar with new *Big Read*

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authors Jhumpa Lahiri, *The Namesake*, Luis Alberto Urrea, *Into the Beautiful North*, and Professor Carlo Rotella (who spoke about *True Grit*).

- Producing and distributing materials such as: the *Guide to the National Endowment for the Arts*; Research Report #55, *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies*; Research Note #105, *Artists and Art Workers in the United States: Findings from the American Community Survey (2005-2009) and the Quarterly Census of Employment and Wages (2010)*; Research Note #106, *An Average Day in the Arts: State Participation Patterns from the American Time Use Survey for 2006-2010*; *NEA Arts*, the Agency's quarterly magazine; and the *Annual Report*.
- Using social media: in April 2010, the Agency established a Twitter account, www.twitter.com/NEAarts and in June 2010 the NEA launched official Agency channels on the video-sharing website [YouTube](http://www.youtube.com/NEAarts) and the social networking site [Facebook](http://www.facebook.com/NEAarts) – all with the goal of helping the Agency to share information and stay connected to the “on-line” public. On YouTube, the public can access information such as video profiles of *NEA Jazz Masters*, and hear students who participated in the *Poetry Out Loud Recitation Contest* 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 2012 Obligations	FY 2014 Request
Panels and Reviewers	646	700
Consultants	47	60
Printing and Reproduction	82	60
Travel: NCA and MOA a/	43	80
Research and Analysis	766	894
Accessibility	12	25
Other Services b/	591	223
E-Grants Assessments c/	<u>183</u>	<u>208</u>
Total Program Support	2,370 d/	2,250

- a/ Includes travel for the National Council on the Arts and the recipients of the National Medal of the Arts. Estimated increase from FY 2012 due primarily to new appointments in FY 2013, and the anticipated increase in the number of NCA members attending meetings in Washington, DC.
- b/ Includes costs for contractual services and transportation of things not reported in other categories.
- c/ Refers to assessments for Grants.gov, Financial Management Line of Business (FMLoB), and the Integrated Acquisition Environment (IAE)/ System for Award Management (SAM).
- d/ Includes \$2,840K appropriated in FY 2012, \$199K of carryover funds to FY 2012, and \$104K of prior year deobligations brought forward to FY 2012. Excludes \$773K of FY 2012 funds carried forward to FY 2013.

SALARIES AND EXPENSES

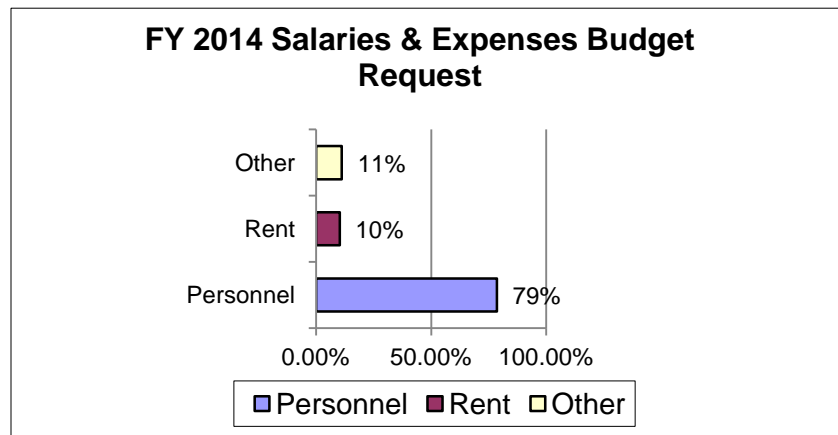
I. Introduction

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

II. Funding

The Arts Endowment’s FY 2014 request for S&E is \$27,483,000. The S&E budget components are (also see Table 3):

Personnel Compensation and Benefits	\$21,582,000
Staff and Invitational Travel	350,000
Rent	2,820,000
Contractual Services	1,948,000
Other Operating Services ¹²	<u>783,000</u>
Total	\$27,483,000



¹² Includes transportation of things, communications and utilities, printing and reproduction, supplies and materials, and equipment.

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Personnel Compensation and Benefits. Success in achieving our mission is directly linked to the quality and expertise of the Agency’s employees. Personnel compensation and benefits account for approximately 79 percent of the Arts Endowment’s S&E budget. The personnel compensation request of \$21.582 million will support approximately 162 FTE. This funding level also covers a 1.0 percent pay raise proposed for FY 2014.

- A. Staff and Invitational Travel. The Arts Endowment requests \$350,000 for local and out-of-town travel for staff (including the OIG and the Arts Endowment’s portion for PCAH). The travel request supports Agency outreach efforts, technical assistance to grantees and potential applicants, and travel associated with the planning and implementation of the Agency’s projects, activities, and initiatives. Staff travel costs have been lowered by more than 27% from obligations of nearly \$482,000 incurred in FY 2010.
- B. Rent and Relocation. The Agency requests \$2.82 million for rental of office space in FY 2014.

The “Old Post Office Building Redevelopment Act of 2008,” Public Law 110-359, directs GSA to proceed with redevelopment of the OPOB. On February 7, 2012, GSA announced that it had selected the Trump Organization to redevelop the OPOB. Currently, GSA anticipates that the Arts Endowment will be relocated to office space in the Constitution Center in January or February 2014. As NEA has not received a final occupancy agreement from GSA for the Constitution Center, the estimate included in this request assumes rental payments for three months at the OPOB based on current FY 2013 rental rates plus rental payments at the Constitution Center for nine months based on a rate of \$48 per square foot once all tenant improvement costs and GSA's Public Buildings Service fee have been added to the base rent estimate included in a draft occupancy agreement as of October 11, 2012. There are several factors regarding a final occupancy agreement that we are currently reviewing with GSA. If the final rent figure differs substantially from this request we will notify Congress immediately.

- C. Contractual Services. Contractual service activities involve security, training, and various miscellaneous services such as administrative contracts for information technology and financial assistance. The Arts Endowment is seeking \$1.948 million for these purposes.
 - 1. Security. The Agency requests \$275,000 for security charges, covering basic service charges and building specific charges. Basic service charges are charged to all building tenants and cover control center dispatch and alarm monitoring, criminal investigations, and protection activities, as well as security guards and maintenance of security systems. As with the rent estimate, since NEA has not received a final occupancy agreement from GSA for new office space at the Constitution Center, the security estimate included in this request is based upon FY 2013 security estimates.

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2. Training. The Arts Endowment requests \$89,000 for Agency-wide training. This request supports training needs for human resources and information technology professional development.
3. Miscellaneous Services. The Agency requests \$1,584,000 million for miscellaneous contractual services. The Agency uses miscellaneous contractual services for a range of activities such as payroll and personnel processing with the U.S. Department of Agriculture, and the Department of Health and Human Services' Employee Assistance Program. Funds are also used in support of the Agency's information technology management program including:
 - Support of the financial management information system provided under an interagency agreement with the U.S. Department of Transportation's Enterprise Services Center (ECS).
 - Support for an upgraded grants management system provided under an interagency agreement with the National Endowment for the Humanities (NEH) through an OMB-approved strategic partnership.

D. 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 \$16,000.
2. Communications, Utilities and Miscellaneous Charges. The Agency requests \$345,000 for telecommunications, utilities, and equipment rental.
3. Printing. The Agency requests \$41,000 for printing activities, including print notices in the Federal Register and Code of Federal Regulations.
4. Supplies and Equipment. The Arts Endowment requests \$164,000 for supplies, and \$217,000 for equipment.

III. Outcomes, 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.

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A. Improved grants management

Recent achievements include:

- The Agency’s Chief Information Officer and Grants and Contracts Officer actively participate in the interagency Council on Financial Assistance Reform (COFAR) outreach forums and efforts to strengthen the effectiveness and accountability of Federal grant programs.
- Regular updates to the “News and Updates” section on our website alert grantees to changes in Agency policies or forms, new Federal rules, and more to help them stay current with requirements for managing their awards.
- Our Grants & Contracts Offices created an online tutorial using screen capture technology to help guide grantees through the process of completing and submitting their payment requests and progress reports.
- Beginning in FY 2012, organizations are 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 printing costs. Narrative and statistical data are also now captured automatically in databases for use in performance reporting.

B. Improved grantee compliance

Recent achievements include:

- 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.
- We have updated the Agency’s Terms and Conditions for Grants and Cooperative Agreements for our State Arts Agency and Regional Arts Organizations grantees regarding compliance with the Federal Funding Accountability and Transparency Act’s (FFATA’s) sub-recipient reporting requirements, and monitoring their efforts to help us strengthen the guidance and compliance.
- We have also updated the downloadable and fillable Section 504 self-assessment workbook that is available on our website to assist award recipients in evaluating the current state of accessibility of their programs and activities to disabled visitors and employees.

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C. Expanded the use of technology to improve productivity and efficiency

Recent achievements include:

- NEA’s application review process has been made more efficient through the enhanced use of technology. NEA GrantsOnline™ System (NEA-GO) allows for application reviewers to have access to more application material in advance of panel meetings than in the past, and to score and comment on applications online, improving the quality of application review. NEA-GO also provides Agency staff with new tools for the application review process, improving efficiency and productivity.
- The Agency is moving forward with its renewed partnership with NEH to develop and deploy a new grants management system known as eGMS. Previously we were working with NEH to migrate to their legacy system. Now both agencies are developing a new, next-generation system to streamline and standardize grant management processes through adoption of a common cloud-based grants management solution. The eGMS project commenced early in FY 2012, with the goal of completing the systems' core components by the end of FY 2014. So far two modules of the new system – Permissions and Institutions – have been completed.
- Starting in 2012, funding recommendations are presented to members of the National Council on the Arts 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 Web site.
- In October 2012, NEA began notifying applicants of its funding decisions electronically, by email instead of mail. In addition, our Grants & Contracts Office also 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, printing and postage costs.
- 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 E-OPF and 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%, saving hardware and utility costs.

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- The NEA has significantly expanded its use of webinars to interact with the public. Webinars cover a wide variety of subjects, from grant workshops, to press conferences, to presentations on topics of interest to both the Agency and its constituents. 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 Agency 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.

D. Expanded applicant/grantee outreach

Recent achievements. We provide technical assistance, and hold grants workshops during which important information is conveyed to small and mid-size nonprofit organizations throughout the country regarding available funding opportunities. The Agency is committed to broad public and geographic outreach. In FY 2012, the Arts Endowment conducted 35 grant workshops attended by 1,950 people in 19 states and the District of Columbia. These efforts have contributed to the fact that since FY 2008 nearly 1,450 organizations have received grants from the Arts Endowment for the first time. These organizations are from all 50 States, as well as the District of Columbia, Puerto Rico, and the Virgin Islands.

IV. Expected Performance

As mentioned previously, this budget emanates from our FY 2012-2016 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 to assess the outcomes to be achieved through this goal. Summaries of the measures unique to this goal are provided below in table format, followed by detailed descriptions and our plans for implementing them.

<i>Measure</i>	<i>Current Status</i>
4.1.1: Percent of Employees Reporting Positive Responses to Key Questions on the Annual OPM Federal Employee Viewpoint Survey	The Agency is highlighting the following four responses from employees to the 2012 Federal Employee Viewpoint Survey Results: <ul style="list-style-type: none"> • 86.1% reported a positive response to the statement "My agency is successful at accomplishing its mission." • 90.5% reported a positive response to the statement "I know how my work relates to the agency's goals and priorities." • 87.6% reported a positive response to the statement "I am held accountable for achieving results" • 90.3% reported a positive response to the statement "I am constantly looking for ways to do my job better."
4.2.1: NEA's Financial Statements Audit Opinion	NEA received an unqualified opinion on its FY 2012 financial statements.

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<i>Measure</i>	<i>Current Status</i>
<p>4.2.2: Applicant Satisfaction with Application Guidance</p>	<p>In 2012, the National Endowment for the Arts pilot tested a NEA applicant survey. The survey was conducted to provide management with a snapshot of how applicants viewed their most recent experience using and understanding the grant application guidelines on the NEA website. When applicable, applicants also evaluated the usefulness of guideline webinars as well as the quality of interactions with NEA staff while preparing applications.</p> <p>The pilot survey consisted of 13 questions, with 7 items specifically designed to collect feedback on the different forms of applicant guidance. An overall applicant satisfaction rate was then calculated as the average percentage of the total positive responses for each of the seven questions divided by the total completed responses for each question. Initial analysis of the results from the pilot show an overall applicant satisfaction rate of 83%.</p> <p>The NEA will continue administering applicant satisfaction surveys in order to establish a full year of baseline survey results. Once the full year of baseline data has been collected and analyzed, an expected level of performance will be established.</p>

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V. Office of Inspector General (OIG)

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

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

Office of Inspector General Costs
(\$ in thousands)

	<u>FY 2012</u>	<u>FY 2014</u>
	<u>Obligations</u>	<u>Request</u>
11.1 Personnel Comp. ¹³	396	467
12.1 Personnel Benefits	96	123
21.1 Travel	8	22
24.0 Printing	0	1
25.1 Training	5	10
25.2 Other Services ¹⁴	97	163
25.3 Interagency Agreements ¹⁵	2	4
26.0 Supplies	2	2
31.0 Equipment	<u>2</u>	<u>2</u>
Total	608	794

¹³ Supports 3.4 FTE in FY 2012, 4 FTE in FY 2013, and 4 FTE in FY 2014. Includes a 1.0 percent pay raise proposed for FY 2014.

¹⁴ Includes funding for Federal Information Security Management Act (FISMA) evaluation, and the annual financial statement audit.

¹⁵ Includes \$1,723 in FY 2012 in support of the Council of the Inspectors General on Integrity and Efficiency and \$4,000 in FY 2014 for a memorandum of understanding for investigative support.

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

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

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

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

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

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

	FY 2012	FY 2014
	<u>Obligations</u>	<u>Request</u>
11.1 Personnel Comp. ¹⁶	439	418
12.1 Personnel Benefits	94	113
21.1 Travel	40	33
23.1 Rent	125	124
23.3 Comm., Utilities & Misc. Charges	9	9
24.0 Printing	6	6
25.4 Contractual Services	52	47
26.0 Supplies	2	2
31.1	<u>1</u>	<u>0</u>
Total ¹⁷	768	752

¹⁶ Includes 2 FTE supported by NEA from FY 2012 to FY 2014, and 2 FTE supported by NEH in FY 2012, 1.75 FTE in FY 2013, and 2 FTE in FY 2014; excludes support that might be provided by other Federal agencies. Includes a 1.0 percent pay raise proposed for FY 2014.

¹⁷ Excludes funding provided outside of the shared administrative services agreement between NEA and NEH for PCAH.

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

	FY 2012 Obligations	FY 2014 Request
11.1 Full-Time Permanent	13,844	14,368
11.3 Other Than Full-Time Permanent	2,206	2,289
11.5 Other Personnel Compensation	<u>188</u>	<u>195</u>
Total Personnel Compensation	16,238	16,852
12.1 Civilian Personnel Benefits	4,548	4,720
13.0 Benefits for Former Personnel	<u>225</u>	<u>10</u>
Total Personnel Benefits	4,773	4,730
Total Compensation & Benefits	21,011	21,582
21.0 Travel & Transportation of Persons	333	350
22.0 Transportation of Things	16	16
23.1 Rental Payments to GSA	2,871	2,820
23.3 Comm., Utilities & Misc. Charges	343	345
24.0 Printing and Reproduction	36	41
25.0 Other Services	1,742	1,948
26.0 Supplies and Materials	149	164
31.0 Equipment	<u>338</u>	<u>217</u>
Total Non-Pay	5,828	5,901
99.0 Total: Salaries and Expenses a/b	26,839 c/	27,483
Relocation Expenses	N/A	N/A

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

b/ Excludes Interagency and Gift funds.

c/ Includes \$28,018K appropriated in FY2012, \$1,379K of FY 2011 carryover funds into FY 2012, and \$178K of prior year deobligations brought forward to FY2012. Excludes \$2,737K of FY 2012 funds carried forward to FY 2013.