

**A Great Nation  
Deserves Great Art**



NATIONAL  
ENDOWMENT  
FOR THE ARTS

*Established 1965*

**Appropriations Request  
For Fiscal Year 2010**

**Submitted to the Congress  
May 2009**

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## **OVERVIEW**

The National Endowment for the Arts (NEA) submits its budget request of \$161.315 million for FY 2010 (see Tables 1 and 2 at the end of this section), which includes:

- \$132.540 million for grant-making activities:
  - \$79.524 million for Direct Endowment Grants
  - \$53.016 million for State/Regional Partnerships
- \$ 1.850 million for program support efforts, and
- \$ 26.925 million for salaries and expenses.

This budget request reflects a consensus that the National Endowment for the Arts makes a singular contribution in fostering artistic excellence and bringing the best of the arts and arts education to all Americans. At a time of significant financial challenges for the Federal government and the Nation, the budget request for the Arts Endowment gives recognition to the importance and substantive role of the arts and creativity in the lives of all Americans.

### ***The Arts, the Economy, and the Nation***

According to the *Arts and Economic Prosperity III*<sup>1</sup>, a study of the economic impact of nonprofit arts and culture organizations and their audiences, nonprofit arts and culture organizations spent \$63.1 billion in 2005, supported 2.6 million full time equivalent jobs, and generated \$13.2 billion in revenue at the local, State, and Federal government levels. The study shows that the nonprofit arts support more jobs than accountants and auditors, public safety officers, and even lawyers, and just slightly fewer than elementary school teachers. Taking into account audience spending, total expenditures exceeded \$166 billion, supporting 5.7 million full time equivalent jobs and generating governmental revenue approaching \$30 billion. In North Carolina alone, for example, the wages and income of workers employed by creative industries (arts and culture-related) infused \$3.9 billion into the State's economy in 2006<sup>2</sup>.

This robust picture, however, is being challenged by the current economic downturn. National examples can be seen in the total appropriations available to State Arts Agencies. While a modest reduction of 3.3% occurred between FY 2008 and 2009<sup>3</sup>, the \$350 billion shortfall anticipated by the States has resulted in the Governors of two thirds of the States proposing reductions in allocations for State arts agencies in FY 2010, with some Governors proposing significant reductions. One example can be found in New Hampshire, where the Arts Council is facing the prospect of a 50% reduction in staff, and a 29% reduction in overall funding for FY 2010.

<sup>1</sup> *Arts & Economic Prosperity III*; Americans for the Arts, Washington DC; May 2007.

<sup>2</sup> *The Economic and Employment Impact of the Arts and Music Industry*; National Governors Association, Center for Best Practices; testimony to the U.S. House Education and Labor Committee; March 2009.

<sup>3</sup> *Legislative Appropriations Annual Survey*; National Assembly of State Arts Agencies, Washington, DC; February 2009.

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At the same time that arts organizations are facing the prospect of reduced support from their State arts agencies, foundations and corporations are also reducing their giving. A recent monthly survey<sup>1</sup> of major performing arts centers found that 54% have been unable to meet their budget goals for corporate fundraising, and 44% reported being behind in individual fundraising.

In December 2008, the Alliance for the Arts fielded a survey to nonprofit cultural organizations in New York City about the impact of the recent economic downturn. The responses came from a cross-section of organizations in all boroughs – reflecting the diversity of nonprofit cultural organizations in terms of audience, discipline and budget size. The survey results capture a snapshot of the current climate of the cultural industry. Of the 100 responding organizations, 78 percent indicate that they have reduced their budgets or plan to do so; 50 percent plan to lay off employees; 69 percent will defer new hires; and 45 percent plan to cancel or postpone programs within the next year<sup>2</sup>.

According to Americans for the Arts, a national nonprofit organization dedicating to advancing the arts in America, more than 10 percent of the Nation's 100,000 nonprofit arts organizations are at risk of closing this year, with job losses numbering in the thousands.<sup>3</sup> Local examples of the impact of the faltering economy can be seen in every State.

With the passage of the *American Recovery and Reinvestment Act of 2009* (the Recovery Act), \$50 million (see Table 3) was made available to the National Endowment for the Arts:

To be distributed in direct grants to fund arts projects and activities which preserve jobs in the non-profit arts sector threatened by declines in philanthropic and other support during the current economic downturn.

As of the end of April, 40% of the funds – the grants to the State arts agencies and regional arts organizations – have been awarded. The remaining funds are expected to be awarded by the end of the summer.

### ***Achieving Our Mission***

As the Federal government's arts agency, the NEA is the largest single funder of the nonprofit arts in America, whose mission is to provide national leadership to encourage and preserve excellent art; to help make it available to all Americans, especially those who traditionally have not had access to it because of economic and geographic barriers; and to connect and engage children and youth with America's distinguished artistic legacy. The Arts Endowment has developed, tested, and validated successful approaches and strategies for achieving its mission, including:

<sup>1</sup> *Arts Presenters Tracking Survey | March 2009 | Vol. 1.2*; AMS Planning & Research Corp.; Fairfield, CT.

<sup>2</sup> *The Recession & the Arts: The Impact of the Economic Downturn on Nonprofit Cultural Groups in New York City*; Alliance for the Arts; January 2009.

<sup>3</sup> Americans for the Arts; press release; March 26, 2009.

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- Artistic excellence in all decision-making.
- Providing opportunities for Americans, regardless of where they live, to benefit from the arts by (1) ensuring wide geographic reach of our programs, including through support of radio and television projects, (2) enhancing arts organizations' ability to realize their artistic and public service goals, and (3) maintaining strong partnerships with the State arts agencies (SAAs) and their regional arts organizations (RAOs).
- Assisting communities in providing arts education programs by identifying and supporting model arts education projects.
- Implementing leadership projects and initiatives that provide value and demonstrate the importance of the arts and arts education to the American people.
- Revitalizing the role of reading literature in American culture and bringing the transformative power of literature into the lives of more Americans through *The Big Read*, the literary component of the *American Masterpieces* initiative.
- Producing compelling research publications that present an evidence-based case for the historical, educational, and cultural value of the arts in public life and in individual lives.
- Funding programs that present the best American art to international audiences.
- Providing focused leadership and careful management to improve Agency performance and productivity.

The reach of the Agency is broad, and the benefits provided each year substantial.

- An estimated 90-95 million individuals will benefit from Agency programs (exclusive of television and radio broadcast audiences), including 10 million children and youth.
- Through support of national and regional broadcast performances on radio and television – both single and recurring programs – a combined audience of at least 500 million will benefit.
- 100 percent of Congressional districts will receive at least one direct grant.
- 4,000 communities will participate in Agency-sponsored, discretionary projects. Many of these communities will benefit from projects, such as touring and outreach, which occur outside the geographical area of the grant recipient.
- An additional 2,200-2,400 communities will participate in projects supported by a combination of Federal funds and State arts agency and regional arts organization funds; of these, some 90% will be served by grants made solely with Federal funds.

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- 15,000-18,000 community organizations will partner with grantees on Arts Endowment-supported projects.
- Arts Endowment grants will generate \$600 million or more in matching support; in our direct grant-making categories alone, the ratio of matching to Federal funds is expected to approach 9:1, far surpassing the required match.
- Arts Endowment grants will help make possible 35,000-40,000 concerts, readings, and performances; 4,000-5,000 exhibitions (including visual and media arts); and 10,000-12,000 artist residencies in schools and other locations.
- Internationally, 85 U.S. professional arts organizations and 425 artists will provide performances, exhibits, and other arts activities in 45 countries.

The NEA's achievement in providing access to the arts for *all Americans* represents a milestone in the history of the Agency and the Nation. Individuals from all corners of the country, regardless of geography, gender, race or ethnicity, education, age, disability, or occupation have the opportunity to experience the variety, breadth and benefits of the arts.

***The Big Read Results to Date***

One of the most ambitious projects ever launched by the NEA is *The Big Read*. Undertaken in partnership with another Federal agency – the Institute for Museum and Library Services – and an NEA regional partner – Arts Midwest, and in response to the Agency's landmark report, *Reading at Risk*, *The Big Read* was intended to help restore reading to the heart of American life through what are sometimes called one-city, one-book programs. By the close of its fourth year, 21,000 partnering organizations will have participated in a *Big Read* program.

In January 2009, the NEA Office of Research & Analysis published its latest report on reading – one that featured a startling new development in adult reading patterns. The research brochure, *Reading on the Rise: A New Chapter in American Literacy*, reported that for the first time in the 26-year history of the Survey of Public Participation in the Arts, the percentage of literary readers<sup>1</sup> has increased – by 3.5 points, to 50.2 percent, representing 16.6 million new adult readers since 2002.

Equally important, growth in literary reading was reported for most demographic groups of adults – especially for groups that earlier had reported the sharpest rates of decline. Young adults, males, Hispanics, African Americans, and adults with little or no higher education all reported significant increases. Although the findings were positive where literary reading is concerned, it is noteworthy that reading in the genres of poetry and drama continued to flag. Similarly, the rates for book-reading of any type (including nonfiction) declined, albeit to a smaller extent than in previous years.

<sup>1</sup> Literary reading is defined as the reading of novels and short stories, poetry, or drama in any print format, including the Internet.

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Apart from its own research on reading, the Office of Research & Analysis oversaw the specific evaluation of *The Big Read*. In December 2008, the office collected a final report of the evaluation from the study contractor, Rockman et al. The NEA research team had consulted the evaluator in the design of survey instruments and interview protocols to measure the effectiveness and impact of *The Big Read* across American communities.

Among survey results from *The Big Read* evaluation are:

- Among participants surveyed, 90% said they would like to take part in more literary events; 20% reported reading more books than before.
- Nearly 30% of participants said the program had a direct impact on what they chose to read, how they located books, and their willingness to talk to others about literature.
- Among grantees, 73% cited increases in their institutional ability to attract audiences, and a comparable percentage said they now are more capable of attracting diverse audiences in particular.
- About 90% of grantees reported greater awareness of regional or local organizations with whom they might collaborate in the future.

It is worth considering *The Big Read* evaluation alongside the NEA's own studies of literary reading. Although one cannot attempt to show a causal relationship between *The Big Read* program and the positive findings of *Reading on the Rise*, it is a plausible hypothesis that the public spotlight on declining reading rates – as well as the countless new literary and reading programs and the parents, teachers, and librarians nationwide who responded to the problem – may have played a decisive factor.

### *A New Consensus*

Over the past few years, the National Endowment for the Arts has refocused its programs to emphasize artistic excellence, arts education, and service to the American people. We have piloted and launched successful new approaches to public outreach and retooled our capacity to develop and deliver programs that celebrate the best of our culture.

Today, we celebrate America's great artists as recipients of *NEA Jazz Masters* awards, *NEA National Heritage Fellowships*, *National Endowment for the Arts Opera Honors*, and *National Medal of Arts* awards. We showcase the contributions of jazz, Shakespeare, and poetry, while communities and generations are coming together by reading a literary masterpiece with exemplary materials provided – free – by the Arts Endowment.

The Agency has developed unprecedented programs that enable new conversations among segments of our society that normally lack opportunities to meet, such as our *Shakespeare in American Communities*, *Operation Homecoming*, and *Poetry Out Loud* initiatives that have introduced actors, writers, and poets to high school students and to our men and women in

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uniform and their children. The interaction of these groups has resulted in the opening of new worlds of mutual respect and appreciation, of intellect and friendship.

In pursuit of its mission, the National Endowment for the Arts has improved the quality and reach of its programs through innovative leadership, through staff outreach and grants workshops that have successfully broadened the geographic distribution of its grants and services, and by instituting management efficiencies to better serve the public. The result is an agency that serves *all* Americans with artistically excellent programs, and ensures at least one direct grant annually in every Congressional district – an achievement consistently met since 2005.

Today, there is consensus across the country regarding the importance of the arts and arts education and the leadership role the National Endowment for the Arts plays in ensuring access to them.

### ***Legislative Changes***

In 1996, the size of the National Council on the Arts (NCA) was reduced – from the legislatively authorized level of 26 – to 14 members plus six ex officio Members of Congress designated by congressional leadership. With this budget, we seek to reinstate four positions bringing the total size of the NCA to 18 members plus six ex officio members. While the costs of this adjustment are modest, the increase will enable the NEA to have the advice and counsel of a more diverse body representing a wider array of arts disciplines and fields. To effect this change, the following action is required:

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

- (a) in the first sentence of Subsection (b)(1)(C), by striking "14" and inserting in lieu thereof "18"; and
- (b) in the second sentence of Subsection (d)(1), by striking "Eight" and inserting in lieu thereof "Ten".

### ***Budget Document Sections***

The remainder of this document is organized as follows:

- Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts, where we highlight these important program goals. The discussions contained in these sections include funding, delivery of service strategies, project sample references, and selected performance data.
- Impact, where we provide summary descriptions of programs and initiatives, expanded highlights of performance data, and examples of projects supported.

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- Program Support, where we describe activities undertaken with these funds and identify associated allocations.
- Salaries and Expenses, where we describe activities undertaken with these funds and identify associated allocations.

In the budget tables on the following pages, we present the enacted budgets for FY 2008 and FY 2009, the President’s request for FY 2010, and a separate table outlining the allocation of FY 2009 Recovery Act funding.

***Summary***

***The National Endowment for the Arts, an independent Federal agency, has the unique mission*** of supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education.

By statute, the Arts Endowment supports presentation, performance, and arts education in a multitude of arts fields including dance, design (architecture, graphic design, etc.), folk and traditional arts, literature, media arts (arts on TV, radio, film), music (instrumental and vocal), opera, theater and musical theater, and the visual arts. In addition, the Arts Endowment is charged by Congress to provide funds for arts projects in “underserved communities,” defined as communities that have traditionally not had access to the arts for geographic or economic reasons.

The Arts Endowment is committed to excellence and to providing access to quality art for *all* Americans. The Agency enjoys broad bipartisan support from Congress and the American people. Through its many and varied activities, the Arts Endowment is enhancing life in our communities and helping to provide arts education, in particular, to millions of children. Whether living in rural or inner cities, serving our Nation in the military at home or abroad, the Arts Endowment ensures that the benefits of the arts are available to all.

With the 2010 budget, the National Endowment for the Arts will continue to fund outstanding programs that make a significant contribution to enhancing the lives of Americans and making our communities better places to live.

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**Table 1.  
Fiscal Year 2010 Request – Appropriations Committee Format  
(\$ in thousands)**

	FY 2008 Appropriation	FY 2009 Appropriation	FY 2010 Request	Difference Between FY 2010 and FY 2009
<b>Grants</b>				
Direct Grants	49,220	54,100	59,524	+5,424
Challenge America	9,253	9,800	10,000	+200
American Masterpieces	<u>13,289</u>	<u>13,300</u>	<u>10,000</u>	<u>-3,300</u>
<b>Subtotal</b>	<b>71,762</b>	<b>77,200</b>	<b>79,524</b>	<b>+2,324</b>
<b>State &amp; Regional Partnerships</b>				
Basic Plan Support	39,376	42,000	41,724	-276
Underserved	<u>8,466</u>	<u>9,000</u>	<u>11,292</u>	<u>+2,292</u>
<b>Subtotal</b>	<b>47,842</b>	<b>51,000</b>	<b>53,016</b>	<b>+2,016</b>
<b>SUBTOTAL: GRANTS</b>	<b>119,604</b> a/	<b>128,200</b>	<b>132,540</b>	<b>+4,340</b>
<b>Program Support</b>	<b>1,673</b> b/	<b>1,750</b>	<b>1,850</b>	<b>+100</b>
<b>Salaries &amp; Expenses</b>	<u><b>23,429</b></u> c/	<u><b>25,050</b></u>	<u><b>26,925</b></u>	<u><b>+1,875</b></u>
<b>TOTAL REQUEST</b> d/	<b>144,706</b>	<b>155,000</b> e/f/	<b>161,315</b>	<b>+6,315</b>

a/ Excludes \$3,887K of FY07 funds carried forward to FY08, \$773K of prior year deobligations carried forward to FY08, and \$2,499K carried forward to FY09.

b/ Excludes \$462K of FY07 funds carried forward to FY08, \$207K of prior year deobligations carried forward to FY08, and \$604K carried forward to FY09.

c/ Excludes \$480K of FY07 funds carried forward to FY08, \$164K of prior year deobligations carried forward to FY08, and \$664K carried forward to FY09.

d/ Excludes Interagency and Gift funds.

e/ Excludes \$3,767K of FY08 funds carried forward to FY09.

f/ Excludes \$50M provided by the American Recovery and Reinvestment Act of 2009.

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**Table 2.  
Fiscal Year 2010 Request - Proposed Allocations by Strategic Goal  
(\$ in thousands)**

	FY 2008 Appropriation	FY 2009 Appropriation	FY 2010 Request	Difference Between FY 2010 and FY 2009
<b>Access to Artistic Excellence</b>				
Direct Endowment Grants				
Project Support	36,790	40,843	46,042	+5,199
Challenge America	9,253	9,800	10,000	+200
American Masterpieces	<u>12,789</u>	<u>13,300</u>	<u>10,000</u>	<u>-3,300</u>
Total Access to Artistic Excellence	58,832	63,943	66,042	+2,099
<b>Learning in the Arts</b>				
Direct Endowment Grants				
Project Support	10,508	11,325	11,550	+225
Partnership for the Arts	1,700	1,700	1,700	0
American Masterpieces	<u>500</u>	<u>0</u>	<u>0</u>	<u>0</u>
Total Learning in the Arts	12,708	13,025	13,250	+225
<b>Partnerships for the Arts</b>				
State and Regional Partnerships				
Basic Plan Support	39,376	42,000	41,724	-276
Underserved	<u>8,466</u>	<u>9,000</u>	<u>11,292</u>	<u>+2,292</u>
Subtotal S&R Partnerships	47,842	51,000	53,016	+2,016
Direct Endowment Grants	<u>222</u>	<u>232</u>	<u>232</u>	<u>0</u>
Total Partnerships for the Arts	48,064	51,232	53,248	+2,016
Total Program	119,604 a/	128,200	132,540	+4,340
Total Program Support	1,673 b/	1,750	1,850	+100
Total Salaries & Expenses	<u>23,429 c/</u>	<u>25,050</u>	<u>26,925</u>	<u>+1,875</u>
<b>TOTAL d/</b>	<b>144,706</b>	<b>155,000 e/f/</b>	<b>161,315</b>	<b>+6,315</b>

a/ Excludes \$3,887K of FY07 funds carried forward to FY08, \$773K of prior year deobligations carried forward to FY08, and \$2,499K carried forward to FY09.

b/ Excludes \$462K of FY07 funds carried forward to FY08, \$207K of prior year deobligations carried forward to FY08, and \$604K carried forward to FY09.

c/ Excludes \$480K of FY07 funds carried forward to FY08, \$164K of prior year deobligations carried forward to FY08, and \$664K carried forward to FY09.

d/ Excludes Interagency and Gift funds.

e/ Excludes \$3,767K of FY08 carried forward to FY09.

f/ Excludes \$50M provided by the American Recovery and Reinvestment Act of 2009.

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**Table 3.**  
**American Recovery and Reinvestment Act of 2009**  
**Allocation of Funds**  
(\$ in thousands)

Direct Grants	29,700
State & Regional Partnerships	<u>19,800</u>
Subtotal: Grants	49,500
Program Support	60
Salaries & Expenses	<u>440</u>
<b>TOTAL</b>	<b>50,000</b>

**Table 4.**  
**NEA Strategic Plan FY 2006-2011**  
**Summary of Programmatic Goals and Outcomes**

<u><b>Goals</b></u>		
<b>Access to Artistic Excellence</b>	<b>Learning in the Arts</b>	<b>Partnerships for the Arts</b>
To encourage and support artistic excellence; preserve our cultural heritage; and provide access to the arts for all Americans.	To advance arts education for children and youth.	To develop and maintain partnerships that support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education.
<u><b>Outcomes *</b></u>		
1. Artists and arts organizations have opportunities to create, interpret, present, and perform artistic work.	1. Children and youth demonstrate skills, knowledge, and/or understanding of the arts, consistent with national, State, or local arts education standards.	1. Activities supported through partnerships with state arts agencies and regional arts organizations make the arts and arts education widely available.
2. Audiences throughout the Nation have opportunities to experience a wide range of art forms and activities.	2. Teachers, artists, and others demonstrate knowledge and skills necessary to engage children and youth in arts learning, consistent with national, State, or local arts education standards.	2. Activities supported through partnerships with other public and private sector organizations make the arts and arts education widely available.
3. The arts contribute to the strengthening of communities.	3. National, State, and local entities demonstrate a commitment to arts learning for children and youth, consistent with national, State, or local arts education standards.	
4. Artistic works and cultural traditions are preserved.		
5. Organizations enhance their ability to realize their artistic and public service goals.		
* The outcomes refer to the intended results of Agency-funded grant projects and activities with arts organizations, arts service organizations, educational institutions, units of government, individuals, and other public and private sector organizations involved in arts activities.		

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## ACCESS TO ARTISTIC EXCELLENCE

### I. Introduction

Through the Access to Artistic Excellence funding area, the National Endowment for the Arts encourages and supports artistic creativity, preserves our diverse cultural heritage, and makes the arts more widely available in communities throughout the country and abroad.

Our budget request reflects our continued commitment to the goal of providing all Americans with access to excellent art in all the disciplines: artist communities, dance, design, folk & traditional arts, literature, media arts, music, opera, theater & musical theater, and the visual arts. This commitment is reflected in the fact that 83% of the Agency's FY 2010 Direct Endowment Grant funds will support this goal. To ensure complete national coverage of our programs, the Arts Endowment will:

- Support outreach efforts through our *Challenge America: Reaching Every Community* grants;
- Maintain our commitment to award at least one direct grant in each Congressional district every year, a goal the Agency has achieved each year since FY 2005; and
- Continue support for the *American Masterpieces: Three Centuries of Artistic Genius* grants, which connect Americans with the best of their cultural heritage.

### II. Funding

For FY 2010, we are requesting \$66,042,000 for Access to Artistic Excellence activities as follows:

Access to Artistic Excellence Project Support	\$ 46,042,000
<i>Challenge America: Reaching Every Community</i>	\$ 10,000,000
<i>American Masterpieces: Three Centuries of Artistic Genius</i>	\$ <u>10,000,000</u>
TOTAL	\$ 66,042,000

### III. Strategies

The Arts Endowment employs six core strategies to achieve its Access to Artistic Excellence goal. Selected results are provided under the Impact tab.

A. Assist organizations in *undertaking projects, programs, workshops, or activities* that:

- Provide opportunities for individuals to experience and participate in a wide range of art forms and activities.

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- Present artistic works of diverse cultures and periods.
  - Preserve significant works of art and cultural traditions.
  - Provide opportunities for artists to create, refine, perform, and exhibit their work.
  - Enable arts organizations and artists to expand and diversify their audiences.
  - Enhance the effectiveness of arts organizations and artists.
  - Employ the arts in strengthening communities.
- B. Assist organizations in *developing, producing, and nationally distributing radio or television programs on the arts*. Priority is given to artistically excellent programs that have the potential to reach a significant national audience.
- C. Provide national recognition and prominence to exemplary artists through one-time awards, such as the ongoing *NEA Jazz Masters* and *NEA National Heritage Fellowships*, as well as the newly established *National Endowment for the Arts Opera Honors*.
- D. Recognize *published creative writers and translators* of exceptional talent with fellowship awards, thus providing Americans access to excellent contemporary literature.
- E. Support *leadership initiative* projects and activities of outstanding artistic quality that benefit Americans in communities throughout the country, including military families.
- F. Support *international activities* that present American arts and artists at international venues; encourage exchanges of works of U.S. artists with works from artists of other nations; and support a limited number of short-term residencies of U.S. artists abroad and foreign artists in the United States.

IV. Access to Artistic Excellence Programs

Strategies to achieve the Access to Artistic Excellence goal are implemented in the following ways:

A. Grants for Access to Artistic Excellence Projects

*Grants for Access to Artistic Excellence* are awarded for projects that include the commissioning and development of new work, the presentation of performances or exhibitions at home or on tour, the documentation and preservation of significant art works or cultural traditions, the publication and dissemination of work important to the field, and support for the professional training of artists. These matching grants are the foundation of the Arts Endowment's substantial investment in this area. Some 275 geographically and culturally diverse experts serve on the Arts Endowment panels that review and advise on these grants.

B. Grants for Arts on Radio and Television

The *Arts on Radio and Television* category supports production and national broadcast of programs on radio and television that bring the excellence and diversity of the arts to audiences numbering in the hundreds of millions every year.

C. Challenge America: Reaching Every Community

*Challenge America: Reaching Every Community* grants enable the Arts Endowment to serve all Americans, especially those in communities underserved because of geographic or economic barriers, and contribute greatly to the Agency's ability to make at least one direct award annually in each of the 435 Congressional districts.

D. Honorifics

• NEA National Heritage Fellowships

Awarded annually to exemplary master folk and traditional artists, the *NEA National Heritage Fellowships* recognize the recipients' artistic excellence and their contributions to our Nation's traditional arts heritage. These are one-time awards that result from nominations submitted by the general public and reviewed by experts in the traditional arts field. Since 1982, the Arts Endowment has awarded 338 *Heritage Fellowships* to traditional artists residing in 49 States (all except Delaware), the District of Columbia, Guam, the U.S. Virgin Islands, Puerto Rico, and the Northern Mariana Islands.

• NEA Jazz Masters Fellowships

Since 1982, the Arts Endowment has recognized 106 distinguished musicians with an *NEA Jazz Masters Fellowship*. Nominated by the public and reviewed by a panel of their peers, these esteemed artists have been recognized for their enormous achievements in this American-born music and awarded the country's highest honor in jazz. It may well be argued that jazz is America's most respected artistic export, revered around the world. Through these annual awards, the NEA is proud to honor these distinguished musicians for their work in the jazz field and for their contribution to our Nation's cultural heritage.

• NEA Opera Honors

As the first individual NEA honorific to be introduced in more than a quarter century, the *NEA Opera Honors* represents the greatest honor our Nation bestows in opera, recognizing individuals who have made extraordinary contributions to opera in the United States and a lasting impact on our national cultural landscape. The inaugural 2008 recipients were Leontyne Price, Carlisle Floyd, Richard Gaddes, and James Levine, who were honored at an award concert October 31, 2008, in Washington, DC.

E. Creative Writing and Translation Fellowships

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 most competitive funding activity of the Agency; for example, in FY 2009, only 42 of the 982 Creative Writing applicants could be supported. The fact that the majority of the recipients of the National Book Awards, National Book Critics Circle Awards, and Pulitzer Prizes in fiction and poetry since 1990 had been previously recognized by the Arts Endowment with a Fellowship demonstrates the effectiveness of this program in nurturing creative writing talent.

F. Leadership Initiatives

Our FY 2010 budget request includes funding for leadership initiatives that provide an opportunity for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based. Leadership initiatives carry on the tradition established by the groundbreaking *Shakespeare in American Communities*, the largest tour of Shakespeare in our Nation’s history. This initiative – the first in a series of landmark programs – is now in its sixth year of awarding annual competitive grants to professional theater companies. Due to its overwhelming success, *Shakespeare in American Communities* has become an ongoing program – *Shakespeare for a New Generation*.

*American Masterpieces: Three Centuries of Artistic Genius* was piloted in FY 2005 with touring visual arts exhibitions, and broadened in FY 2006 to include choral music, dance, musical theater, and *The Big Read*, the initiative’s literary component. Through *American Masterpieces*, since 2005 the Arts Endowment has celebrated our Nation’s greatest artistic achievements with performances, exhibitions, tours, literary discussions, and educational programming in all 50 States and the District of Columbia.

Among other initiatives is the multi-faceted *NEA Jazz Masters*. In addition to the *NEA Jazz Masters Fellowships*, the *Jazz Masters* initiative includes the *NEA Jazz Masters on Tour* and an educational curriculum, *NEA Jazz in the Schools*, produced in partnership with Jazz at Lincoln Center.

*Operation Homecoming: Writing the Wartime Experience*, a unique literary project aimed at preserving the stories and reflections of U.S. military personnel and their families, has included writing workshops; a published anthology of the best writing submitted by the participants; and an educational film called *Muse of Fire*.

Additional information on these and other leadership initiatives can be found under the Impact tab.

G. Presenting the Best of America's Arts to International Audiences

As the Federal agency with primary responsibility for promoting excellence in the arts in the United States, the Arts Endowment plays an educational role when interacting with foreign cultural leaders who visit the U.S. seeking information about the United States' unique system of arts support, with its multiple private and public funding streams.

The Agency works closely with the U.S. Department of State, the Library of Congress, other Federal agencies, Regional Arts Organizations, and the private sector to promote presentations of American art and artists abroad and to forge alliances that help bring the diversity of the world's artistic expressions to American audiences.

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.

Similarly, the work of highly talented contemporary American writers is little known outside of the U.S. In 2006, a historic partnership between the Arts Endowment, the U.S. Embassy in Mexico City, and Mexico's National Autonomous University, resulted in publication of two bilingual poetry anthologies, each presenting 50 poets born after 1946 from each country. Buoyed by the success of this project, the Arts Endowment has created an international literary exchange initiative in which the Agency is engaged in developing contemporary poetry anthologies with Russia, Pakistan, Northern Ireland, and China. *The Big Read* also has expanded beyond the United States into Mexico, Egypt, and Russia.

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## **LEARNING IN THE ARTS FOR CHILDREN AND YOUTH** *“Experience, Study, Perform, Assess”*

### I. Introduction

The National Endowment for the Arts is committed to providing leadership in arts education. The arts are an essential component of education, and all children, not only those with specific artistic talent, benefit from an education in the arts, including opportunities to create, perform, and communicate through varied artistic media.

Our focus is on identifying and supporting model programs and projects that provide children and youth with in-depth arts knowledge, arts skills, and aesthetic understanding. According to recent research, young people who learn about and participate in the arts acquire skills that help them solve problems, make decisions, think creatively, and work in teams. Arts programs motivate children to learn, and improve their academic performance. A groundbreaking report<sup>1</sup> released by The Dana Foundation in March 2008 – the result of research by cognitive neuroscientists from seven leading universities across the United States – reported several important findings, among which was that arts learners cultivate high levels of motivation that transfer to other cognitive domains.

For some children, the arts provide the impetus to stay in school until high school graduation and, for others, inspiration to pursue a college education. Arts education programs will continue to play a pivotal role as the Nation struggles to improve high school graduation rates, develop pre-kindergarten programs, and narrow the achievement gap in urban communities.

The Arts Endowment recognizes and funds high-quality arts education projects with four basic characteristics:

- **Experience:** Students and their teachers experience exemplary works of art – in live form where possible.
- **Study:** Through the guidance of teachers, teaching artists, and cultural organizations, students study works of art to gain understanding of their cultural and social context, and to appreciate the technical and/or aesthetic qualities of each work. Where appropriate, students acquire skills necessary to practicing the art form.
- **Perform:** Informed by their experience and study, students create artwork. In the case of literature, the primary creative activities are writing and/or recitation.

<sup>1</sup> *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition*, The Dana Foundation, March 2008.

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- **Assess:** Students' knowledge and skills are assessed according to national or State arts education standards. Where appropriate, projects employ multiple forms of assessment, including pre- and post-testing.

II. Funding

In FY 2010, we request \$13,250,000 for Learning in the Arts activities as follows:

Learning in the Arts Project Support	\$11,550,000
Learning in the Arts projects carried out by our State partners through Partnership Agreements	<u>\$ 1,700,000</u>
TOTAL	\$13,250,000

III. Strategies

The Arts Endowment achieves its Learning in the Arts goal through Learning in the Arts Project Support Awards, Partnerships, and leadership initiatives. All strategies support national or State arts education standards, focusing on:

- *Providing well-designed, high-quality educational programs* that engage young people in a variety of arts disciplines. To measure the value added by these programs, the Arts Endowment requires each grantee to assess student learning related to the supported project.
- *Educating children, teachers, artists, arts organizations, and school leaders* to model and embrace best practices, disseminate those practices into the field, and develop innovative approaches to learning in the arts.

IV. Learning in the Arts Programs

To support the arts as a core academic subject and essential educational ingredient, NEA Learning in the Arts strategies are implemented as follows.

A. Grants for Learning in the Arts Projects

*Grants for Learning in the Arts Projects* are the cornerstone of the Arts Endowment's investment in excellence in arts education. Reviewed by approximately 50 panelists from around the country, recommended projects in school-based or community-based settings advance arts education for children and youth in the general age range of 5 through 18 years. In-depth, curriculum-based arts education experiences, occurring over an extended period, are provided by expert teachers and teaching artists. In recent years, summer schools for children and youth, and professional development opportunities for educators (classroom teachers, principals, teaching artists, and arts specialists), have been supported through this grant category. The projects funded take place within schools, with

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schools that partner with cultural organizations, and through community organizations providing after-school opportunities for young people.

B. Partnerships

The State Arts Agencies (SAAs) are critically important partners in the area of arts education. The Arts Endowment partners with the SAAs in two ways:

- Through Partnership Agreements, the Arts Endowment provides the SAAs with funds above the statutory requirement in order to increase funding available to them for arts education activities (see Partnerships for the Arts tab). Each year, the Arts Endowment convenes an arts education panel, comprising arts education experts from a mix of States, to review the quality and depth of educational programming within each State; their recommendations inform the full Partnership Agreement panel's review and recommendations.
- Through a cooperative agreement, the Arts Endowment also supports the professional development of arts education managers (AIEs) in the State Arts Agencies. The group convenes a formal professional development leadership institute annually to support its work; supplies new AIEs with mentors; and conducts self-assessments to map the needs of the field.

Excellence in the field of arts education requires the efforts and quality contributions of a range of professionals. Two distinctive groups provide essential grassroots contributions to the States: the State Arts Agencies' arts-in-education managers referred to above, and the State Education Agencies (SDE) arts-in-education managers. The responsibilities of each group differ widely. SAA AIEs work in the larger community to develop arts education programs, collaborating with a wide range of partners, including cultural organizations, artists, and schools. SDE AIEs work solely in the school environment to improve the quality and quantity of arts education opportunities for children, by assisting arts specialists, teachers, school districts, principals, and superintendents to deliver quality programming to meet National Standards in Arts Education.

The Arts Endowment has recently been providing assistance to the State Education Agencies Directors of Arts Education (SEADAE), a national network of SDE AIEs that work on arts education in every State through seven regional groups. Insofar as their travel abilities are limited, digital environments allow these arts in education managers to problem-solve with colleagues and experts previously inaccessible to them. The Arts Endowment's support has enabled them to build a "digital community," which allows them to develop and refine best practices to measure, assess, and report student learning in the arts. These activities lead to improved teaching of the arts as well as learning in the arts for the students in each participating State.

Finally, in partnership with the U.S. Department of Education, the Council of Chief State School Officers, and the National Assembly of State Arts Agencies, the Arts Endowment continues to be one of the primary funders of the *Arts Education Partnership (AEP)*, a national coalition of more than 140 public, private, and government organizations. This partnership provides training services, task force studies, national meetings, and publications of arts education research intended for communities to help them include the arts in their school curricula. AEP's Web site, [www.aep-arts.org](http://www.aep-arts.org), provides information concerning arts education research, activities, and events in a single location, accessible to all.

C. Leadership Initiatives

Educational outreach is an integral and essential component of many Arts Endowment leadership initiatives. As a reflection of this commitment, last year we incorporated our *Shakespeare in American Communities* and *Poetry Out Loud* program managers into the Agency's Learning in the Arts organizational unit, which has been strengthened as a separate programmatic division. In addition, the educational components of the *Shakespeare* and *NEA Jazz Masters* programs served as models for our newer initiatives such as *American Masterpieces: Three Centuries of Artistic Genius* and its literary component, *The Big Read*.

- *NEA Jazz in the Schools* was launched in January 2006 to provide a course of study in jazz as a uniquely American art form. A comprehensive Web site, [www.neajazzintheschools.org/home.php](http://www.neajazzintheschools.org/home.php), includes sample lesson plans and assessment tools, as well as an interactive time line, essays, musical clips, and photographs documenting the history of jazz in America. The Web site was based on the *NEA Jazz in the Schools* toolkit, which was made available free to schoolteachers, reaching nearly 8 million students.
- The *Shakespeare in American Communities* toolkit – 65,000 copies of which have been distributed free-of-charge to teachers in 28,000 middle and high schools nationwide – has reached 23 million students.
- *Poetry Out Loud: National Recitation Contest* engages high school students throughout the country in a national poetry recitation competition. The State and jurisdictional arts agencies and the Poetry Foundation sponsor State championships in each State capital, and provide standards-based curricular materials, including poetry anthologies and an audio CD – free of charge – to participating schools.
- With *The Big Read*, educational materials for each novel – reader's and teacher's guides, and audio guides with commentary from renowned literary figures and educators – have been developed by the Arts Endowment and are provided free to participating communities. An online organizer's guide for

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running a successful *Big Read* program and a comprehensive Web site, [www.neabigread.org](http://www.neabigread.org), are also available.

In addition to discipline-specific programs such as those listed above, the Arts Endowment provides leadership through focused initiatives intended to deepen and strengthen the Agency's arts education portfolio. These programs utilize our Nation's experts, leading arts organizations, public partners, and outside evaluators to advance innovation in arts education. For example:

- In FY 2008, we launched the *NEA Improving Assessment of Student Learning in the Arts Leadership Initiative*, which builds on the lessons learned from two recent leadership initiatives, the *NEA Summer Schools in the Arts for Children and Youth* and *NEA Teachers Institutes*. In both cases, we discovered that educators need more opportunities to learn how to measure student performance while relating these measurements to program evaluation. The *NEA Arts Assessment Leadership Initiative* is the first nationwide effort to examine current practices in the assessment of K-12 student learning in the arts, both in and out of the classroom. Best practices and assessment models in all art forms will also be shared. The program is conducted with the evaluation firm WestEd.
- The Arts Endowment will continue to support the *National Endowment for the Arts Education Leaders Institutes* to raise the quality and quantity of arts education in schools nationwide. Each institute gathers teams of school leaders, legislators, policymakers, educators, professional artists, consultants, and scholars from up to five States to discuss a shared arts education challenge and engage in strategic planning to advance arts education in their respective States. By June 2009, the Arts Endowment will have developed teams from 19 States to design improved access to arts education for America's children.

See the Impact tab for more information on these and other leadership initiatives.

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## PARTNERSHIPS FOR THE ARTS

### I. Introduction

The Arts Endowment works in partnership with a substantial network of public, private, and nonprofit agencies and organizations to carry out its mission of serving all Americans. Through partnership projects and the following strategies, the Arts Endowment helps to make available quality arts activity in communities throughout all 50 States and six special jurisdictions:

- Partnership Agreements with State Arts Agencies (SAAs).
- Partnership Agreements with Regional Arts Organizations (RAOs).
- Leadership Initiatives.
- Working with the Private Sector.
- Working with Other Federal Agencies.

### II. Funding

The FY 2010 request will enable our State and regional partners to receive \$53,016,000 as follows:

Basic State and Regional Plan Support	\$ 41,724,000
Underserved	<u>\$ 11,292,000<sup>1</sup></u>
TOTAL	\$ 53,016,000

In addition, Direct Endowment Grants funds in the amount of \$1,700,000 will be made available to support arts education projects through Partnership Agreements, and another \$232,000 for certain other agreements.

### III. Strategies

As noted in last year's budget request, the FY 2008 Omnibus Appropriations bill changed how Agency funds are allocated to the State Arts Agencies and their Regional Arts Organizations. Beginning with FY 2008, the SAAs and RAOs continue to receive 40% of all Agency grantmaking funds; however, the funds are allocated entirely to the Basic and Underserved accounts. This FY 2010 budget request continues to reflect the new allocation strategy.

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<sup>1</sup> The increase in the Underserved category over FY 2009 reflects a return to the historical relationship between Basic and Underserved support, as established in the Agency's authorizing legislation.

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A. State Partnerships

As our public agency partners, SAAs greatly extend the Arts Endowment's reach and impact, translating national leadership into local benefit. By statute, the 56 SAAs – together with their six Regional Arts Organizations – receive 40% of the Arts Endowment's grantmaking funds.

State appropriations to SAAs had been showing gains since FY 2004; that trend, however, has now reversed. According to estimates supplied to the National Assembly of State Arts Agencies by the SAAs<sup>1</sup>, aggregate legislative appropriations to the State and jurisdictional arts agencies declined from \$354.7 million in FY 2008 to \$343.1 million in FY 2009, a decrease of 3.3%. State arts agency appropriations currently stand at \$1.12 per capita, falling far short of the 2001 historical peak of \$1.57. As in previous years, the reductions are not evenly distributed across the country; in fact, 21 States reported increases. However, 11 reported flat funding, 24 reported decreases – some quite severe – and many States expect to receive further mid-year budget cuts.

The support provided by the Arts Endowment is vital to the SAAs and their RAOs, serving as a source of leadership and stability – especially important in difficult economic times. One cannot overestimate the stabilizing role played by Arts Endowment funds, one of the most predictable funding sources available to State arts agencies over time.

As they carry out their State Plans, the SAAs work cooperatively with the Arts Endowment to accomplish common goals. Through Partnership Agreements, the Arts Endowment supports SAAs through three components:

1. Basic State Plan provides funds that SAAs use to address priorities identified at the State level.
2. Arts Education provides support for those elements of the State Plan that address arts education. The SAAs are essential partners of the Arts Endowment in advancing quality arts learning for children and youth.
3. Arts in Underserved Communities provides support for those elements of a State's plan that foster the arts in rural, inner-city, and other underserved communities (e.g., those lacking access to arts programs due to geography, economic conditions, ethnic background, or disability).

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<sup>1</sup> Source: National Assembly of State Arts Agencies, *Legislative Appropriations Annual Survey: Fiscal Year 2009*, February 2009.

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B. Regional Partnerships

The Regional Arts Organizations (RAOs) were created by State arts leaders, in partnership with the Arts Endowment and the private sector, to transcend State boundaries in order to provide public access to quality arts programming. They respond to the special needs of each region and have proven their effectiveness, particularly in assisting the Arts Endowment and other funders in touring theater and dance performances and arts exhibitions regionally and nationally.

The RAOs have been essential partners in carrying out the NEA's leadership initiatives and the *NEA Regional Performing Arts Touring Program*. The Arts Endowment supports the RAOs through Regional Partnership Agreements to provide all Americans with access to excellence in the arts.

C. Leadership Initiatives

With the goal of providing excellent art to Americans in all 50 States, the Arts Endowment began a series of leadership initiatives in FY 2003. With these programs, the Arts Endowment introduces Americans to their rich cultural heritage through projects of indisputable artistic merit. Essential to many of these initiatives is the provision of educational experiences for school-age children and exceptional arts education materials for schoolteachers and students.

Leadership initiatives often are complex projects that require multiple partners to implement. Typically, the Arts Endowment cooperates with State arts agencies, regional arts organizations, other Federal agencies, private presenters, arts organizations, private funders, and education leaders, including teachers in the classroom. The tremendous success of *Shakespeare in American Communities*, the Arts Endowment's first such initiative, is largely due to its extensive network of partnerships, including Arts Midwest (an RAO), the participating professional theatre companies, local venues, schools, teachers, and parents. In 2004, we expanded the *NEA Jazz Masters* program, and in 2005 we developed the *Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway*, using similar partnerships.

In FY 2006, we piloted *The Big Read*, the literary component of *American Masterpieces*. This initiative, created by the Arts Endowment in partnership with the Institute of Museum and Library Services and Arts Midwest, is rejuvenating literature's role in American culture and bringing the transformative power of literature into the lives of Americans.

The State arts agencies play a critical role in our *Poetry Out Loud: National Poetry Recitation Contest* initiative, which has seen substantial nationwide growth since its 2005 pilot phase. All 51 agencies (including the District of Columbia), working with their local educators and the Poetry Foundation, sponsor State championships

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involving high schools in each State capital's metropolitan area; the U.S. Virgin Islands and Puerto Rico have now joined the competition as well.

D. Working with the Private Sector

Generating support from the private sector is at the core of all Agency programs, projects, and initiatives. The Arts Endowment's grants generally require a minimum one-to-one match from non-Federal sources – whether awarded to a nonprofit or a government agency such as a State arts agency. Based on information provided by our grant recipients, approximately \$500-600 million is generated each year to match Arts Endowment-supported awards.

Partnerships with the private sector are particularly important for implementation of the Agency's leadership initiatives. *Shakespeare in American Communities*, *Operation Homecoming: Writing the Wartime Experience*, and *Poetry Out Loud*, for example, would not have been possible without the generous support of The Sallie Mae Fund, The Boeing Company, and the Poetry Foundation, respectively.

E. Working with Other Federal Agencies

The Arts Endowment enters into partnerships with other Federal agencies to implement quality projects of mutual interest. In some partnerships, those agencies provide funds to the Arts Endowment for inclusion in our grantmaking; in other cases, we contribute funds to their projects to support an arts component or emphasis.

The most recent example of such a partnership is *The Big Read*, which has received \$3.25 million in support from the Institute of Museum and Library Services.

Other examples in recent years include:

- **Vogel Collection.** The NEA joined with the National Gallery of Art (NGA) and the Institute of Museum and Library Services (IMLS) to support a project to distribute to one designated museum in each of the 50 United States a group of 50 works of art from the *Dorothy and Herbert Vogel Collection*. The NGA selected the works and the recipient museums in each State, the IMLS supported both a Web site and the shipping of the donated works of art, and the NEA produced a fully illustrated color catalogue to accompany the gifts.
- **Cultural Heritage Tourism Workshops.** The Arts Endowment has joined with the Appalachian Regional Commission to assist rural communities that are gateways to national parks and forests. The cultural heritage tourism workshops engage Appalachian community leaders to promote quality arts experiences that link to natural and historic resources.

## **IMPACT**

In this section, we provide documentation of the impact of the Agency's programs, projects, initiatives, and activities. We present this information in four groupings.

**Agency-Wide Program Accomplishments** – In this section we provide cumulative information on the impact of Agency activities, projects, and initiatives.

**Achieving Agency Performance Goals** – In this section we provide information on the impact of Agency activities, projects, and initiatives by Agency goal, including specific project examples.

**Leadership Initiatives** – In this section we provide information on the impact of the Agency's leadership initiatives that generally cut across Agency goals.

**Research and Analysis** – In this section we provide summary information on Agency research activities intended to inform the American public, opinion-makers, and the arts field.

## **Agency-Wide Program Accomplishments**

The breadth of activity resulting from the Agency's programs, projects, and initiatives is enormous as evidenced by the following information derived from Agency grant recipient reports. Using FY 2008 as the base, we can expect in FY 2010 that the following will take place:

- **More than 2,300 awards will be made in communities in all 50 States and six special jurisdictions.**
- **90-95 million individuals will benefit from Agency programs (exclusive of television and radio broadcast audiences), including 10 million children and youth.**
- **Through support of national and regional broadcast performances on radio and television – both single and recurring programs – a combined audience of at least 500 million will benefit.**
- **100 percent of Congressional districts will receive at least one direct grant.**
- **4,000 communities will participate in Agency-sponsored, discretionary projects. Many of these communities will benefit from projects, such as touring and outreach, which occur outside the geographical area of the grant recipient.**
- **An additional 2,200-2,400 communities will participate in projects supported by a combination of Federal funds and State arts agency and regional arts organization funds; of these, some 90% will be served by grants made solely with Federal funds.**
- **15,000-18,000 community organizations will partner with grantees on Arts Endowment-supported projects.**
- **Arts Endowment grants will generate \$600 million or more 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 match.**
- **Arts Endowment grants will help make possible 35,000-40,000 concerts, readings, and performances; 4,000-5,000 exhibitions (including visual and media arts); and 10,000-12,000 artist residencies in schools and other locations.**
- **Internationally, 85 U.S. professional arts organizations and 425 artists will provide performances, exhibits, and other arts activities in 45 countries.**

## **Achieving Agency Performance Goals**

The achievement of the Agency’s programmatic accomplishments occurs through three programmatic goals: Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts, as follows.

### **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. More than 80% of the Agency’s FY 2008 Direct Endowment Grant funds were devoted to this effort, reflecting the high priority of ensuring access to the arts for all Americans. The following table highlights some of the accomplishments made possible with this funding.

*Access to Artistic Excellence*  
**Selected Performance Results – FY 2005-2008**

<b>Fiscal Year</b>	<b>Total Non-Broadcast Audience</b>	<b>Children/ Youth</b>	<b>Concerts/ Readings/ Performances</b>	<b>Exhibitions</b>	<b>Artist Residencies</b>
2005 Current	73 m	6.6 m	33 k	5 k	4.4 k
2006 Current	67 m	9.6 m	51 k	4.4 k	5.5 k
2007 Current	60 m	5.6 m	29 k	4 k	7 k
2008 Current	75-85 m	5-7 m	25-30 k	3-4 k	4-6 k

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

The accomplishments captured in this table result from approximately 2,000 direct grants awarded under the Access to Artistic Excellence goal each year. Examples of specific programs, grants, and their direct impact are presented below according to: Grants for Arts Projects, Arts on Radio and Television, Save America’s Treasures, and International Activities.

### **Grants for Arts Projects: *Access to Artistic Excellence* recent (FY 2008 and 2009) examples:**

**Alaska Design Forum, Inc., in Anchorage** was awarded a grant of \$15,000 to support FREEZE, an outdoor winter exhibition with public programs and an accompanying catalogue. Exhibitions featured designers and artists from around the world who collaborated in creating installations that featured distinctively northern primary materials: snow, ice, and light. Twelve works of art will be created by this project, which will involve 3 partnering community organizations and will benefit an estimated 100 artists, 25 teachers, 150 children and youth, and an estimated 25,000 total audience.

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The **City of Riverside, California** was awarded a grant of \$15,000 to support community readings and a discussion guide for the anthology “Inlandia: a Literary Journey through California’s Inland Empire.” Interviews with key authors whose work is in the anthology will be taped for Internet and government access broadcast. Six community organizations, plus 4 schools ranging from grades pre-K through 12, are expected to partner in carrying out the project of up to 11 readings and 4 artist residencies. As many as 1,100 persons are projected to benefit from the project.

The **Living Arts & Science Center in Lexington, Kentucky** was awarded a \$10,000 *Challenge America: Reaching Every Community – Fast-Track* grant to support a media arts project for underserved youth. Media artist Ellen Frankenstein and composer Tripp Bratton will work with participants to create film shorts that will premiere during the Roots and Heritage Festival in downtown Lexington. The 3 new works, expected to be presented as many as 20 times, will reach a total anticipated audience of 4,500.

The **Portland Concert Association, Maine** was awarded a \$15,000 grant to support the presentation of dance, music, and culturally specific works. Each of the presentations will be accompanied by related public educational and outreach events such as discussions, lectures, workshops, master classes, and open rehearsals. Five schools and 8 community organizations will be involved in this project, benefiting 51 artists, 5 teachers, and 1,150 children, and reaching over 4,000 other individuals. Six performances, accompanied by a total of 23 lectures and workshops are expected to occur.

**Heifetz International Music Institute, Inc. of Ellicott City, Maryland** was awarded a \$10,000 grant to support performance and communication training for young musicians. Emphasis is placed on the artistic growth and career development of some of the most talented and promising young musicians in the world. In addition to private lessons, students take classes in public speaking, voice, drama, movement, and freedom of expression. Activities will take place during the six-week summer institute, which will be held in Wolfeboro, New Hampshire. This project will involve 8 partnered community organizations, create 5 internships, and will result in 18 performances, 5 lectures or workshops, and 4 hours of broadcast on radio or TV reaching a total audience of 10,000.

**Jacob’s Pillow Dance Festival, Inc. in Becket, Massachusetts** received a grant of \$70,000 to support residencies and performances of dance companies. The project included a Creative Development Residency program, presentation of national and international dance companies, and audience engagement and educational programs. Participating artists numbered 76, and audiences benefitting from the 41 performances and two residencies totaled approximately 2,500.

**Delta State University in Cleveland, Mississippi** was awarded a \$10,000 grant to support the design and printing of a map of the Mississippi Blues Heritage Trail sites. The map will guide local residents and tourists to Trail locations in Mississippi, where more than 140 interpretive displays commemorating people, places, and events significant to the origin and dissemination of the blues are being installed. The

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Mississippi Blues Heritage Trail celebrates Mississippi's contribution to blues music, one of America's first indigenous art forms. Sites include Muddy Waters' home in Stovall; Charley Patton's grave in Sunflower County; Robert Johnson's grave at Little Zion Church in Leflore; and the WJPR radio station, where B.B. King first performed on the air as a member of the St. John's Singers. This project involves 3 community organizations and will benefit an estimated 100,000 people.

**Mainstreet Uptown Butte, Inc., Montana** received a grant of \$25,000 to support the "First People's Gathering" held in conjunction with the 70th National Folk Festival in Butte, Montana. The project presented the art and culture of Montana's Native American artists to the public. The festival, which involved 5 partnering community organizations, was comprised of 50 concerts, performances, or readings; 25 lectures, demonstrations, or workshops; and an exhibition. An estimated 75,000 people, including 300 artists and 5,000 children, benefited from the festival. An audience of 300,000 was reached by radio and/or television broadcast.

The **Lux Center for the Arts in Lincoln, Nebraska** was awarded a *Challenge America: Reaching Every Community – Fast-Track* grant of \$10,000 to support 5 workshops and hands-on arts projects for 23 foster children led by visual artists Therman Statom and Eddie Dominguez. Project partners include the Nebraska Children and Families Foundation's Foster Youth Initiative, Court Appointed Special Advocates for Lancaster County, and Nebraska Foster and Adoptive Parent Association. The Lux Center for the Arts' goal is to enhance the lives of a diverse public through the visual arts by providing exceptional learning opportunities in contemporary art, craft, and design.

**Opera North of Lebanon, New Hampshire** was awarded a \$10,000 grant to support the Young Artist Program for singers. The professional development project will provide opportunities for singers to perform in supporting operatic roles for mainstage productions as well as family matinee productions. In addition, community outreach activities will be offered. Graduates from the Opera North Young Artists Program have gone on to perform at The Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Lyric Opera of Chicago, Boston Lyric Opera, and throughout America. Ten community organizations will work together to put on 17 performances and 12 demonstrations or workshops. This project will offer 40 artist apprenticeships or internships, and productions will be viewed by an estimated 12,000 people.

The **North Carolina Folklife Institute in Durham** was awarded \$30,000 to support the "African American Heritage Music Project," in consortium with the North Carolina Department of Cultural Resources. The project will complete the documentation of African American artists, events, sites, and venues in the eastern region of the state. As many as 15 performances; 10 lectures, demonstrations, or workshops; and 2 exhibitions will be presented by up to 4 partnering community organizations. It is anticipated that as many as 5,000 persons will benefit from the project.

**Southern Tier Celebrates Inc. of Binghamton, New York** received a grant of \$10,000 to support "World Fest on the Plaza." Four free performances by world music groups,

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along with lectures, demonstrations, or workshops, were presented in downtown Binghamton and at community organizations.

**Northern Prairie Performing Arts of Fargo, North Dakota** was awarded a grant of \$15,000 to support a tour of Fargo-Moorhead Community Theatre's professional company, with accompanying educational and outreach activities. Youth-oriented plays will be presented to 6,000 students in 55 schools across North Dakota, Minnesota, and South Dakota. Performances are followed by audience discussions and are often paired with workshops and artist residencies.

**Cleveland TOPS Swingband Foundation in Westlake, Ohio** was awarded a \$25,000 grant to support the Big Band Youth Outreach Project, in which the Cleveland TOPS Swingband will mentor and teach the big band music style to area school-age students. The project will include performances in high schools, musicians' residencies in schools and band camps, and will reach approximately 10,000 students.

**South Dakota Symphony Orchestra in Sioux Falls** was awarded a \$10,000 grant to support the Lakota Music Project. The orchestra will premiere a new work by Native American composer Brent Michael Davids for traditional drum, flute, chorus and orchestra. South Dakota Symphony Orchestra is dedicated to providing musical excellence, education, and cultural leadership throughout the region. Twenty six artists, 20 teachers, 225 children and youth, and more than 1,700 others will benefit directly from this project, which includes 3 concerts and 3 demonstrations or workshops. A three-hour broadcast on radio and/or television will reach an audience of 10,000.

The **Nashville Ballet, Tennessee** received a grant of \$10,000 to support the presentation and company premieres of Twyla Tharp's "Sinatra Suite" and James Canfield's "Jungle." The works will be presented during Nashville Ballet's winter series at the Tennessee Performing Arts Center. An estimated 26 artists and 5,000 individuals will benefit from 6 performances.

**Ballet West of Salt Lake City, Utah** was awarded a grant of \$10,000 to support the presentation of "Treasures of the Ballet Russes," a celebration of the centennial anniversary of Serge Diaghilev's influential ballet company. The celebration will include performances of Bronislava Nijinska's "Les Biches," George Balanchine's "The Prodigal Son," and Michel Fokine's "Polovetsian Dances." There will be 7 performances and 3 lectures or workshops. Forty nine pre-K through grade 12 schools are expected to participate, allowing the presentations to reach 2,835 children and youth and 84 teachers. Approximately 2,600 others, including 104 artists involved in the productions, are expected to benefit.

**Signature Theatre, Inc., Arlington, Virginia** received a \$35,000 grant to support the East Coast premiere of *The Visit* with music by John Kander, lyrics by Fed Ebb, book by Terrence McNally, and choreography by Ann Reinking. The Associate Director of the Goodman Theatre, Frank Galati, directed the musical, with Tony Award-winner Chita Rivera starring in the leading role. Six community organizations partnered to carry out

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the project. The project included 62 performances, and persons benefiting from the project totaled more than 15,450, including 101 artists.

**Tacoma Opera Association, Washington** was awarded a \$10,000 grant to support performances of Rossini's *Il Barbiere de Sbiglia (The Barber of Seville)* and related educational outreach activities, including teacher workshops and a "Student Night at the Opera." Audiences from the four performances and five workshops, including 550 children and youth from 19 Pre-K through grade 12 schools, exceeded 3,000.

**Wheeling Symphony Society, Inc., West Virginia** received a grant of \$15,000 to support young peoples' concerts for youth in four counties of the State. The grantee anticipates reaching a total of approximately 7,440 children and youth and 575 teachers through performances at 77 schools.

**Woodland Pattern, Inc. of Milwaukee, Wisconsin** was awarded a \$25,000 grant to support an older writers-in-residence project. Participants will mentor younger writers, give public readings of their work, and conduct writing workshops for older adults. Woodland Pattern Book Center promotes a lifetime practice of reading and writing, provides a forum and resource center for writers and artists in the region, and increases the audience for contemporary literature through innovative approaches to multi-arts programming. This program will offer 4 apprenticeships or internships, and establish 2 artists' residencies. It will result in 12 lectures or workshops, 2 readings or performances, and 2 published books or catalogues.

In addition to activities noted above, through our *Arts on Radio and Television* funding area, the Arts Endowment supports nationally and regionally 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. For example:

The **Phoenix Bach Choir, Arizona** was awarded a \$10,000 grant to support the production and national distribution of a 13-week radio series devoted to choral music. The program is hosted by Bill McGlaughlin and features the work of as many as 6 professional choirs, totaling 200 musical artists. Estimated audiences benefitting from the 13 hours of broadcast is expected to be more than 1.1 million.

*Save America's Treasures* grants support preservation and/or conservation of nationally significant intellectual and cultural artifacts and historic structures and sites. Since the start of the program in 1999, the Arts Endowment has been responsible for the review of applications requesting funds for the conservation of nationally significant art works and collections. *Save America's Treasures* funds are provided to the Arts Endowment from the National Park Service and matched with at least an equal amount of non-Federal funds. Here is a description of one such award made in FY 2009:

The **Days of '76 Museum, Inc. in Deadwood, South Dakota** was awarded \$272,700 to support conservation of the museum's Clowser Collection of rare and significant artifacts relating to the indigenous people of the Northern Plains. Don Clowser, a retail merchant in Deadwood, amassed during his lifetime a collection of more than 1,000 American

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Indian artifacts, most relating to the Northern Plains people and dating from the mid-19<sup>th</sup> to the early 20<sup>th</sup> century. It includes such pieces as beaded Lakota saddles, basketry canteens, clothing, horse-drawn vehicles, photographs, maps, and historical documents. Clowser kept the collection in his trading post store until it closed in 1989. The artifacts then were put in cardboard boxes and stored in a damp basement and in trailers. Upon Clowser's death in 2004, the Days of '76 Museum took responsibility for the long-term care and exhibition of the collection, which faces immediate threat from the environment and infestation. *Save America's Treasures* support for the conservation of the collection will ensure that the objects are ready for exhibition in a new museum facility scheduled to open in 2011, and that they will be stored appropriately for the foreseeable future.

The Arts Endowment supports **International Activities** to promote the presentation of American arts and artists at international venues and to provide short-term residencies of foreign artists in the United States. The Arts Endowment has been active in supporting literary exchange programs that make available the work of U.S. writers to foreign audiences and provide opportunities for U.S. readers to experience the work of foreign writers. Former Chairman Gioia served on the U.S. National Commission for the United Nations Educational, Scientific and Cultural Organization (UNESCO) and, at the invitation of the U.S. Department of State, the NEA Chairman and staff have served as experts on American culture at UNESCO meetings and at convenings of the Inter-American Committee on Culture of the Organization of American States (OAS).

Examples of the Agency's international projects include:

- ***ArtsLink Residencies***, which provide U.S. residencies for artists from Central Europe, Eurasia, and Russia.
- ***U.S./Japan Creative Artists' Program***, which supports residencies of U.S. artists in Japan.
- ***Open World Russian Cultural Leaders Program***, in which the Arts Endowment provides expertise and support for the *Open World Leadership Center's* programs that bring Russian cultural leaders and artists to the U.S. for short-term residencies.
- ***USArtists International***, which supports performances of American dance, theater, and music ensembles at international festivals abroad.
- ***NEA International Literary Exchanges: Contemporary Literary Anthologies*** initiative expands cross-cultural dialogue about literature through the translation and publication of contemporary literary anthologies. This initiative develops partnerships between the National Endowment for the Arts and foreign governments or their designees. The NEA makes a commitment to fund the publication of an anthology of the work of writers of the foreign country, and the partner country commits to publishing a corresponding anthology of the work of American writers. The NEA has undertaken literary exchange publication projects with Russia, Mexico,

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and Northern Ireland resulting in the publication of six anthologies – a pair of companion anthologies for each country. Other partnerships are underway with Pakistan and China.

This initiative expands the range of international literature available in English to U.S. readers and, conversely, helps make the literature of U.S. authors more widely available in other languages. A significant aspect of each project is engagement of writers with audiences in the partner country.

- **The Big Read’s** international partnerships are designed to deepen dialogue and cultural understanding with other countries through the reading and discussion of great literature. *US-Russia Big Read* was the first *Big Read* international partnership – with the Open World Leadership Center and the Library for Foreign Literature in Moscow. Two regions in Russia, Ivanovo and Saratov, hosted *Big Reads* with programming centered on *To Kill a Mockingbird* by Harper Lee. In early 2008, communities in three States – Illinois, Indiana, and Pennsylvania – took part in the U.S. component of *Big Read Russia* by hosting *Big Read* programs celebrating Leo Tolstoy’s *The Death of Ivan Ilyich*. Communities in Russia are doing a second *Big Read* with a Jack London novel. The NEA has also taken *The Big Read* to Egypt and Mexico.

**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 made possible through this funding:

***Learning in the Arts***  
**Selected Performance Results – FY 2005-2008**

<b>Fiscal Year</b>	<b>Children/ Youth</b>	<b>Concerts/ Readings/ Performances</b>	<b>Artist Residencies</b>
2005 Current	.8 m	3.1 k	2.7 k
2006 Current	.4 m	2 k	2.9 k
2007 Current	.4 m	2.1 k	2.9 k
2008 Current	.4-.5 m	3-4 k	2-3 k

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

The accomplishments listed in this table result from the 200 or more direct grants awarded under the Learning in the Arts goal each year. A few examples of specific programs, grants, and their direct impact are presented on the next page.

**Grants for Arts Projects: *Learning in the Arts* recent (FY 2008) examples:**

**Eagle Rock Art Museum & Education Center, Inc. of Idaho Falls, Idaho** received a \$10,000 grant to support ARTworks. Visual arts residencies will take place in approximately 120 public schools throughout southeast Idaho, and will also be supported by visits to the museum to experience works of art first-hand. It is anticipated that more than 12,000 persons, including 4,500 children and youth will benefit from the project.

**Rhode Island School of Design in Providence** received a \$30,000 grant to support Project Open Door, a visual arts education program. The free, after-school and summer program for underserved urban high school students and teachers, will provide opportunities for youth to develop technical skills in the visual arts. Teens utilize Rhode Island School of Design's studios, museum, and library as they work with faculty, staff, professional artists, and college mentors to develop a portfolio for application to college. An estimated 11 schools are expected to participate, allowing Project Open Door to reach approximately 150 students.

The **New England Youth Theater in Brattleboro, Vermont** was awarded a grant of \$18,000 to support technical theater training. This program, allowing 42 children to work with 12 artists through 5 residencies, has been developed to enable underserved children in rural Vermont to experience professional-quality theater productions, and teach them aspects of technical theater: set design and construction, lighting and sound design, costume design, and stage management.

**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. Examples of State/Regional and Federal Partnership programs, grants, and initiatives are presented below; an expanded discussion of leadership initiatives follows.

**State/Regional Partnerships**

- **Forty percent (40%) of the Agency's grantmaking funds are awarded to the State arts agencies and their regional arts organizations through Partnership Agreements.** In recent years, more than 2,000 communities have been served annually through grants made possible by these agreements. Of these, approximately 90% have been enriched through projects supported entirely with Arts Endowment funds.
- Partnership funds to State arts agencies and regional arts organizations are used for grantmaking and special initiatives in areas such as arts education, reaching underserved communities, and discipline-based activities; and for staff and/or

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administrative support. Examples of recent activity carried out with NEA Partnership funds are:

**Kentucky Arts Council's** (KAC) two core arts education programs work in tandem to place qualified teaching artists in the Kentucky school system for residencies that involve students and teachers directly in the creative process, integrate the arts into daily instruction through links to core curriculum, and provide teachers with tools to enable them to continue to utilize the arts after the residency is completed. In FY 2008, the KAC funded 170 weeks of artist residencies. KAC's Arts Education Roster provides an adjudicated resource for educators to identify artists trained to work in school settings, and the Teacher Initiated Grant Program (TIP) provides funding to school districts for hands-on artist residencies. The KAC offers professional development training for both teachers and teaching artists to help them expand their knowledge of the Kentucky Education Reform Act of 1990 and Kentucky's Core Content for Arts and Humanities Assessment standards, as well as to enhance their skills in integrating the arts into the curriculum.

The cornerstone of the **Ohio Arts Council's** (OAC) commitment to diversity and outreach is a strong Cultural Participation Policy, which requires applicants and grantees to strive for wide cultural participation and to make their arts programs, facilities, and opportunities accessible to everyone. Since 1994, the OAC has worked intensively and strategically in the Appalachian region, a historically underserved area of the State. A portfolio of programs and services provides support for artists, arts organizations, and citizens of Ohio's 29 Appalachian counties, as well as urban Appalachians living in Columbus, Cincinnati, and Dayton. The OAC ensures that Appalachian traditions are at the heart of community and economic development. Highlights of the Appalachian Arts Initiative include: 1) an online *Ohio Appalachian Artist Directory*; 2) a *Fast Track Grant* program for artists in the region; 3) a 2006 publication, *Celebrating, Honoring, Valuing Rich Traditions: The Arts in Appalachia*, showcasing the work of the OAC and artists in Appalachian Ohio; 4) the *Quilt Barn Trail* project, begun in Ohio and now in multiple States; 5) a *Cultural Capacity Building Initiative* in four distressed counties; and 6) the 2008 roll-out of the *Appalachian Driving Trail Map*, an insert in the April issue of the *National Geographic Traveler* magazine, which features four Ohio trails, including the *Clothesline of Quilts Trail*.

**Mid-America Arts Alliance** (M-AAA) – comprised of member States Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas – creates and manages regional, multi-regional, national, and international programs including traveling exhibitions, performing arts touring, and professional development. M-AAA supplies 850 performances and exhibitions and some 6,000 related educational programs to over one million people annually. *ExhibitsUSA* founded in 1988, annually offers more than 50 diverse art and

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humanities exhibitions designed and priced for small- and mid-sized venues to museums and other exhibiting institutions in the region (at reduced rates) and nationwide. The *Regional Touring Program* – in partnership with the NEA – supports the presentation of touring artists in performing arts venues across the six-state region through awards to performing arts presenters and performers, resulting in approximately 250 performances and 400 educational activities in more than 100 communities in the region. A majority of awards are to presenters reaching underserved communities. The *Hands-on Experiential Learning Project (HELP)* was created in 2000 to identify and address the professional development needs of small and mid-size museums throughout the region. In 2008, the *HELP Governance* component was introduced to provide training for boards and staffs from small museums in Arkansas, Missouri, Nebraska, and Texas. The *Ozarks Plateau Initiative (OPI)* was developed to provide both visual and performing arts programming to four small communities in the Ozarks region of Missouri each year. The initiative helps each institution develop a multi-disciplinary program by hosting an exhibition and a thematically related performance. In 2007, OPI served the Carthage Council on the Arts and Powers Museum, the West Plains Council on the Arts, and the Truman Lake Community Foundation in Clinton.

### **Federal Partnerships**

The *Coming Up Taller* awards program 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.

Here is one example of the exemplary organizations that received *Coming Up Taller* awards from the Arts Endowment in FY 2008:

The **Youth Ensemble of Atlanta (YEA)**, founded in 1990, enables approximately 80 young people to work with accomplished artists to create musical numbers and vignettes that are woven into full-scale singing and dancing productions. Participation in the program has led many participants to succeed in other areas as well. Since 1996, 100 percent of the ensemble's members have graduated from high school, and since 2002, all participants have gone on to college – including such prestigious institutions as The Juilliard School and the Berklee College of Music – with scholarship assistance from YEA and a local foundation.

## Leadership Initiatives

Leadership initiatives provide an opportunity for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based. Many, as described earlier in this document, include substantial educational components. Highlights of current leadership initiatives follow.

### *American Masterpieces: Three Centuries of Artistic Genius*

This program celebrates our Nation’s greatest artistic achievements with performances, exhibitions, tours, and educational programming in all 50 States. Since its FY 2005 launch with support for visual arts exhibitions, this Arts Endowment initiative has supported 32 exhibitions traveling to more than 100 communities and reaching an estimated 12 million people. One example of funded exhibitions is “Seeing Ourselves: Masterpieces of American Photography,” organized by the George Eastman House in Rochester, New York. The exhibit showcases original historical and contemporary photographs of American life, and it will tour to ten communities.

*American Masterpieces* expanded in FY 2006 with the addition of grants for dance, choral music, musical theater, and literature – all of which were supported in FY 2007 as well. In FY 2009, support will be provided for chamber music, dance, presenting, and visual arts touring. Here is one example of a recent *American Masterpieces* visual arts award:

**East Central University in Ada, Oklahoma** was awarded a \$15,000 *American Masterpieces* Visual Arts grant to support a touring exhibition featuring the work of American artist Leon Polk Smith (1906-1996), with accompanying catalogue. The exhibition, drawn entirely from the University’s extensive collection, showcases Smith’s contribution to 20th-century American art. Considered an abstractionist, Smith is known for his bold yet simple mastery of color and shape. The exhibition of 22 artworks, plus the restoration of 3 of Smith’s works, and the creation of 1 catalogue, will involve the work of as many as 200 artists and 90 educators. The tour will include four pre-K through grade 12 schools. Approximately 3,400 individuals are projected to benefit from the project.

### ***The Big Read***

Substantial impact has been achieved by connecting Americans to our Nation’s literary heritage through *The Big Read*, the literary component of *American Masterpieces*. *The Big Read* was developed in response to the Agency’s 2004 research report, *Reading at Risk: A Survey of Literary Reading in America*, which revealed an alarming decline in literary reading. As with several of the Agency’s major initiatives, *The Big Read* ties neatly into both the Access to Artistic Excellence and Learning in the Arts goals. It was designed to help build a nation of active readers, and thus begin to reverse the trends identified in *Reading at Risk*.

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Begun as a pilot in ten cities and towns in 2006, *The Big Read* has now expanded to include 533 grants awarded to organizations in communities across all 50 States, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands. The pilot program included four classic American novels. Today, *The Big Read* library includes 30 featured authors, with previously announced plans to add three more reading selections for 2010–2011 programming: *In the Time of the Butterflies* by Julia Alvarez, *A River Runs Through It* by Norman Maclean, and *The Poetry of Carl Sandburg*. Since its inception, over 21,000 local partner organizations have been involved in *The Big Read*. Over 2 million Americans have attended *Big Read* events nationwide and 5.6 million Reader's Guides have been distributed.

Roughly two and a half years after *The Big Read* launched, the Agency conducted a follow-up survey of literary reading rates in the U.S. adult population. Those findings, reported in January 2009, revealed that for the first time in a quarter-century of survey data, the percentage of Americans who reported reading a literary work (fiction, poetry, or drama) increased for virtually every demographic group. Most strikingly, the percentage of young adults (18-24) reading literature grew by nearly 9 points, representing a 20-percent rate of increase. (In the previous survey, young adults had shown the steepest rate of decline in literary reading – 20 percent).

Similarly, literary reading increased significantly among males, Hispanic and African Americans, and adults who had not completed high school or college. Although the NEA report, *Reading on the Rise*, cannot and does not identify a specific cause for the gains in literary readership, the findings should be interpreted in the context of the heightened public attention the importance and pleasure of reading has received in recent years. *The Big Read* is only one of many literary partnerships that may have played a role, but it is one of the largest.

Other Federal and private agencies have joined the Arts Endowment to implement *The Big Read*. The Institute of Museum and Library Services has provided \$3.25 million in support for the program. Additionally, the W.K. Kellogg Foundation and the Community Foundations of America have assisted participating communities with funds to match NEA's grants for *The Big Read*; The Boeing Company contributed additional funds to bring *The Big Read* to military families; and the Paul G. Allen Family Foundation pledged \$200,000 to support grants to Pacific Northwest communities and the creation of *The Big Read* educational materials for those communities.

To help build awareness of *The Big Read*, the Ford Motor Company donated a 2008 Ford Escape Hybrid to the program. With its colorful design featuring *The Big Read's* logo, the vehicle has helped inspire interest in the program as NEA staff travel to *Big Read* events nationwide. Also, educational materials for American Literary Landmarks sites are made possible through the generous support of the Poetry Foundation.

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Here is one example of a local *Big Read* program:

The **City of Ventura Cultural Affairs Division** in **California** was awarded \$6,000 to run a *Big Read* about *Bless Me, Ultima* in October 2008. One focus for this community was recruiting a local artist to work with 43 students attending the Ventura County Juvenile Court School. The students participated in “read aloud” sessions and sketched images reflecting the major themes in the story. Those images were incorporated into a mural design that will be initially installed in downtown Ventura, and then relocated to exhibition locations throughout the city.

**NEA Arts Assessment Leadership Initiative**

The *NEA Arts Assessment Leadership Initiative* will build on the lessons learned from two recent model programs, the *NEA Summer Schools in the Arts for Children and Youth* and *NEA Teacher Institutes*. In both cases, we discovered that educators need more opportunities to learn how to assess both their students and the arts programs in which they participate. The *Arts Assessment Leadership Initiative* will work to assist arts organizations, classroom teachers, superintendents and principals to develop measurements to guide student learning.

**Arts Education Partnership**

The *Arts Education Partnership*, formed in 1995 by the Arts Endowment, the U.S. Department of Education, the National Assembly of State Arts Agencies, and the Council of Chief State School Officers, is a private, nonprofit coalition of more than 140 national organizations engaged in identifying policies and practical steps for educators to achieve educational excellence by incorporating the arts into teaching and learning. Partnership organizations have led the national movement to establish education standards that include the arts, and have conducted and published groundbreaking research on the impact of learning in the arts on student achievement.

**NEA Arts Journalism Institutes**

In response to the declining quantity and quality of arts criticism in the country, the *NEA Arts Journalism Institutes* were established to improve arts criticism and to gain broader media coverage for classical music, opera, theater, musical theater, and dance as they compete for attention with the commercial entertainment industry. The Institutes provide in-depth instruction in the arts for print and broadcast journalists working outside the country’s major media markets. The Institutes are convened at Columbia University in New York City, the University of Southern California in Los Angeles, and the American Dance Festival in partnership with Duke University in Durham, North Carolina. Each Institute employs a competitive application process to select 11-25 journalists. To date, 17 Institutes have engaged more than 300 journalists from more than 250 communities in all 50 States and the District of Columbia. Plans are being developed for another round of Institutes.

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In addition, the NEA is planning an *International Arts Journalism Institute* in partnership with the U.S. Department of State. The Institute, scheduled for June 2009 at American University in Washington, DC, will focus on American visual art of the last 150 years. Half of the participants will be American journalists who cover the visual arts; the other half will come from other countries.

**NEA Education Leaders Institutes**

*NEA Education Leaders Institutes* bring together – often for the first time – local school superintendents, principals, and teachers, with key State and national education and arts leaders for focused planning on how to provide sequential, standards-based curricula and assessments in K-12 arts education. During 2008 and 2009, four institutes were conducted, bringing together 114 leaders from 19 States representing all parts of the country.

**Governors' Institute on Community Design, Mayors' Institute on City Design, and Your Town: Citizens' Institute on Rural Design**

These innovative design initiatives bring public officials together with design professionals to discuss their urban, rural, and regional design issues. Through these programs, the Arts Endowment is improving the livability of communities throughout the United States. Each year, approximately 60 communities – rural, urban, and regional – and 600 community leaders, designers, and planners participate in these workshops, ultimately benefiting the millions of residents in their respective communities.

The *Mayors' Institute* alone has graduated more than 800 mayors since its first session in 1986. During the past year, *Mayors' Institute* sessions have been held in Portland, Oregon; Washington, DC; and Meridian, Mississippi for small to medium American cities. For larger American cities, *Mayors' Institute* sessions have been held in Philadelphia, Pennsylvania; Chicago, Illinois; and Charleston, South Carolina. Additionally, a technical assistance program for alumni mayors was launched in the summer of 2008, with sessions for mayors in Santa Rosa, California, and Lincoln, Nebraska. Additional sessions have since been held in Cincinnati, Ohio; Moss Point, Mississippi; and Tulsa, Oklahoma.

Recent *Governors' Institute* events have been held for Governor Freudenthal of Wyoming, Governor Richardson of New Mexico, and Governor Culver of Iowa.

During FY 2009, the *Citizens' Institute on Rural Design* is working with communities in Platte County, Wyoming; Fellsmere, Florida; Wahiawa, Hawaii; and the Shinnecock Indian Nation in Southampton, New York.

**NEA Jazz Masters**

The National Endowment for the Arts celebrates jazz as America's truly indigenous musical art form through its *NEA Jazz Masters* initiative. Since its inception in 1982, 106 awards have been made to honor musicians and advocates who have dedicated their lives to the music. Although this focus remains the touchstone, the program expanded in 2005 to raise awareness of America's rich jazz heritage.

Today, the *NEA Jazz Masters* initiative consists of the following components:

- The *NEA Jazz Masters Awards Ceremony & Concert*. The 2009 Class of *NEA Jazz Masters* was celebrated with two days of activities in New York City. Festivities opened with a symposium on the future of jazz, continued with a lively panel discussion featuring the 2009 class, and culminated in a capacity concert at Jazz at Lincoln Center with co-host Wynton Marsalis. The program was broadcast live on radio and Internet by Sirius XM Radio and WBGO, an NPR affiliate in Newark, NJ.
- To date, *NEA Jazz Masters LIVE* has supported 22 *NEA Jazz Masters* in concert at 12 different venues throughout the United States, drawing audiences totaling more than 40,000. The programming focuses on meaningful, in-depth, extended engagements featuring *NEA Jazz Masters* that honor their body of work, history, or style and broaden audiences' awareness of their unique contributions to jazz.
- Television and radio programming are also featuring *NEA Jazz Masters*, such as *Legends of Jazz* and *NPR Jazz Profiles*. A two-CD set of recordings by 27 *NEA Jazz Masters* has been produced by Verve Music Group and the agency has dedicated Web pages ([www.neajazzmasters.org](http://www.neajazzmasters.org)) featuring multimedia presentations.
- The *NEA Jazz in the Schools* curriculum, developed in collaboration with Jazz at Lincoln Center and supported by Verizon Foundation, introduces high school students to jazz and its important role in American history. Available free-of-charge, the *NEA Jazz in the Schools* online version can be accessed at: [www.neajazzintheschools.org](http://www.neajazzintheschools.org). In addition, more than 18,000 educational toolkits have been made available to teachers without Internet access, reaching nearly 8 million students nationwide. A music teacher and fine arts chair of the Highland Park High School in Highland Park, IL, wrote "My heartiest of compliments to you on a fantastic Web site and unique learning tool for teachers and students alike." Another teacher from the Lindsay Community High School in San Diego exclaimed, "I used it with my classes and the kids loved it!"
- Lastly, the *Jazz Oral Histories Project* recognizes the importance of capturing the voices and remarkable life stories of the *NEA Jazz Masters*. All interviews are available to scholars and the interested public through the Smithsonian Institution's Archives Center.

**NEA National Heritage Fellowships**

As one of three discipline-specific lifetime honors awarded by the Arts Endowment, the *NEA National Heritage Fellowships* were established to recognize lifetime achievement, artistic excellence, and contributions to our nation's folk and traditional arts heritage. The Arts Endowment annually awards these one-time-only Fellowships to master folk and traditional artists. A total of 338 Fellowships have been awarded since 1982; currently, each award is \$25,000.

**Operation Homecoming: Writing the Wartime Experience**

In 2004, *Operation Homecoming* was created by the Arts Endowment to help U.S. troops and their families write about their wartime experiences. Selected by an independent NEA panel, the best submissions were published in a literary anthology in September 2006 by Random House. The anthology, entitled *Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families*, is edited by Andrew Carroll. In 2007, an expanded edition of the anthology was published by the University of Chicago Press.

Through this program, the Arts Endowment engaged some of America's most distinguished writers to conduct workshops at military installations, and provided educational resources to help the troops and their families share their stories. The Arts Endowment created an accompanying *Guide for Writers*, audio CD, and online materials to inspire and develop writing skills.

In 2009, the NEA is inviting veterans as well as active duty troops to participate in a series of writing workshops around the country. The new phase of *Operation Homecoming* is the first instance in which the NEA will hold writing workshops at Department of Veterans Affairs (VA) medical centers, military hospitals, or affiliated centers in communities around the country. Department of Defense medical facilities are also expected to host workshops.

After serving as pilot sites for the new phase of the program, St. Louis VA Medical Center in Missouri, and Walter Reed Army Medical Center in Washington, D.C., hosted four-week workshops led by military historian Andrew Carroll in fall 2008. In addition, the U.S. Marine Corps Staff & Command College hosted a lecture and documentary screening about *Operation Homecoming* in 2008, and will host workshops at Quantico in 2009.

For 2009, additional workshops have been approved by DOD and VA leadership for VA Palo Alto Health Care System (Palo Alto, CA), Atlanta VA Medical Center (Decatur, GA), Jesse Brown VA Medical Center (Chicago, IL), and Madigan Army Medical Center (Tacoma, WA) for Task Force Phoenix (Warrior Transition Battalion).

When the VA partnership was established in 2008, then-Secretary of Veterans Affairs, Dr. James Peake, said, "I commend the NEA for providing a positive outlet for our service members to share their experiences. These workshops serve to highlight and improve veterans' writing talents by putting on paper reminders to all of us of their heroism."

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Accomplishments of *Operation Homecoming* include:

- Provided more than 60 writing workshops with distinguished authors – and related activities – for more than 6,000 people at 33 military installations in the U.S. and overseas (Asia, Europe, and the Middle East, including Afghanistan and on the USS Carl Vinson aircraft carrier in the Persian Gulf). Another 25,000 individuals have utilized our online educational resources or received copies of our print materials and *Operation Homecoming* audio CD.
- Collected nearly 2,000 submissions written by troops and military families for the *Operation Homecoming* anthology. The submissions are comprised of approximately 12,000 pages of writing.
- Held 37 book readings, symposia, and conference discussions of the award-winning *Operation Homecoming* anthology at cultural centers, libraries, and military installations across the country from September 2006 to summer 2008. These events included first-person accounts and readings by troops and writers.
- Distributing *Muse of Fire*, an educational DVD featuring accomplished writers and military personnel-turned-writers reading from their work and discussing the craft of writing. The film is being given free to military base libraries and educational centers, and veterans' facilities and hospitals. The film premiered at the National Archives in Washington, DC, on March 14, 2007.

In 2008, an independent documentary, *Operation Homecoming*, directed by Richard Robbins, received two Emmy Awards and was a finalist for the Academy Award for Best Documentary. The film was created in coordination with the NEA and based on the anthology by Andy Carroll.

The Arts Endowment secured more than \$1.75 million in private sector support for the *Operation Homecoming* initiative from FY 2004-2008.

***Poetry Out Loud: National Recitation Contest***

Created by the NEA and the Poetry Foundation, *Poetry Out Loud: National Recitation Contest* is administered in partnership with the State arts agencies. 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.

*Poetry Out Loud* began as a pilot in 2005 in Chicago and the Washington, DC, metropolitan area. In 2006, it expanded to all 50 State capital regions and the District of Columbia. Following substantial nationwide growth in both 2007 and 2008, the program most recently served nearly 300,000 students during the 2008-2009 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

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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 2008-09, the fourth national year of *Poetry Out Loud*, many State arts agencies are doubling school participation, with more than 1,700 schools nationwide likely to participate. The U.S. Virgin Islands joined the competition last year; students from Puerto Rico will join competitors from 50 States, Washington, D.C., and the U.S. Virgin Islands to compete at the 2009 National Finals on April 27 and 28, 2009. Reactions from teachers and students participating in *Poetry Out Loud* have been enthusiastic:

If for no other reason, the search for "just the right poem" exposes students to such a vast array of forms and poems that the benefits are immeasurable. I heard more poetry being read aloud by students and more discussions about poems than I have heard in over 20 years of teaching!<sup>1</sup>

***Shakespeare for a New Generation***

*Shakespeare for a New Generation* represents the current phase of the *Shakespeare in American Communities* initiative, launched in New London, Connecticut in September 2003. By the end of the current round of activities in May 2009, it is anticipated that the program will have:

- Provided 5,400 performances of professional Shakespeare productions to more than 2,300 communities in all 50 States and the District of Columbia.
- Entertained more than 1,600,000 community audience members (including students as mentioned below).
- Provided free performances and educational activities for approximately 1,300,000 students in 3,600 middle and high schools.
  - Educators, especially those in rural areas, are thrilled by the opportunity for their students to experience live theater.

This program offered a wonderful learning experience to the students in our high school. It introduced us to the world outside our town, which many students don't see because of their low incomes or inaccessibility to do so. The performance opened our eyes to the world of literature and beauty that the outside world has to offer

*- Teacher, Memorial High School (West  
New York, New Jersey), Performance by The  
Shakespeare Theatre of New Jersey*

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<sup>1</sup> *Poetry Out Loud* evaluation, conducted by Rockman et al (2008). [Teacher Survey response; unpublished raw data collected anonymously].

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- Reached more than 23 million students through the free distribution of 65,000 Shakespeare multi-media toolkits used by teachers in more than 28,000 middle and high schools, of which 33% are in rural communities.
  - The feedback received from teachers who responded to a survey of those who requested the toolkit has been enormously positive. The teachers reported that 99% of their students demonstrated a better understanding of Shakespeare after use of the toolkit.<sup>1</sup>

In addition, the program has provided professional performances of Shakespeare plays and educational activities to military families at 18 military installations in 14 States through a partnership with the Department of Defense, reaching an estimated 6,000 individuals, and it has generated nearly \$900,000 in private sector support.

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<sup>1</sup> Report from Video Placement Worldwide, project fulfillment house, June 2008.

## **Research and Analysis**

The NEA's Office of Research & Analysis (ORA) aims to provide statistically reliable information that allows arts administrators, policy-makers, educators, civic leaders, artists, journalists, and the general public to partake of an evidence-based dialogue concerning the role and vitality of arts and culture in the United States.

### *Survey of Public Participation in the Arts*

At the center of the office's data collection and reporting efforts is the Survey of Public Participation in the Arts (SPPA), the Nation's largest behavioral survey of American adult participation in arts activities and arts learning opportunities. In May 2008, the U.S. Census Bureau conducted the ORA-designed survey of more than 17,000 individuals, for a response rate of 82 percent – about 12 points higher than in 2002, the previous year of the survey.

The primary importance of the SPPA is in its measurement of adult participation levels for all the arts disciplines supported by the NEA, and also for a variety of other cultural and leisure activities. Because the “core” survey questions have remained consistent since 1982, and because the survey sample reflects the total U.S. adult population in all its diversity, the results offer a reliable perspective on the nature and extent of America's engagement with the arts.

The SPPA results are useful not only for arts policy and planning purposes, but also to enable arts administrators to regularly assess public demand for arts participation and gain insights for building new audiences. The survey results have also proved critical to the arts research community and to scholars in related fields such as sociology and cultural economics.

Several new items on the 2008 SPPA questionnaire – in addition to new reports commissioned in 2009 – will permit detailed analyses supporting the NEA in its mission to bring the arts to all Americans. Factors essential to audience development, such as understanding the impact of prior arts-learning experiences, studying the relationship between creating artwork and attending arts events, and evaluating the possibilities of arts participation through new media, will guide ORA's research agenda for the next two years.

After holding a series of teleconferences with arts researchers in 2008, the office commissioned studies on the following topics. All five planned reports will derive from analyses of the 2008 SPPA data. They are expected to be ready for publication in late 2009 and early 2010.

- Arts Learning: examines the potential impact on arts participation of: 1) current or prior instruction and training in the arts; 2) opportunities to experience the arts at early ages; and 3) overall educational attainment.
- Arts Participation, Media, and Technology: considers the role played by media and technology in arts participation and art-making.

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- Age and Arts Participation: analyzes differences in arts participation patterns across age groups and generational cohorts.
- Arts Participation, Race, and Ethnicity: considers race and ethnicity as factors in degree and variety of arts participation.
- Arts Creation and Performance: studies the link between arts creation and other types of arts participation.

Prior to undertaking these topic-specific studies, however, it will be necessary for ORA to issue a summary report about the main findings from the survey, and to make the data available to researchers. The office intends to publish a research brochure in June 2009, to reveal the number and percentage of U.S. adults participating in the “core” arts activities. This publication will include trend data and arts participation patterns for certain demographic groups (by age and education level). A more detailed summary report of the SPPA findings will appear in the Fall.

Concurrent with the initial document’s release, the office will issue a research “user’s guide” to the SPPA data set, and host a teleconference with arts and cultural researchers to introduce them to this resource, which will be housed on Princeton University’s CPANDA Web site.

In recent years, findings from the SPPA have generated research on topics such as the declines in literary reading in America and the correlation between arts participation and civic engagement.

*NEA Research on Reading*

In FY 2008, for example, the NEA issued a follow-up report to its 2004 research publication, *Reading at Risk*. Titled *To Read or Not To Read: A Question of National Consequence*, the new report – available as a 99-page document and fold-out executive summary – compiled and analyzed data from more than 40 sources, including large, nationally representative studies from academia, foundations, and government agencies. The report concluded that:

- 1) Americans are spending less time reading.
- 2) Reading comprehension skills are eroding.
- 3) These declines have serious civic, social, cultural, and economic implications.

As with *Reading at Risk*, the new report stimulated conversations among teachers, librarians, scholars, journalists, publishers, and literacy experts. The report generated more than 500 unique news stories appearing in virtually every major national news outlet and in local and international news media. The findings were presented and discussed at national and regional conferences and events throughout FY 2008.

Some of those opportunities were provided by the Library of Congress, the Arts Education Partnership, the American Educational Research Association, regional chapters of the Modern Language Association, the International Reading Association, the American Library

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Association, The Conference Board, Catholic University, Clarion University, the University of Maryland, BookExpo America, Ann Arbor Book Festival, a U.S. Congressional member's roundtable on literacy, and the Department of Labor.

In FY 2009, those outreach efforts have included talks or panels at the Association of Literary Scholars and Critics, National Council of Teachers of English, and Modern Language Association annual meetings. At the start of the fiscal year, ORA convened the NEA Forum to Promote Youth Reading – a day-long series of presentations and brainstorming sessions designed to prompt ideas for a national youth reading campaign. Participants included publishing consultants, media and marketing executives, literacy experts from nonprofit organizations, and teachers and librarians.

In January 2009, the office published a third report on reading – one that featured a startling new development in adult reading patterns. The research brochure, *Reading on the Rise: A New Chapter in American Literacy*, reported that for the first time in the 26-year history of the Survey of Public Participation in the Arts, the percentage of literary readers<sup>1</sup> has increased – by 3.5 points, to 50.2 percent, representing 16.6 million new adult readers since 2002.

Equally important, growth in literary reading was reported for most demographic groups of adults – especially for groups that earlier had reported the sharpest rates of decline. Young adults, males, Hispanics, African Americans, and adults with little or no higher education all reported significant increases. Although the findings were positive where literary reading is concerned, it is noteworthy that reading in the genres of poetry and drama continued to flag. Similarly, the rates for book-reading of any type (including nonfiction) declined, albeit to a smaller extent than in previous years.

Apart from its own research on reading, the Office of Research & Analysis oversaw the evaluation of the Arts Endowment's initiative in literature – *The Big Read*. In December 2008, the office collected a final report of the evaluation from the study contractor, Rockman et al. The NEA research team had consulted the evaluator in the design of survey instruments and interview protocols to measure the effectiveness and impact of *The Big Read* across American communities.

In FY 2008, ORA reviewed interim study results and distilled them for NEA leadership, NEA Literature staff, and the Agency's partners, the Institute of Museum & Library Services and Arts Midwest. ORA also conveyed "lessons learned" to *Big Read* grantees at national orientation sessions. The reporting of preliminary data from the evaluation allowed grantees in later stages of *The Big Read* to recruit a more diverse population of participants than in the initial stage of the program. ORA's oversight of the evaluation permitted NEA research staff to make critical decisions to improve the final product, and the clarity and relevance of the findings.

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<sup>1</sup> Literary reading is defined as the reading of novels, short stories, poetry, or drama in any print format, including the Internet.

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Among survey results from *The Big Read* evaluation are:

- Among participants surveyed, 90% said they would like to take part in more literary events; 20% reported reading more books than before.
- Nearly 30% of participants said the program had a direct impact on what they chose to read, how they located books, and their willingness to talk to others about literature.
- Among grantees, 73% cited increases in their institutional ability to attract audiences, and a comparable percentage said they now are more capable of attracting diverse audiences in particular.
- About 90% of grantees reported greater awareness of regional or local organizations with whom they might collaborate in the future.

The evaluation report, and an accompanying narrative of 36 case studies, will be used by ORA and Communications staff in 2009 to produce fact-sheets, slides, and other materials likely to help *Big Read* organizers and programmers. A report from a related evaluation also was shared and discussed with the NEA and Institute of Museum and Library Services staff. This evaluation is connected with the 2008 distribution of free *Big Read* audio guides to all of the Nation's public libraries.

It is worth considering *The Big Read* evaluation alongside the NEA's own studies of literary reading. Although one cannot attempt to show a causal relationship between *The Big Read* program and the positive findings of *Reading on the Rise*, it is a plausible hypothesis that the public spotlight on declining reading rates – as well as the countless new literary and reading programs and the parents, teachers, and librarians nationwide who responded to the problem – may have played a decisive factor.

*NEA Research on Nonprofit Theaters*

In partnership with a national service organization representing nonprofit theaters (Theatre Communications Group), and by consulting a robust database of nonprofit organization tax filings, the Office of Research & Analysis profiled the growth, geographic distribution, and finances of the nonprofit theater sector. A December 2008 research brochure, *All America's a Stage: Growth and Challenges in Nonprofit Theater*, addressed the economics of nonprofit theater and attendance patterns, and highlighted many trends in nonprofit theater from 1990 to 2005. Some of the key findings include:

- The number of U.S. nonprofit theaters doubled over the 15-year period – from 991 to 1,982. In small and mid-sized population States, the number has grown substantially.
- Nonprofit theaters have achieved a good balance between earned and contributed income – with earned income making up 52 percent of all revenue in 2005.
- Growth in nonprofit theater assets has outpaced growth in liabilities.
- Nonprofit theaters are acutely sensitive to business cycle swings. After the previous (2001) recession, theater revenue sank by nearly 12 percent in 2002.

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- Audience trends for theater are flat or in decline. Yet total attendance does not appear to rise or fall in proportion to ticket price changes – suggesting that other factors are likely affecting the demand for theater.

The collaboration between the NEA’s research office and theater division – as well as the Agency’s outreach to theater organizations and researchers before, during, and after the study – provide a model for future reporting on nonprofit arts industries.

*Artists in the Workforce*

In FY 2008, ORA released *Artists in the Workforce: 1990 to 2005*. This publication – issued as a full report and executive summary brochure – represents the first look at artist employment in the twenty-first century. By combining 1990 and 2000 decennial census data with the newly available American Community Survey data for 2003-2005, ORA organized American artists into a cohesive data set that can be tracked in relation to other workers and the labor force in general. The report also profiles 11 artist occupations. Some highlights of the report:

- Nearly two million Americans are artists, as identified by their primary occupation.
- The number of artists has kept pace with the growth in the overall labor force.
- Artists remain highly concentrated in urban areas, and yet, as a percentage of the labor force, they cluster in a diverse array of towns and cities.
- Artists are generally more educated than the workforce as a whole – although they typically earn less than workers with similar levels of education.
- Artists are 3.5 times more likely than other workers to be self-employed.
- Fewer artists have full-year, full-time jobs than other workers.
- The West and South have seen the greatest growth in artists by State.

*Artists in the Workforce* filled an information gap in the arts field, which often lacks reliable, national statistics about factors affecting its long-term viability. The study of artist employment can be viewed as a logical counterpart to the ORA survey of arts participation – with the emphasis on supply instead of demand. By highlighting the contributions of artists to the workforce, moreover, the report raised public awareness of artists as hard-working professionals and, in many cases, entrepreneurs.

On the day of the report’s release, at the National Performing Arts Convention in Denver, major newspapers such as *The New York Times*, the *Los Angeles Times*, and *The Washington Post*, carried the findings as a lead story in their arts sections. The report’s focus on the number of artists per capita in towns, cities, and states – for all 11 artist occupations – unleashed a flood of local news stories. Readers learned about the types and concentrations of artists in their communities.

As with its other research publications, ORA discussed the report’s findings with stakeholders at national and regional conferences and meetings. The office also followed up the report with a Research Note, or white paper, on women artist employment. The note

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examined changes in income disparities between male and female artists, and it considered how women artists resemble or differ from other women workers.

In March 2009, as legislators and journalists conducted spirited debates about the role of arts jobs in economic recovery, ORA issued a second Research Note on artist employment. *Artists in a Year of Recession: Impact on Jobs in 2008* quantified the loss of U.S. artist jobs since the economic downturn began in December 2007. The report used published and unpublished data from the Department of Labor to make several points about artist unemployment, including:

- Unemployment rates for artists rose more rapidly last year than for U.S. workers as a whole;
- Unemployment rose for most types of artist occupations – including writers, visual artists, and performing artists; and
- The job market for artists is unlikely to improve until long after the U.S. economy starts to recover.

Apart from unemployment, many Americans are leaving the artist job market altogether, rather than continue to pursue work as artists. (From the fourth quarter of 2007 to the fourth quarter of 2008 – the period of the study – the artist workforce contracted by 74,000 workers, even as the total U.S. workforce grew by 800,000 people.)

These data were a featured discussion topic later in March at a House Committee on Education and Labor hearing on artist workforce issues related to the recession.

*Other Planned Research Projects*

The Office of Research & Analysis will monitor the status of an important study related to arts education. In the summer of 2009, the Department of Education is expected to release findings from its National Assessment of Educational Progress (NAEP) arts education assessment, and ORA is committed to work with the NEA's Arts Education division to analyze the results and share them with a broader public. Part of that effort will involve studying the correlation between high assessment scores in arts education and students' performance in other courses and their participation in extracurricular activities.

Another project that ORA will continue throughout FY 2009 is a national survey of outdoor arts festivals, and a series of case studies focusing on festival administrators, participants, volunteers, and artists. In FY 2008, ORA awarded the study contract to Silber & Associates. The survey instruments will be deployed in the spring and summer of 2009, with results to be reported in FY 2010. The study will provide a snapshot of the festival community through aggregated data on the number, types, financing, staffing, regional distribution, artist employment patterns, and other characteristics of U.S. arts festivals. The in-depth case study interviews, focus groups, and intercept surveys will give a context for discussion of the national statistics.

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## **PROGRAM SUPPORT**

### **I. Introduction**

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

### **II. Funding**

The Arts Endowment requests \$1,850,000 in FY 2010 for Program Support (see Table 5 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, enhancing the credibility and fairness of the review system. The Agency requests \$800,000 for panelist and reviewer compensation and travel. In FY 2009, we increased the honorarium paid to panelists from \$125 per day to \$200, which is in line with the honorarium paid by other Federal grantmaking agencies.
- B. Consultants. The Arts Endowment engages expert consultants to address important issues in the arts, including presentations at National Council on the Arts meetings, and to serve as readers for manuscripts submitted as part of the Literature Fellowship application review process. The Agency requests \$100,000 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 \$190,000 for these activities.
- D. Travel: National Council on the Arts and Medal of Arts. Members of the National Council on the Arts 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. Members, who are Presidentially-appointed, Senate-confirmed arts experts and patrons, also travel to attend working groups and other Agency meetings.

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Within this budget, we are requesting to increase the number of voting members of the National Council on the Arts from 14 to 18 (amending 20 U.S.C. 955(b)(1)(C)). The travel budget has been adjusted to accommodate this increase in members.

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.

We request \$92,000 to cover these costs.

- E. Research and Analysis. The Arts Endowment requests \$335,000 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. Examples of this activity are the Agency's June 2008 report, *Artists in the Workforce: 1990-2005*; the November 2007 report, *To Read or Not To Read: A Question of National Consequence*; the November 2006 study, *The Arts and Civic Engagement: Involved in Arts, Involved in Life*; and the earlier reports, *Reading at Risk* and *How the U.S. Funds the Arts*.
- F. AccessAbility. 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 \$150,000 for other services such as contractual services in support of programs, projects, and initiatives and the National Medal of Arts; various costs in support of panel operations; and design services for Agency publications.
- H. Assessments for Grants.gov and Grants Management Line of Business (GMLoB).<sup>1</sup> 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

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<sup>1</sup> FY 2010 contributions and fee for service (FFS) costs are identical to those of FY 2009, but are subject to change as redistributions to meet changes in resource demands are assessed.

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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 \$129,299 for the FY 2010 Grants.gov assessment.

The vision of GMLoB, one of five lines of business launched in 2004, is a government-wide solution to support end-to-end grants management activities that promote citizen access, customer service, and agency financial and technical stewardship. DHHS and the National Science Foundation (NSF) are the co-managing partners for this implementation, with support from the 26 grantmaking agencies by way of annual assessments. The Arts Endowment requests \$28,460 for the FY 2010 GMLoB assessment, which will be provided to NSF.

III. Strategies and Achievements. Three particularly important Agency strategies are implemented with funds from this area: quality grant application review, influential research and analysis, and effective outreach. The following outlines the relationship between the Program Support categories and these strategies.

A. Quality Grant Application Review

- *Panel membership* in compliance with the Agency's authorizing legislation, as amended, requires that panels be composed of citizens reflecting wide geographic, ethnic, and minority representation as well as individuals reflecting diverse artistic and cultural perspectives. Each panel must also include a lay member who is not engaged in the arts as a profession, but who is knowledgeable about the arts. Through this system we annually utilize 450-500 individuals to review approximately 5,000 grant applications. Panelists' judgments, determined through panel meetings ranging from one to five days, contribute significantly to the Chairman's funding decisions. Panel membership changes substantially from year to year; individuals may not serve for more than three consecutive years. The Agency's database, the Automated Panelist Bank System (APBS), assists staff in complying with these mandates.
- *Consultants* are engaged primarily to read the manuscripts of Literature Fellowship applicants and make an initial determination as to those worthy of subsequent review. This assistance is essential to the quality review of the large number of manuscripts included with Literature Fellowship applications received each year (nearly 1,000 applications were received for FY 2009 support). Consultants also review manuscripts and applications for literary grants that fund the translation of contemporary literature from other languages into English. Applications for translation projects in 21 languages were received for FY 2009 support.

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**B. Influential Research and Analysis**

- *Reports, publications, and research notes* produced by the Agency’s Office of Research & Analysis (ORA) provide a valuable service to the public and to those engaged in the nonprofit and commercial arts industries.

At the center of ORA’s data collection and reporting efforts is the “Survey of Public Participation in the Arts” (SPPA), the nation’s largest behavioral survey of American adult participation in arts activities and arts learning opportunities. In May 2008, the U.S. Census Bureau conducted the ORA-designed survey of more than 18,000 individuals. Several new items on the 2008 SPPA questionnaire will permit detailed analyses supporting the NEA in its mission to bring the arts to all Americans.

- *Evaluation* of an Agency program, project, or activity is undertaken to determine its impact, effectiveness, and efficiency. Evaluations can take many forms, such as targeted research and issue-oriented convening. Along with all the other activities described above, the Agency, in coordination with Arts Midwest, also supervised an evaluation of *The Big Read*, both for program effectiveness and the impact on literary reader levels in participating communities.

For additional information on the research and analysis efforts of the Arts Endowment see the Research and Analysis section under the Impact tab.

**C. Effective Outreach**

- **The Agency’s Web site, [www.arts.gov](http://www.arts.gov)**, provides ready public access to information about the Agency and how to participate in its grants programs, activities, and materials. Activities made possible through our Web site include:
- Downloading and printing the Agency’s grant application guidelines, applications, and related administrative forms.
  - Reading Agency press releases.
  - Learning about NEA-funded projects through in-depth presentations on various projects.
  - Listening to NEA audio resources where artists, critics, scholars, and other engaged individuals discuss great music and literature.
  - Viewing NEA videos focused on the work and ideas of some of the nation’s leading artists and arts leaders.
  - Accessing Agency research reports and publications.
  - Easy access to public documents, such as the Agency’s annual “Performance and Accountability Report.”

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- Nominating individuals for the annual *National Medal of Arts*, *NEA Jazz Masters*, *NEA National Heritage Fellowship*, and the newly-established *National Endowment for the Arts Opera Honors* awards.
  - Identifying and linking to funding and professional development resources outside the Arts Endowment.
  - Directly linking to Agency staff email and locating staff phone numbers.
- **Outreach activities** also include the preparation and distribution of other quality materials (often through our Web site) on important issues in the arts related to the Agency’s research findings, application requirements, or special programs or projects. Examples include:
- *Imagine! Introducing Your Child to the Arts*, which presents activities and suggestions in literature, dance, music, theater, visual arts, folk arts, and media arts aimed specifically at children ages 3-8 years old, and includes a pull-out guide of arts activities that parents and children can do together.
  - *Guide to the National Endowment for the Arts*, which provides details on programs and activities supported by the Arts Endowment, as well as funding deadlines for our various grants.
  - Extensive educational materials for middle and high school teachers – including workbooks, CDs, and DVDs – for *Shakespeare for a New Generation*, *NEA Jazz Masters*, *Poetry Out Loud: National Recitation Contest*, and for each of the books included in *The Big Read*.
  - *NEA Jazz Masters*, which profiles award recipients from 1982 to 2009, including brief biographies and selected discographies for the 106 honorees and a brief history of NEA’s creation of the *Jazz Masters* program, with an overview of the newly expanded program.
  - *NEA Literature Fellowships: 40 Years of Supporting American Writers* which includes a list of all the writers and translators who have received this award, as well as a brief history of the fellowship program, sidebars highlighting some of the NEA Literature Fellows, and a section on NEA Literature Fellows who have received other national awards and honors.
  - *NEA National Heritage Fellowship* recipients from 1982-2008 are profiled on the NEA Web site.
  - The *Mayors' Institute on City Design* brochure provides a thorough overview of the Institute, including an overview by founder and current mayor of Charleston, SC, Joe Riley, an urban case study, testimonials

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from program alumni, and a listing of all Institute participants over its eighteen-year history.

- *NEA Arts*, the Agency's bimonthly newsletter, which presents recent information on NEA-sponsored programs, projects, activities, and events.
  - The Agency's *Annual Report*.
- **AccessAbility** efforts, often working through the designated Regional Arts Organizations, address grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA).

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**Table 5**  
**National Endowment for the Arts**  
**Detail of Program Support Activities**  
(\$ in thousands)

ACTIVITIES	FY 2008 Obligations	FY 2009 Appropriation	FY 2010 Request
Panels and Reviewers	574	755	800
Consultants	94	95	100
Printing and Reproduction	163	271	190
Travel: NCA and MOA	60	83	92
Research and Analysis	427	265	335
AccessAbility	20	25	25
Other Services a/	242	168	150
E-Grants Assessments b/	<u>158</u> c/	<u>88</u>	<u>158</u>
<b>Total Program Support</b>	<b>1,738</b> d/	<b>1,750</b> e/f/	<b>1,850</b>

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

b/ Refers to assessments for Grants.gov and Grants Management Line of Business.

c/ Includes obligations of \$130K for FY 2009 Grants.gov assessment.

d/ Includes \$1,673K appropriated in FY 2008, \$462K of carryover funds to FY 2008, and \$207K of prior year deobligations brought forward to FY 2008. Excludes \$604K of FY 2008 funds carried forward to FY 2009.

e/ Excludes \$604K carried forward to FY 2009 from FY 2008.

f/ Excludes \$60K provided by the American Recovery and Reinvestment Act of 2009.

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## SALARIES AND EXPENSES

### I. Introduction

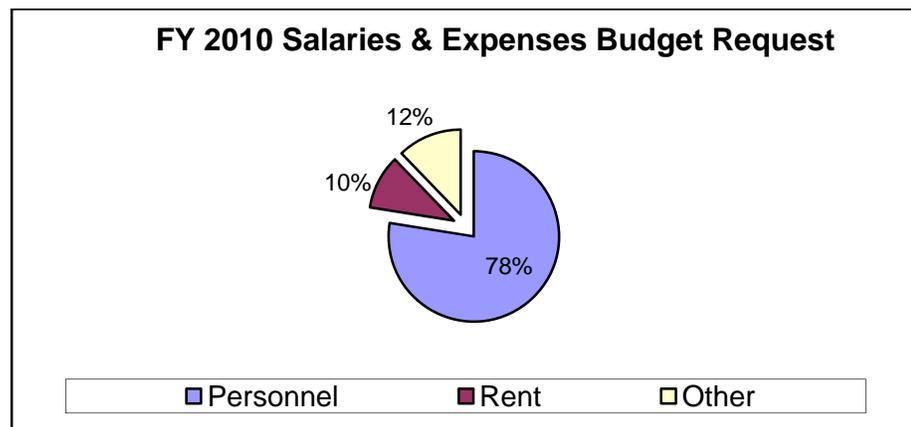
The Salaries and Expenses (S&E) budget provides operating funds essential to the achievement of the mission, goals, and outcomes of the Arts Endowment, its Office of the Inspector General (OIG), and the President’s Committee on the Arts and the Humanities (PCAH). More specifically, funds are needed for 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.

In addition to providing information on our S&E financial requirements, we report on related management activities, achievements, and directions.

### II. Funding

The Arts Endowment’s FY 2010 request for S&E is \$26,925,000. The S&E budget components are (also see Table 6):

Personnel Compensation and Benefits	\$20,870,000
Staff and Invitational Travel	500,000
Rent	2,767,000
Contractual Services	1,913,000
Other Operating Services <sup>1</sup>	875,000
Total	\$26,925,000



<sup>1</sup> Includes transportation of things, communications and utilities, printing and reproduction, supplies and materials, and equipment.

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- A. Personnel Compensation and Benefits. Success in achieving our mission is directly linked to the quality and expertise of the Agency's employees. The Personnel Compensation Request of \$20.870 million will support approximately 170 FTE, covering the 2.0% percent pay raise proposed for FY 2010, and within-grade increases.
- B. Staff and Invitational Travel. The Arts Endowment requests \$500,000 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.
- C. Rent. The Agency expects to be charged approximately \$2.767 million in rent by the General Services Administration (GSA) for office space in the Old Post Office Building (OPOB) in FY 2010. *This represents a \$582,000, or 26%, increase in costs over FY 2008 for the same amount of space.*
- D. Contractual Services. Contractual service activities involve security, training, and various miscellaneous services such as administrative contracts for information technology and financial assistance. The Arts Endowment is seeking \$1.913 million for these purposes.
1. Security. The Agency is estimating security charges of approximately \$544,000. Security charges cover basic service charges, building specific charges, and additional security services. Basic service charges are charged to all building tenants and cover control center dispatch and alarm monitoring, criminal investigations, and protection activities. Building specific charges are also charged to all building tenants and fund security guards and maintenance of security systems. Additional security services include security equipment and services provided that are considered to be an agency-specific requirement.
  2. Training. The Arts Endowment requests \$114,000 for Agency-wide training. This request supports training needs for human resources and information technology professional development.
  3. Miscellaneous Services. The Agency requests \$1.255 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:

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- 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 a new grants management system provided under an interagency agreement with the National Endowment for the Humanities (NEH) through an OMB-approved GMLoB partnership. Funds will also support modifications to NEH's core system needed to accommodate NEA's unique processing needs (e.g., eligibility reviews, progress reporting).

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

1. Transportation of Things. The Agency anticipates costs of \$75,000 for express mail charges.
2. Communications, Utilities and Miscellaneous Charges. We request \$380,500 for telecommunications, mailing services, utilities, and equipment rental.
3. Printing. We request \$67,500 for printing activities, including print notices in the Federal Register and Code of Federal Regulations.
4. Supplies and Equipment. The Arts Endowment requests \$204,500 for supplies, and \$147,500 for equipment.

III. Administrative Strategies and Achievements

The Arts Endowment continues to provide focused leadership and careful management to improve Agency performance and productivity. The Agency's commitment to this strategy is reflected below:

A. Improved Grants Management

*Interagency Efforts*. The Arts Endowment participates extensively on interagency work groups and specially formed teams to assist with government-wide streamlining efforts. Two examples are:

- The Agency's CIO serves on the multi-agency Grants Executive Board (GEB), which oversees the Grants.gov and GMLoB initiatives. Currently, he serves on the GEB subcommittee charged with technical oversight of Grants.gov.

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- The Agency’s Grants & Contracts Officer serves on the multi-agency Grants Policy Committee, the governing board for all grants streamlining activities and actively participates on the government wide Pre-award workgroup.

As part of these interagency efforts, the Arts Endowment has:

- Contributed to developing a standard financial assistance opportunity announcement template, standard financial assistance award document templates, and standard financial and performance report formats for Federal grants and cooperative agreements with governmental and non-profit organizations.
- Contributed to the development of uniform terms and conditions for Government-wide requirements applicable to Federal awards. Title 2 CFR, Grants and Agreements, is in place and the various applicable OMB Circulars have been consolidated into Title 2 – providing a “one-stop shop” for grants policies. As part of this effort, the NEA moved its Suspension and Debarment regulations into Title 2 as well.
- Contributed to the establishment of more reasonable charges for the participation of small agencies in Grants.gov.
- Worked closely with OMB and the joint interagency groups to develop and implement an effective response to the *Federal Funding Accountability and Transparency Act of 2006* (FFATA), resulting in required information being reported through [www.USASpending.gov](http://www.USASpending.gov).

*Public/Private Partnership Efforts.* We collaborate annually with the Center for Arts Management and Technology (CAMT) at Carnegie Mellon University to expedite the review of our *Challenge America Fast-Track* awards. A specially modified version of CAMT’s eGRANT review system enables applications in this category to be scored online in order to speed the decision process. In FY 2009, additional modifications to this system enabled NEA readers to view and score Recovery Act applications. As a result, the Agency will be able to meet the accelerated timeframe for awarding Recovery Act funds.

*Internal Efforts.* We continue to simplify our application requirements. Where possible, we have replaced hard copy application support items with electronic versions. For example, we developed a “File Viewer” tool, which houses all electronic grant application submissions, allowing access by multiple Agency staff and reducing the need to borrow hard copy files.

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Additional tools have been created by the Agency's Information and Technology Management (ITM) office that help improve grants management. These tools allow program staff to:

- Upload spreadsheet information (following a standard template) which imports hundreds of data elements for each individual grants database record. Previously, staff had to go into every record and undertake individual data entry for numerous fields.
- Request grant numbers. This program ensures that grant numbers are generated more efficiently.
- Run a variety of reports, and produce labels, rejection letters, and cover letters, among other things. Previously, each of these required requests to ITM and a single person had to process every request. Now staff for every program area can take care of these themselves.

*Improved Grantee Compliance.* Our efforts to help grantees improve their accountability and understanding of Federal grants include:

- The Arts Endowment's Office of Inspector General (OIG) has increased its financial management and compliance evaluations and limited scope audits of grantees by focusing on metropolitan areas where they can coordinate visits with several grantees during a fixed period of time. During FY 2008, 49 evaluations and audits in nine States were conducted.
- The Grantee Technical Assistance Program (GTAP) continues to provide one-on-one assistance in all areas of grants compliance. In FY 2008, we revised our General Terms and Conditions for Grants and Cooperative Agreements to strengthen our guidance on: the use of in-kind support for matching purposes, and how to document it; understanding provisional and final indirect cost rates and the impact on drawing down NEA funds and closeout; understanding the procurement standards; and where to find additional information on various topics.
- The NEA Web site helps applicants become more self-sufficient regarding Federal grants management through resources such as *Grant-At-A-Glance*, where grantees can access information about their current and past grants to help them manage their awards. A downloadable and fillable *Section 504* self-assessment workbook is also now available on our Web site. This Program Evaluation Workbook is designed to assist grant recipients in evaluating the current state of accessibility of their programs and activities to disabled visitors and employees. More specifically, the workbook is intended to assist organizations in their efforts to: (a) comply with the

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Endowment's regulations implementing Section 504 of the Rehabilitation Act of 1973, as amended, including the preparation of a self-evaluation of all programs, activities, policies and practices to determine areas of noncompliance, and (b) better understand the relationship between 504 and the Americans with Disabilities Act (ADA).

B. Effective Outreach

The success of our outreach efforts is reflected in the fact that, from FY 2004 through FY 2008, nearly 1,414 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. Examples of our outreach strategies include:

*Grants Workshops.* There is a great demand for funding from the Arts Endowment and, as a result, the grant process is extremely competitive. The Agency is committed to broad public and geographic outreach. By offering grants workshops, often hosted by members of Congress, the Arts Endowment provides public service and important information to small and mid-size nonprofit organizations throughout the country. By providing general technical assistance to potential applicants and grantees at community, State, and national workshops and conferences, the Arts Endowment is ensuring that underserved areas have knowledge of funding opportunities available to them. Since the inception of the program in 2002, more than 5,300 people have attended 66 workshops conducted in 24 States.

*Projects and Initiatives.* Planning for and effective delivery of the Agency's projects and initiatives requires extensive interaction with arts organizations, school systems, and underserved communities – such as military installations – in all 50 States.

*International Efforts.* The Chairman of the NEA is called upon by the U.S. Department of State's Bureau of Educational and Cultural Affairs to represent the U.S. with cultural officials of other countries. Our international efforts have included:

- *Big Read* programs in Russia and Egypt. *The Big Read* will also be introduced in three to four Mexican cities in 2009-10 where the communities will read *Fahrenheit 451*.
- Literary anthologies with Russia, Pakistan, Northern Ireland, and Mexico. Additionally, as an outcome of a cultural delegation trip to China organized by the President's Committee on the Arts and Humanities, the NEA signed a Statement of Intent with the People's Republic of China to cooperate on an

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International Literary Exchange. The project will result in the publication of bilingual anthologies of contemporary American and Chinese poetry.

- Partnership with Mexico to support the presentation of the arts and culture of Los Angeles at the Guadalajara International Book Fair, one of the largest and most important cultural events in the Western Hemisphere.

The success of our outreach efforts is reflected in the fact that, from FY 2004 through FY 2008, nearly 1,414 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.

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IV. 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 (FISMA).

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 to the Arts Endowment’s Acting Chairman by the Acting Inspector General. The increase in personnel compensation and benefits from FY 2009 to FY 2010 is due to the addition of one FTE, as requested by the Inspector General.

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

	<b>FY 2008</b>	<b>FY 2009</b>	<b>FY 2010</b>
	<b><u>Actual</u></b>	<b><u>Estimate</u></b>	<b><u>Request</u></b>
11.1 Personnel Comp. <sup>1</sup>	378	303	440
12.1 Personnel Benefits	70	63	86
21.1 Travel	16	16	20
24.0 Printing	0	1	1
25.1 Training	6	7	12
25.2 Contractual Services <sup>2</sup>	0	33	0
25.3 Interagency Agreements <sup>3</sup>	0	2	5
26.0 Supplies	<u>1</u>	<u>1</u>	<u>1</u>
Total	471	426 <sup>4</sup>	565

<sup>1</sup> Supports 3.29 FTE in FY 2008, 2.68 in FY 2009, and 3.75 in FY 2010.

<sup>2</sup> Provides for contractor support while Inspector General position is vacant.

<sup>3</sup> Includes support for the Council of the Inspectors General on Integrity and Efficiency; and for a memorandum of understanding for independent General Counsel support.

<sup>4</sup> Excludes funds provided by the American Recovery and Reinvestment Act of 2009.

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

Established by Executive Order in 1982, and renewed every two years since, 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 PCAH budget is shown below.

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

	<b><u>FY 2008</u></b>	<b><u>FY 2009</u></b>	<b><u>FY 2010</u></b>
	<b><u>Actual</u></b>	<b><u>Estimate</u></b>	<b><u>Request</u></b>
11.1 Personnel Comp. <sup>1</sup>	413	421	448
12.1 Personnel Benefits	97	100	106
21.1 Travel	41	37	37
23.1 Rent	112	132	136
23.3 Comm., Utilities & Misc. Charges	9	9	9
24.0 Printing	5	6	6
25.4 Contractual Services	23	34	23
26.0 Supplies	2	2	2
31.0 Equipment	<u>0</u>	<u>13</u>	<u>0</u>
Total <sup>2</sup>	702	754	767

<sup>1</sup> Includes 2 FTE carried by both NEA and NEH from FY 2008 to FY 2010; excludes support that might be provided by other Federal agencies.

<sup>2</sup> Excludes funding provided outside of the shared administrative services agreement between NEA and NEH for PCAH.

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**Table 6.**  
**National Endowment for the Arts**  
**Detail of Object Classification**  
(\$ in thousands)

	FY 2008	FY 2009	FY 2010
	Obligations	Appropriation	Request
11.1 Full-Time Permanent	11,796	12,876	13,812
11.3 Other Than Full-Time Permanent	2,263	2,470	2,650
11.5 Other Personnel Compensation	314	343	368
11.8 Special Personal Services	<u>145</u>	<u>144</u>	<u>0</u>
11.9 Total Personnel Compensation	14,518	15,833	16,830
12.1 Civilian Personnel Benefits	3,442	3,757	4,030
13.0 Benefits for Former Personnel	<u>9</u>	<u>10</u>	<u>10</u>
Total Personnel Benefits	3,451	3,767	4,040
Total Compensation & Benefits	17,969	19,600	20,870
21.0 Travel & Transportation of Persons	479	426	500
22.0 Transportation of Things	58	105	75
23.1 Rental Payments to GSA	2,185	2,708	2,767
23.3 Comm., Utilities & Misc. Charges	378	380	381
24.0 Printing and Reproduction	39	61	67
25.0 Other Services	1,682	1,441	1,913
26.0 Supplies and Materials	183	191	204
31.0 Equipment	<u>435</u>	<u>138</u>	<u>148</u>
Total Non-Pay	5,439	5,450	6,055
<b>99.0 Total: Salaries and Expenses</b> a/b	<b>23,408</b> c/	<b>25,050</b> d/e	<b>26,925</b>

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

b/ Excludes Interagency and Gift funds.

c/ Includes \$23,429K appropriated in FY 2008, \$480K of FY 2007 carryover funds into FY 2008, and \$164K of prior year deobligations. Excludes \$664K of FY 2008 funds carried forward to FY 2009.

d/ Excludes \$664K carried forward to FY 2009 from FY 2008.

e/ Excludes \$440K provided by the American Recovery and Reinvestment Act of 2009.