



National Endowment for the Arts

**Appropriations Request
For Fiscal Year 2013**

**Submitted to the Congress
February 2012**

BLANK PAGE

**National Endowment for the Arts
Appropriation Request for Fiscal Year 2013
Submitted to the Congress
February 2012**

TABLE OF CONTENTS

I.	Overview.....	1
II.	Creation of Art.....	13
III.	Engaging the Public With Art.....	19
IV.	Promoting Public Knowledge and Understanding	37
V.	Program Support.....	43
VI.	Salaries and Expenses.....	49

BLANK PAGE

OVERVIEW

The arts add immeasurably to our lives, from providing joy and exhilaration or a means for expression, to serving as a framework for education, problem-solving, and creativity. The arts are an essential ingredient of a well-rounded education and critical to the quality of life for individuals and communities; simply stated, “Art Works.”

The value and importance of the arts were well understood in 1965 when the National Endowment for the Arts was established. The Agency was founded on basic principles that stand the test of time. These principles give impetus to and provide a framework for the 21st-century role of the Federal government in supporting and sustaining the arts in America.

- The arts and the humanities belong to all the people of the United States.
- To fulfill its educational mission, achieve an orderly continuation of free society, and provide models of excellence to the American people, the Federal Government must transmit the achievement and values of civilization from the past via the present to the future, and make widely available the greatest achievements of art.
- The encouragement and support of national progress and scholarship in the ... arts ... are ... appropriate matters of concern to the Federal Government.
- An advanced civilization must not limit its efforts to science and technology alone, but must give full value and support to the other great branches of scholarly and cultural activity in order to achieve a better understanding of the past, a better analysis of the present, and a better view of the future.
- Democracy demands wisdom and vision in its citizens. It must therefore foster and support a form of education, and access to the arts ..., designed to make people of all backgrounds and wherever located masters of their technology and not its unthinking servants.
- It is necessary and appropriate for the Federal Government to complement, assist, and add to programs for the advancement of ... the arts by local, State, regional, and private agencies and their organizations. ...
- The arts and the humanities reflect the high place accorded by the American people to the nation's rich cultural heritage and to the fostering of mutual respect for the diverse beliefs and values of all persons and groups.
- The practice of art ... require(s) constant dedication and devotion. While no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent.

*National Endowment for the Arts – Appropriations Request for FY 2013
Overview*

- The world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit.
- Americans should receive in school, background and preparation in the arts ... to enable them to recognize and appreciate the aesthetic dimensions of our lives, the diversity of excellence that comprises our cultural heritage, and artistic and scholarly expression.
- It is vital to a democracy to honor and preserve its multicultural artistic heritage as well as support new ideas, and therefore it is essential to provide financial assistance to its artists and the organizations that support their work.

Today, individuals and communities throughout the Nation benefit from the vision of the NEA's founders, and the leadership provided by the NEA. Governmental support for the arts, culture, and design is now recognized as a mainstay of our democratic form of government.

Budget Request

The National Endowment for the Arts requests a budget of \$154.255 million for FY 2013. At this level, our budget includes:

- Direct Endowment Grants \$73.143 million (including \$10 million for *Our Town*)
- State/Regional Partnerships \$48.762 million
- Program Support efforts \$ 2.250 million
- Salaries and Expenses
 - Operating Expenses \$27.100 million, and
 - Relocation Expenses \$ 3.000 million.

Strategic Plan

The FY 2013 budget incorporates the results of the Agency's substantive planning process and revised Strategic Plan (2012-2016), including refocused Vision, Mission, and Goals, with outcomes that balance quantitative and qualitative measurements:

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

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

*National Endowment for the Arts – Appropriations Request for FY 2013
Overview*

Program Goals:

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

Program Outcomes:

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

Highlights of the Strategic Plan include:

- Emphasizing research and evaluation in particular to increase our capacity to assess and report the impact of the arts in our lives.
- Expanding the focus of learning in the arts beyond children and youth to include the support of lifelong learning in the arts for individuals of all ages.
- Acknowledging the critical importance of artists' contributions to the expansion of the Nation's portfolio of American art, whether performing, literary, or visual.
- Recognizing the leadership role that the NEA can play throughout the Federal government, particularly when demonstrating how the arts, culture, and design can contribute to achieving the mission, goals, and outcomes of other Federal agencies.
- Giving increased attention to the importance of the arts in cultural diplomacy, recognizing that the arts contribute to cultural understanding.

Now in its second year, this Strategic Plan provides the framework for all Agency activity.

Priorities and Budget Highlights

- Continuation of basic grant programs and support for State and Regional partnerships remains a priority.
- *Our Town* is a priority initiative of the Agency.
- Leadership projects and initiatives, such as *The Big Read* and *Shakespeare in American Communities*, are essential components of the Agency's programs, and represent a key vehicle for achieving broad public access to the arts.

National Endowment for the Arts – Appropriations Request for FY 2013
Overview

- *Challenge America* helps the Agency carry out its commitment of ensuring a direct grant in every Congressional district.
- The NEA must maintain the integrity of its staff expertise and panel process while ensuring the ability to communicate and interact with the arts community and the general public.
- Research and program evaluation reflect areas of increased focus consistent with the revised Strategic Plan.
- The Agency will make every effort to minimize administrative costs without sacrificing quality service. The Agency is in the process of implementing modest restructuring that will result in lower administrative costs while still retaining necessary staff expertise. Additionally, in accordance with the President’s Executive Order 13589 on promoting efficient spending, the Agency will minimize costs in other administrative areas while performing mission-critical functions in the most efficient, cost-effective way. For example, we are reducing our staff travel costs by over 25% from FY 2010 levels.

While difficult fiscal and program decisions are necessitated by recent funding trends, we are pleased to highlight two changes within our budget consistent with the priorities enumerated above; they concern *Our Town* and Research and Evaluation.

Our Town

In January 2011, the Arts Endowment launched *Our Town*, a new grant opportunity for creative placemaking projects – projects that contribute to the livability of communities and help transform them into lively, beautiful, and sustainable places with the arts at their core. *Our Town* builds on the NEA’s longstanding support for communities and the ability of the arts to strengthen communities. In this time of great economic disruption, *Our Town* holds enormous promise for the future of communities and their abilities to reignite their economies. Also, uniquely, these grants require a partnership with a local government – an essential ingredient for long-term success.

For the initial round of *Our Town* funding, the Agency’s Design staff responded to more than 900 inquiries, and received 447 Statements of Interest, representing a variety of creative placemaking projects from every State, plus Puerto Rico and Washington, DC. Organizations representing 112 projects were invited to submit full applications, 51 of which – located in 34 States – were awarded grants totaling \$6.5 million. These *Our Town* grants ranged from \$25,000 to \$250,000 and represented a range of rural, suburban, and urban communities with populations ranging from just over 2,000 to more than 8.2 million people. More than half of the *Our Town* grants were awarded to communities with a population of less than 200,000, and seven to communities of fewer than 25,000 people. By requiring a partnership between local government and an arts or design organization, *Our Town* encourages creative, cross sector solutions to the challenges facing towns, cities, and the arts community.

Grants were awarded for arts engagement, planning, and design projects that strengthen arts organizations while increasing the livability of communities across America.

*National Endowment for the Arts – Appropriations Request for FY 2013
Overview*

Arts Engagement Projects – Arts engagement recommended projects include a diverse set of community-focused festivals and exhibitions of visual, media, dance, music, film, and tribal art. Also recommended are a large number of public art projects – including exhibitions of temporary work by world-renowned and community-based artists, new permanent pieces, and job training around the conservation of existing works. Other engagement projects focus on education, including development of entrepreneurship activities for artists, and a project which engages suburban communities around urban design issues.

Planning Projects – Properly planning for creative placemaking is an essential part of any successful project. Recommended planning projects include mapping of local cultural assets, pre-development planning for cultural facilities and artist spaces, public art planning, creative district planning, as-well-as creative industry development planning.

Design Projects – Excellent design has been proven to lower operating costs and increase longevity of physical structures. Recommended design projects will enable talented designers to work on public infrastructure – including public spaces, gateways, water basins, corridors and transportation hubs – and to design cultural facilities and artist spaces.

The overwhelmingly positive response to the *Our Town* opportunity and the 51 projects receiving support underscore that communities understand the importance of their local creative assets, and are actively engaged in creative placemaking in a multitude of inventive and innovative ways. The creative placemaking supported in these projects is building a more livable nation, one community at a time. Here are several examples of the FY 2011 inaugural round of *Our Town* projects:

In **Ajo, Arizona**, the **International Sonoran Desert Alliance** was awarded a \$100,000 matching grant to support the creation of a master plan for the adaptive re-use of multiple buildings and outdoor spaces in Ajo's Plaza and Town Center. The project builds upon International Sonoran Desert Alliance's award-winning, decade-long collaboration with Pima County on arts-focused projects in Ajo, and will specifically address public space use, wayfinding, streetscape design, future public art sites, and linkages between all sites adapted for creative uses. It is anticipated that the redevelopment of Ajo's Town Center will strengthen and promote Ajo's tri-cultural heritage, benefiting Ajo's population of approximately 3,750 and several nearby villages in the Tohono O'odham Nation.

In **Burlington, Vermont**, the **Burlington City Arts Foundation (BCA)** received a \$50,000 matching grant to support the development of a master plan for City Hall Park, a green space at the center of Burlington's economic and civic life. Community outreach events, artist-led visioning sessions, and town hall meetings will inform the final layout of the park. Project activities also include identifying new and existing locations for public art, an improved landscape design, marketing and planning for cultural festivals, and artist markets in the park. The Burlington Business Association, Flynn Center for the Performing Arts, Merchants Bank, Preservation Trust of Vermont, King Street Center, and the City of Burlington will collaborate to drive the master planning process by engaging over 5,500 residents. The redesign for City Hall Park will improve economic activity in the surrounding area by

*National Endowment for the Arts – Appropriations Request for FY 2013
Overview*

connecting nearby businesses to the successful Church Street Marketplace and serving as a destination for Burlington’s 40,000 residents and three million annual visitors.

In **Casper, Wyoming**, the **Nicolaysen Art Museum** was awarded a \$50,000 matching grant to support a pilot process by which public art is integrated into a low income housing community. An experienced artist will be selected to work with developers and residents to design and plan for public art and green space that will serve as a gathering place for residents of the housing complex and the local community. The project will take place at the Sunshine Apartments, located at a formerly blighted site on a highly visible intersection in downtown Casper, a town of 55,000 residents. The Nicolaysen Art Museum will oversee the artist selection process, and the Wyoming Development Authority, Grimshaw Investments & Development, and the City of Casper will construct, document, and evaluate the project with the goal of replicating the public art process in future affordable housing projects throughout the State.

Our Town is also an example of the Administration’s emphasis on using place-based approaches to assist cities and rural communities. This initiative has catalyzed partnerships with many Federal agencies, particularly HUD and USDA, which have encouraged their local place-based grantees that are seeking to use Federal funding to leverage their local arts assets toward community development and/or economic development outcomes.

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

Research and Evaluation

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 participate in an evidence-based dialogue about the role, vitality, and impact of arts and culture in the United States. The growing recognition of the importance of research and evaluation as a significant contributor to NEA policy, program development, and program accomplishment – as well as its value to other Federal agencies and the general public – has caused a substantive shift in the Agency’s focus on research and evaluation.

Limited resources, growing demands, and increased scrutiny necessitate that organizations – especially those in the public sector – develop clear goals, outcomes, and measurements. For the NEA, this focus is particularly evident in its revised Strategic Plan and in its goal to *Promote Public Knowledge and Understanding about the Contributions of the Arts*. For the first time in the history of the Agency, the NEA explicitly recognizes that in addition to the leadership and support it provides in the form of grants and cooperative agreements, research, evaluation, and information-sharing constitute essential functions. Building on its current research initiatives, including administration of the Survey of Public Participation in the Arts (SPPA) – the Nation’s largest and most representative periodic study of adult participation in arts events and activities – the NEA is assuming a national leadership role focusing on the role and impact of the arts in society. As clear evidence of that role, in November 2011 the Agency announced that it is

*National Endowment for the Arts – Appropriations Request for FY 2013
Overview*

leading a new task force of 13 Federal agencies and departments to encourage more and better research on how the arts help people reach their full potential at all stages of life.

The NEA requests funds for research and evaluation in support of our Strategic Plan, commensurate with the development of a detailed, multi-year research and evaluation planning framework linked to the Strategic Plan and performance measurement requirements. Here are some of the activities the NEA is undertaking in FY 2012, the first year of the plan:

- Conduct the 2012 Survey of Public Participation in the Arts (SPPA), with a largely revised questionnaire that reflects changing demographics, the role of information technology, and a wider variety of arts-engagement forms than has been studied previously.
- Initiate post-award reviews of art creation and innovation projects.
- Commission and conduct analyses based on new data about arts education and the arts and cultural workforce from the American Community Survey (ACS).
- Adjudicate, recommend for funding, and award the Agency’s first wave of grants in the *Research: Art Works* category.
- Convene a quarterly series of public webinars to showcase new and emerging research supported by member agencies of the Federal Interagency Task Force on the Arts and Human Development.
- Host a research roundtable, “Improving Standards and Assessment in Arts Education,” an opportunity for researchers, educators, and policy-makers to discuss the implications of a nationwide study of arts assessment tools and practices. That study has yielded a report for the NEA, titled “Improving the Assessment of Student Learning in the Arts,” which is being released around the same time.
- Release “The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies,” based on analyses conducted by UCLA education researcher James Catterall on U.S. Department of Education and Department of Labor datasets.
- Co-host an economic research symposium with the co-editor of the *Journal of Cultural Economics*; it is expected that the resulting papers will be compiled for release to the general public.

Agency-Wide Program Accomplishments

With the FY 2013 budget proposal, the reach of the NEA will be significant. Using several previous years as guidance, we can expect that the requested funding will enable the following to occur:

- More than 2,000 awards will be made in communities in all 50 States and six special jurisdictions.
- More than 90 million individuals will benefit from Agency programs (exclusive of television and radio broadcast audiences), including 9 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.
- 3,000 or more 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.
- More than 20,000 community organizations will partner with grantees on Arts Endowment-supported projects.
- Arts Endowment awards will generate more than \$500 million in matching support; in our direct grant-making categories alone, the ratio of matching to Federal funds will approach 8:1, far surpassing the required match.
- Arts Endowment awards will help make possible 30,000-35,000 concerts, readings, and performances; 3,500-4,500 exhibitions (including visual and media arts); and 7,000-8,000 artist residencies in schools and other locations.
- Internationally, nearly 900 artists will provide performances, exhibits, and other arts activities in 40 countries.

Proposed Legislative Changes

The NEA proposes two legislative changes supporting our revised Strategic Plan. These proposals were initially included in our 2012 request; however, based on House Congressional guidance, the NEA engaged in extensive collaboration and consultation with a diverse group of State Arts Agencies and the National Assembly of State Arts Agencies. The result of these discussions is a proposal that reflects a consensus developed from our ongoing partnerships with the States.

1. *Clarifying supplanting language by stipulating allowed match for grants made to the States.* Section 5(g)(4)(C) of the National Foundation on the Arts and the Humanities

*National Endowment for the Arts – Appropriations Request for FY 2013
Overview*

Act of 1965, as amended, states that “funds made available under this subsection [grants to States] shall not be used to supplant non-Federal funds.” Typically, States must provide a one-for-one match to the Federal funds received. Historically, the issue of supplanting surfaces in the form of a question from a State as to what constitutes a legitimate match. It is our intention to clarify that match must come from funds controlled and managed by the State and that funds from third parties not directly controlled and managed by the State are not eligible (such as sub-grant match).

Section 5(g)(4) of the National Foundation on the Arts and the Humanities Act of 1965, as amended (20 U.S.C. 954(g)(4)), is further amended as follows:

In subparagraph (C), by inserting after the period the following new sentence:

“State partnership agreements must be matched one-to-one with state government funds that are directly controlled and appropriated by the state and directly managed by the state arts agency.”

It is important to note that the limitation noted above would not apply to 5(g) funds allocated to Regional Arts Organizations or other nonprofits eligible to receive 5(g) funds.

2. *Seeking authority to issue guidance on the waive-of-match provision for States and Regions.* Section 5(g)(4)(A) of the National Foundation on the Arts and Humanities Act of 1965, as amended, provides the Chairman with the discretion, within prescribed guidelines, to waive the one-for-one match requirement for States. We do not believe it was the intent of the NEA’s authorizing legislation to allow waiver of match in perpetuity, in particular noting the supplanting language. As such, the NEA seeks authority to issue guidance to the States (and Regions) as to the parameters surrounding their ability to seek waive of match.

Section 5(g)(4) of the National Foundation on the Arts and the Humanities Act of 1965, as amended (20 U.S.C. 954(g)(4)), is further amended as follows:

In subparagraph (A), by inserting after the period the following new sentence:

“When authorizing waivers of match for an eligible state arts agency, the Chairman, consistent with the provisions of this subsection, shall:

- (i) give consideration to the various circumstances the State is encountering at the time of the State’s request for waiver; and
- (ii) ensure that waivers are not granted in perpetuity.”

*National Endowment for the Arts – Appropriations Request for FY 2013
Overview*

Summary

We recognize the difficult fiscal choices facing the Nation. With this budget request, we are mindful of these fiscal challenges yet positioned to make real contributions to the Nation and the American people.

- Achievement of the vision, mission, goals, and outcomes will be accomplished through direct grant making and leadership initiatives, as well as through the partnership agreements with the State Arts Agencies and the Regional Arts Organizations.
- Derived from experience and empirical research, our newest initiative, *Our Town*, has the potential – over time – to profoundly impact communities of all types.
- The Arts Endowment will coordinate a national research agenda to investigate the characteristics and contributions of arts and culture in American lives and communities.
- Other Federal agencies have begun collaborating with the NEA in recognition of the ability of the arts to help them achieve their goals.
- The Administration recognizes the importance of the arts to communities and their livability.
- The NEA is one of the few agencies in the entire Federal government that requires a one-to-one match with its grants, thus generating funds for communities as a result of an NEA grant.
- This budget serves to reinforce to the States, cities, and the American people as well as countries around the world that the arts are essential to the lives of our people and the livability of our communities, and that the National government has an important role to play in supporting, sustaining, and encouraging the arts, culture, and design.

*National Endowment for the Arts – Appropriations Request for FY 2013
Overview*

**Table 1.
Fiscal Year 2013 Request – Appropriations Committee Format
(\$ in thousands)**

	FY 2011	FY 2012	FY 2013	Difference Between FY 2013 Request & FY 2012 Appropriation
	Appropriation	Appropriation	Request	
Direct Endowment Grants				
Project Support (includes <i>Our Town</i>)	67,243 a/	61,110 a/	65,143 a/	+4,033
Challenge America	<u>7,984</u>	<u>7,987</u>	<u>8,000</u>	+13
Subtotal	75,227	69,097	73,143	+4,046
State & Regional Partnerships				
Basic Plan Support	39,469	36,253	38,376	+2,123
Underserved	<u>10,683</u>	<u>9,812</u>	<u>10,386</u>	+574
Subtotal	50,152	46,065	48,762	+2,697
TOTAL PROGRAM	125,379 b/	115,162	121,905	+6,743
PROGRAM SUPPORT	1,876 c/	2,841	2,250	-591
TOTAL PROGRAM & PROGRAM SUPPORT	127,255	118,003	124,155	+6,152
Salaries & Expenses				
Operating Expenses	27,435 d/	28,018	27,100	-918
Contribution to Relocation Expenses	<u>N/A</u>	<u>N/A</u>	<u>3,000</u>	+3,000
TOTAL SALARIES & EXPENSES	27,435	28,018	30,100	+2,082
TOTAL REQUEST e/	154,690	146,021 f/	154,255	+8,234

a/ *Our Town* was a separate budget line item in the FY 2012 appropriation. For comparison purposes, funding for *Our Town* is now included in the Project Support budget line item for all years. It includes \$5M in FY 2011, \$4.992M in FY 2012, and \$10M in FY 2013.

b/ Excludes \$10,929K of FY10 funds carried forward to FY11, \$2,832K of prior year deobligations carried forward to FY11, and \$7,213K carried forward to FY12.

c/ Excludes \$296K of FY10 funds carried forward to FY11, \$53K of prior year deobligations carried forward to FY11, and \$199K carried forward to FY12.

d/ Excludes \$316K of FY10 funds carried forward to FY11, \$1,351K of prior year deobligations carried forward to FY11, and \$1,379K carried forward to FY11.

e/ Excludes Interagency and Gift funds.

f/ Excludes \$8,792K of FY11 funds carried forward to FY12.

The National Endowment for the Arts’ Strategic Plan Framework for FY2012-2016
Strategic Goals, Outcomes, and Performance Measures

MISSION STATEMENT

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

VISION STATEMENT

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

GOAL 1:

The Creation of Art that Meets the Highest Standards of Excellence

Outcome 1.1

The Portfolio of American Art is Expanded

GOAL 2:

To Engage the Public with Diverse and Excellent Art

Outcome 2.1

Americans Throughout the Nation Experience Art

Outcome 2.2

Americans of All Ages Acquire Knowledge or Skills in the Arts

Outcome 2.3

American Communities are Strengthened Through the Arts

GOAL 3:

To Promote Public Knowledge and Understanding about the Contributions of the Arts

Outcome 3.1

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

Outcome 3.2

Partnerships Increase the Domestic and International Impact of the Arts

GOAL 4:

To Enable the NEA Mission through Organizational Excellence

Outcome 4.1

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

Outcome 4.2

NEA is an Efficient and Vigilant Steward of Public Funds

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

THE CREATION OF ART THAT MEETS THE HIGHEST STANDARDS OF EXCELLENCE

I. Introduction

American artists enrich the cultural, civic, and economic life of our Nation by producing original works in such fields as music and dance, drama and literature, architecture and design, and visual, media, and folk arts. The Agency’s 2012-2016 Strategic Plan recognized the significance of this creative effort by establishing the goal, *The Creation of Art that Meets the Highest Standards of Excellence*. This goal represents the Agency’s firm commitment to expanding the portfolio of American art. By awarding grants in the category of original art-making, the NEA will harness the ingenuity of American artists; become a Federal leader in creativity and innovation; and contribute to a dynamic portfolio that can be enjoyed by present and future generations, replenishing and rejuvenating America’s enduring cultural legacy.

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

Against this backdrop, the public appetite for many forms of art-making is as healthy as ever. Recent data from the NEA’s Survey of Public Participation in the Arts show that young adults are highly engaged in creating artworks of their own, notably through electronic media and the Internet. In many art forms, moreover, arts creation is equally prevalent among urban and rural communities, and among Americans of diverse socioeconomic characteristics.¹

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

With this goal, the Arts Endowment is amplifying a core component of its legislative mandate, “to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent.” Our budget request reflects our renewed commitment to the goal of nurturing the creation of excellent art in all the disciplines: dance, design, folk & traditional arts, literature, media arts, music, opera, theater & musical theater, and the visual arts.

¹ NEA Research Report #51, *Audience 2.0: How Technology Influences Arts Participation* (2010), and NEA Research Note #100, *Come as You Are: Informal Arts Participation in Urban and Rural Communities* (2010).

*National Endowment for the Arts – Appropriations Request for FY 2013
Creation of Art*

II. Funding

Because this budget emanates from our relatively new FY 2012-2016 Strategic Plan, with new areas of emphasis and focus, baseline data – including financial data – do not exist. Nonetheless, we have attempted to develop a cross-walk from the existing goal structure to the new; based on this assessment, we anticipate that in FY 2013 the amount of funds and awards to be awarded under this goal will be within the following ranges:

Funding range: \$6.0-7.0 million in program funds

Award range: 200-250 grants to be awarded

III. Outcome and Strategies

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

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

A. The Portfolio of American Art is Expanded

Below is a list of representative project activities that may be supported by grants awarded to ensure that the portfolio of American art is expanded. Not all of the activities are confined to this strategic outcome.

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

National Endowment for the Arts – Appropriations Request for FY 2013
Creation of Art

- Opportunities for writers and translators to create or refine their work.²
- Media arts productions.
- Projects that employ innovative forms of art-making and design.

Here are some recent examples of grants awarded for projects to create art, some through our previous *Access to Artistic Excellence* goal, and others through our new *Creation of Art* goal.

In **Boise, Idaho**, the **Trey McIntyre Project** received an FY 2012 matching grant of \$15,000 to support creation and presentation of a new work by choreographer Trey McIntyre. The new dance work will be the third in an autobiographical dance trilogy, and is inspired by the 1970s show “Free to Be... You and Me.”

In **Saint Paul, Minnesota**, the **Park Square Theatre Company** received a \$10,000 FY 2012 matching grant to support the world premiere of a commissioned work, “American Family,” inspired by the 1964 film “One Potato, Two Potato” by playwright Carlyle Brown. The play explores life challenges faced by bi-racial children and trans-racial families as it portrays a woman’s childhood memories of being taken away from her mother and new half-brother when her biological father regains custody.

In **Port Gibson, Mississippi**, the **Mississippi Cultural Crossroads, Inc.** was awarded a \$10,000 FY 2011 *Challenge America Fast-Track* matching grant to support production of the oral history magazine “I Ain’t Lying.” The publication features interviews and photographs of elder community members taken by middle and high school students under the guidance of a local writer, a photographer, and visual artists. Five community organizations partnered with Mississippi Cultural Crossroads, Inc. on the project. Of the approximately 1,000 individuals expected to benefit from the project, three are artists, four are teachers, and 15 are children / youth.

In **Saint Louis, Missouri**, the **Contemporary Art Museum St. Louis** received \$25,000 in an FY 2012 matching grant to support the expansion of *The Front Room*, an ongoing series of short exhibitions featuring the work of emerging artists and experimental curatorial trends. The project will increase the number of artists invited to create works on-site, expand community outreach for the exhibitions,

² The Arts Endowment recognizes promising and mid-career writers, poets, and translators with Literature Fellowships that enable them to set aside time for writing and research. Literature Fellowships are the Agency’s most competitive funding category; in FY 2012, only 40 of the 1,179 Creative Writing: Prose applicants (just 3.4%) were supported. While Creative Writing Fellowship recipients are not required to produce a particular product, the underlying purpose of the Fellowships is to encourage and support creative output; thus, it is appropriate to include them under the *Creation of Art* goal. As one of the Nation’s most significant supporters of literary translation, the Arts Endowment provides Literature Fellowships for Translation projects, as well as support to nonprofit presses for the publication of translations of literary work into English. These efforts give American readers opportunities to read significant contemporary international literature that originated in languages other than English.

National Endowment for the Arts – Appropriations Request for FY 2013
Creation of Art

produce a “Pocket Guide to Pronunciation,” and publish a retrospective catalogue of the more than 100 artists and curators represented in *The Front Room* since its debut in 2008.

In **Missoula, Montana**, the **MCT, Inc.** was awarded \$40,000 in an FY 2011 matching grant to support Missoula Children’s Theatre’s national performing arts residency tour in underserved communities and on U. S. military bases. During a total 1,228 residencies, touring actors and directors cast 55-65 local youth in original musicals, and then rehearsed and performed each work within a week’s time. Active participants included 92 artists and 2,200 teachers. More than 454,000 children / youth benefitted from the project, in addition to an estimated 304,000 other individuals.

In the **Bronx, New York**, the **Pregones Touring Puerto Rican Theatre** was awarded \$35,000 in an FY 2012 matching grant to support development of the bilingual production “The Astronaut’s Desire,” directed by director/dramaturg Alvan Colon Lespier, with musical direction by Desmar Guevara. Drawing from original research and interviews with Latino air and space professionals, “The Astronaut’s Desire” is a fictional story of Esteban Only, an astronaut who single-handedly undertook spacecraft repairs to facilitate a rescue after becoming stranded midway between Earth and Titan, the orange moon of Saturn.

In **Ada, Oklahoma**, the **East Central University** was awarded \$12,000 in an FY 2012 matching grant to support a four-week residency for Cheyenne Arapaho artist Edgar Heap-of-Birds, who will work with the University’s art and Native American studies students to research hidden histories built upon themes of identity and sovereignty.

In **Rapid City, South Dakota**, the **First Peoples Fund** received an FY 2011 \$25,000 matching grant to support *Empowering Native Artists; Strengthening Native Communities*. The project will provide American Indian artists with programs that provide artistic, professional, and business development, thus strengthening the tradition. Twelve artists will create 12 new art works. It is estimated that a total of 400 people will benefit from the project.

In **Arlington, Virginia**, the **Signature Theatre, Inc.** received an FY 2012 matching grant of \$20,000 to support the workshop and rehearsal of a new musical titled “Brother Russia” by the award-winning team of Dana P. Rowe and John Dempsey, directed by artistic director Eric Schaeffer. The story of the musical: a Russian theater troupe performs its ramshackle adaptations of Tolstoy and Dostoyevsky for local farmers, and one night, its star, the seemingly immortal Brother Russia, enlists his fellow actors to help dramatize his own life story, the mystical saga of Grigori Yefimovich Rasputin.

In **Worland, Wyoming**, the **Washakie Museum** received an FY 2011 matching grant of \$10,000 to support a series of visual and performing arts presentations. Project activities will include travelling exhibitions of Norman Rockwell’s Saturday

*National Endowment for the Arts – Appropriations Request for FY 2013
Creation of Art*

Evening Post covers; American Legacy: Our National Parks, On Location with the Plein-Air Painters of America; Montana Repertory Theatre’s performance of “Doubt;” and a music performance by mezzo-soprano Lindsay Craft with the Museum Singers Choir. It is estimated that a total of 52 artists will actively participate in two concerts / performances. It is also estimated that two exhibitions will be curated / presented. A projected audience of 15,800 includes approximately 4,000 children / youth.

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

IV. Expected Performance

As mentioned previously, this budget emanates from our FY 2012-2016 Strategic Plan. Because of the new areas of emphasis and focus, baseline data – including performance data – do not yet exist. However, we have developed clear performance measures for the outcomes to be achieved through this goal; they are provided below in table format.

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
1.1.1: Post-Award Review, by Independent Experts, of Artistic Excellence in NEA Grants Awarded Primarily for the Purpose of Creating Art	Gauges whether artistic excellence has been achieved through NEA grant awards made primarily for the purpose of creating art.	An assessment by independent experts of a sample of Outcome 1.1 grant awards made primarily for the purpose of creating art.	Outcome 1.1 grant awards from each artistic discipline will be assessed once every three to five years.
1.1.2: Percent of Grants Awarded Primarily for the Purpose of Creating Art that Employs Innovative Forms of Art-Making	Conveys the percent of NEA grant awards made primarily for the purpose of creating art that employ innovative forms of art-making.	Sample of Outcome 1.1 grant awards.	Outcome 1.1 grant awards from each artistic discipline will be assessed once every three to five years.
1.1.3: Post-Award Review, by Independent Experts, of Artistic Innovation in NEA Grants Awarded Primarily for the Purpose of Creating Art	Gauges whether innovation has been achieved through NEA grant awards made primarily for the purpose of creating art.	An assessment by independent experts of a sample of Outcome 1.1 grant awards made primarily for the purpose of creating art.	Outcome 1.1 grant awards from each artistic discipline will be assessed once every three to five years.

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

*National Endowment for the Arts – Appropriations Request for FY 2013
Creation of Art*

V. Past Performance

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

Access to Artistic Excellence / Creation of Art
Selected Performance Results – FY 2009-2011

Fiscal Year	# of Projects Whose Primary Purpose is the Creation of Art
2009 Current ³	245
2010 Current ³	305
2011 Current	280

³ Excludes funds awarded through the American Recovery and Reinvestment Act of 2009.

TO ENGAGE THE PUBLIC WITH DIVERSE AND EXCELLENT ART

I. Introduction

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

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

II. Funding

Because this budget emanates from our FY 2012-2016 Strategic Plan, with new areas of emphasis and focus, baseline data – including financial data – do not exist. Nonetheless, we have attempted to develop a cross-walk from the existing goal structure to the new; based on this assessment, we anticipate that in FY 2013, the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$64.0-66.0 million in program funds
Award range: 1,550-1,650 grants to be awarded

III. Outcomes, Strategies, and Project Examples

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

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

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

- 3) Continue to ensure that NEA grant application reviewers have the qualifications and expertise necessary to identify projects that can engage the public with diverse and excellent art.
- 4) Continue to maintain an unbiased, transparent application review process that provides panel members with adequate information to determine which projects meet the highest standards of excellence.
- 5) Continue to develop and support leadership initiatives that provide opportunities for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based.
- 6) Work effectively and efficiently with the State Arts Agencies and Regional Arts Organizations to develop strategies that can help the Agency fulfill this goal.

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

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

Together, these activities denote a concept of arts participation that goes beyond passive spectatorship. The Nation’s arts presenters and event programmers continue to grapple with this realization. In 2008, for example, live attendance rates for certain “benchmark” types of arts events – classical music, jazz, opera, ballet, theater, and visual art exhibits – fell or held flat compared with previous years.⁴ For most live arts performances, audiences have aged more rapidly than the general public, and they contain disproportionately fewer Americans of low incomes and education levels.

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

⁴ For information about declines in the national rates of arts participation and arts learning from 2002 to 2008, see NEA Research Report #49, *2008 Survey of Public Participation in the Arts* (2009).

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

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

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

- Presenting exhibits, performances, concerts, and readings.
- Touring and outreach activities.
- Art fairs and festivals.
- Restaging of repertory and master works of historical significance.
- Documentation, preservation, and conservation of artwork.
- Public programs that raise awareness of cultural heritage.
- Film screenings.
- Broadcasts on television or radio; video games; mobile apps; live streaming, audio- and video-on-demand, podcasts, MP3 files, or other digital applications.
- Publication, production, and promotion of digital, audio, mobile, or online publications; books; magazines; catalogues; and searchable information databases.
- Services to artists and arts organizations.
- Projects that extend the arts to underserved populations – those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.
- Projects that employ innovative forms of art and design delivery.

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

In Riverside, California, the Regents of the University of California at Riverside was awarded \$15,000 in an FY 11 matching grant to support the creation and presentation of a multidisciplinary work at the Culver Center for the Arts. Visual artist Lewis deSoto and mezzo soprano Erin Neff created a new work based

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

on the local Native American stories of the primordial creature Tahquitz. One performance, one lecture / demonstration, and one exhibit benefited a total of 386,705 individuals, including three artists.

In **San Pedro, California**, the **Grand Vision Foundation** was awarded \$10,000 in a *Challenge America Fast-Track* matching FY 2012 grant to support the *Latino History Month Music & Dance Program*, a series of workshops and concerts highlighting the folklorico, salsa, and tango genres. Potential participating musical ensembles include La Santa Cecilia, Orquesta La Fiebre, and La Mariachi Estrela de Jalisco. A total audience of approximately 50,000 is anticipated.

In **New Orleans, Louisiana**, the **New Orleans Museum of Art** received an FY 2012 matching grant of \$20,000 to support *Inspired By New Orleans*, a multi-faceted project. A series of exhibitions, commissions, and artist lectures are planned, including a commissioned work by Dario Robleto exploring music and public ritual, and a riverfront project conceived by architects David Adjaye and Michael Maltzan. A total audience of 100,000 people is anticipated.

In **Baltimore, Maryland**, the **Center State Associates, Inc.** received an FY 2012 matching grant of \$55,000 to support the world premiere of “Gleam,” adapted by Bonnie Lee Moss Rattner from the novel “Their Eyes Were Watching God” by Zora Neale Hurston.

In **Sardis, Mississippi**, the **Mississippi Festival Foundation, Inc.** received an FY 2012 *Challenge America Fast-Track* matching grant of \$10,000 to support student and public performances by the Ailey II Dance Company, as well as related outreach. Prior to the performances, a former Ailey dancer will lead workshops for area Title I schools. A total audience of 500 individuals is estimated.

In **Billings, Montana**, the **Billings Symphony Society** received a \$10,000 FY 2012 *Challenge America Fast-Track* matching grant to support *Classical Music/World Class Artists*, a concert series featuring guest artists with musical roots in Ireland, Serbia, and Mexico. Proposed guest artists include Canadian fiddler Sierra Noble, Serbian-born marimba player Nebojsa Zivkovic, and Mexican American pianist Gustavo Romero. A total audience of 1,000 people is anticipated.

In **Omaha, Nebraska**, the **Bemis Center for Contemporary Arts** was awarded \$25,000 in an FY 2012 matching grant to support artist residencies in which artists will work in underserved and at-risk communities. In a new way for artist communities to engage the public with art and in partnership with Heartland Family services, the project plan is to involve 14 artists from a variety of disciplines to participate in the residencies.

In **Woodstock, New York**, the **Maverick Concerts, Inc.** received an FY 2012 matching grant of \$10,000 to support the 97th annual *Maverick Concerts 2012 Festival*, with programming celebrating the connection between France and

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

America. The festival will be curated by music director Alexander Platt and feature Paris-based chamber ensemble Quatuor Ebene, as well as Imani Winds, Trio Solisti, St. Lawrence Quartet, and the Maverick Chamber Players.

In **Bismarck, North Dakota**, the **Bismarck Mandan Orchestral Association** received a \$10,000 FY 2012 *Challenge America Fast-Track* matching grant to support “A Place in Heaven: The BMSO and Soprano Koriss Uecker.” Project activities will include a series of performances and a master class in Bismarck and Hettinger, featuring North Dakota native Korliss Uecker.

In **Lawton, Ohio**, the **Lawton Philharmonic Society, Inc.** received an FY 2012 Challenge America matching grant of \$10,000 to support a concert titled “Music Makes Us One!” Composer James Stephenson and ethnomusicologist Ed Wapp will collaborate on an original symphonic work incorporating and paying tribute to Native American music. Partners will include executive staff from the Kiowa Tribe, Chickasaw Nation, and the Comanche National Museum and Cultural Center.

In **Brookings, South Dakota**, the **South Dakota State University** was awarded a \$10,000 FY 2012 *Challenge America Fast-Track* matching grant to support the SoDAK Animation Festival. The festival will include film screenings as well as an animator who will teach fifth graders animation fundamentals. Proposed artists include Teddy Newton, Eric Goldberg, Joanna Quinn, and Bill Plympton. A total audience of 5,000 is anticipated.

In **Memphis, Tennessee**, the **Creative Aging Memphis** received \$10,000 in an FY 2012 *Challenge America Fast-Track* matching grant to support a series of musical performances and arts workshops for older adults residing in nursing and assisted living facilities. Local professional artists will be hired to perform and conduct workshops for older adults, many of whom are low-income and in frail health.

In **Madison, Wisconsin**, the **Madison Opera, Inc.** was awarded a \$15,000 FY 2012 matching grant to support a new production of “Galileo Galilei” by composer Philip Glass and librettists Mary Zimmerman and Arnold Weinstein. Key artistic personnel include stage director A. Scott Parry, artistic director John DeMain, soprano Jamie-Rose Guarrine, baritone John Arnold, bass Dean Peterson, and conductor Kelly Kuo who will lead an eleven-piece chamber ensemble. It is estimated that 30,000 people will benefit from the project.

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

- The Arts Endowment’s *Regional Touring Program* helps bring high-quality performing, literary, and visual arts activities to communities across the country.

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

Offered in partnership with the six Regional Arts Organizations, the program provides assistance for interstate touring and gives priority to underserved communities. The *NEA Regional Touring Program* reflects both national priorities and the unique opportunities and needs of each region; virtually all grants awarded supplement touring performances with other community and educational activities. Reports from FY 2010 indicate that more than 600 communities were reached through nearly 2,000 performances and 3,400 related activities.

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

In a characteristically sweeping formulation, Walt Whitman once said: “To have great poets, there must be great audiences, too.”⁵ Without debating the truth of this statement, it is possible to concede a fundamental reciprocity in the relationship between artists and audiences, as described in the previous section. The knowledge and observational skills that audiences bring to an arts experience can drastically affect the outcome, at least as much as can the artist’s level of training, commitment, and individual talent. In national studies, moreover, arts education in childhood consistently emerges as the single best predictor of both arts attendance and personal arts creation throughout life.⁶

By helping to foster public appreciation and understanding of various art forms, genres, and artistic traditions, the NEA will build public capacity for lifelong participation in the arts. For audiences, the result will be a richer, more complex and meaningful arts experience. And for artists and/or teachers, the NEA will facilitate the transfer of critical knowledge and skills that will enable them to refine their abilities and improve their work.

Beyond enriching the quality of personal arts experiences, arts education is a hallmark of civilization. U.S. Secretary of Education Arne Duncan has observed, “the important role that arts education plays in providing American students with a well-rounded education. The arts can help students become tenacious, team-oriented problem-solvers who are confident and able to think creatively.”⁷

Other factors highlight the need for the NEA’s continued leadership in arts education. First, although Federal law has designated arts education a core academic subject to be taught in our Nation’s public schools, States have struggled to keep it in the curriculum. Budget cuts to State education departments, State Arts Agencies, and school districts have contributed in many cases to a weakening of arts education at the local level.

⁵ Whitman, Walt. *Complete Prose Works, Specimen Days and Collect, November Boughs and Good Bye My Fancy*. New York: D. Appleton and Company, 1910, p. 319.

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

⁷ *Letter to School and Education Community Leaders*, August 2009.

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

Another concern is that State standards for evaluating teacher practices and assessing student learning in the arts differ widely – as do strategies for their implementation. All of these factors may have been at work when, in 2008, the U.S. Department of Education’s National Assessment of Educational Progress (NAEP) found relatively low percentages of 8th-graders attending schools where visual arts and music instruction are offered several times a week.

In this environment, the NEA can be most effective in two ways: by upholding rigorous, standards-based arts education for K-12 students and teachers, in and out of school; and by providing Americans of all ages with more informal opportunities to learn in and about the arts. One track involves supporting arts education projects that adhere to National or State standards and that include knowledge- and/or skills-based assessment of students and/or teachers. The other track is broader; it accommodates Americans still in school, those no longer in school, and those yet to begin school. These types of arts education grants might involve a seminar held as part of a theater performance, or a docent tour as part of a museum event. They might include a teaching artist at a day-care center or a writer’s workshop at a nursing home. These projects will have met NEA standards for artistic excellence, as attested by rigorous peer review.

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

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

Below is a list of representative project activities that may be supported by grants awarded to ensure that Americans of all ages acquire knowledge or skills in the arts. Not all of the activities are confined to this strategic outcome.

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

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

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

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

- Informal education programs, workshops, and demonstrations.
- Mentorships and apprenticeship programs.
- Professional development for artists, teaching artists, teachers, and other education providers.
- Assessments and evaluations of arts learning.
- Online courses or training.
- Lectures and symposia.
- Production, publication, and distribution of teachers’/facilitators’ guides.
- Innovative practices in arts learning for Americans of all ages.

Here are some recent examples of grants awarded for projects that will provide opportunities for Americans of all ages to acquire knowledge or skills in the arts, some through our current *Access to Artistic Excellence* and *Learning in the Arts for Children and Youth* goals, and some through our new *Engaging the Public with Diverse and Excellent Art* goal.

In **Sitka, Alaska**, the **Alaska Arts Southeast, Inc.** was awarded \$52,000 in an FY 2011 matching grant to support arts education at the Sitka Fine Arts Camp, a residential multidisciplinary summer arts camp for middle and high school students in Alaska. Twenty-four concerts / performances / readings, plus eight lectures / demonstrations / workshops / symposia and four exhibitions were presented. Sixty-five Pre-K through grade 12 schools actively participated, and students were taught dance, theater, music, creative writing, visual arts, and Alaskan Native arts by a faculty of artists and educators from around Alaska and the nation. Six new artworks were created, one book and / or catalogue was published, and four apprenticeships / internships were offered. A total of 2,500 persons benefitted from the project, including 50 teachers and 500 children / youth.

In **Mesa, Arizona**, the **Southwest Shakespeare Company** received an FY 2011 \$10,000 matching grant to support Arts Education through “Romeo and Juliet.” Activity includes student matinees with pre-performance Teacher Guides, post-performance talkbacks, and workshops. It is anticipated the project will include as many as ten performances, and as many as 3,000 individuals will benefit from the combined activities.

In **Redlands, California**, the **Redlands Symphony Association** was awarded a \$10,000 FY 2011 matching grant to support development and implementation of elementary school curriculum linking concert experiences to language arts, social science, and math.

In **Lafayette, Louisiana**, the **Louisiana Folk Roots, Inc.** was awarded \$30,000 in an FY 2012 matching grant to support the *Dewey Balfa Cajun and Creole Heritage Week*. The project will teach, present, and celebrate Cajun and Creole cultural

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

heritage (including music, dance, foodways, crafts, and narrative) through participatory workshops, artist presentations, dances, and performances. The project will involve as many as 100 artists and benefit approximately 2,800 individuals.

In **Portland, Maine**, the **Telling Room** was awarded \$14,000 in an FY 2011 matching grant to support *The Way Life Should Be*, a free literary arts project. Designed in partnership with the Salt Institute for Documentary Studies, the year-long project will help immigrant students use a variety of media to creatively document stories from their homeland and the impact of resettlement in Maine, culminating in an anthology of student writing, short films, and photographs. Participants expected include nine artists, 18 teachers, and 180 children / youth. It is estimated that a total of 500 individuals will benefit from the project of 60 lectures / demonstrations and 10 performances / readings, with five pre-K through grade 12 schools actively participating, and five community organizations partnering with Telling Room to carry out the project. Fifteen artworks are featured / identified in the exhibit; three books / catalogues are being published; and five apprenticeships / internships offered.

In **Baltimore, Maryland**, the **Greater Pikesville Recreation Council** received an FY 2011 matching grant of \$10,000 to support the establishment of a boys' classical ballet training program at the Sudbrook Art Centre, and the production by the Baltimore County Youth Ballet of "The Nutcracker."

In **Silver Spring, Maryland**, the **Class Acts Arts, Inc.** was awarded \$30,000 in an FY 2012 Challenge America matching grant to support *Project Youth ArtReach*. The program will provide multidisciplinary residencies and performances by such artists as poet Lyubomir Nikolov, visual artist Maria Anasazi, and drummer Kofi Dennis, to juvenile offenders in correctional facilities in Maryland.

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

In **Bronx, New York**, the **Ghetto Film School, Inc.** received a \$75,000 FY2011 matching grant to support the *Fellows Program*, a free three-course immersion arts education program focused on narrative film storytelling. Working together, fellows will study with a professional screenwriter, compete for crew positions (e.g., director or cinematographer) and receive advanced instruction in specialized areas. The program is expected to include 126 lectures / demonstrations / workshops / symposia, and five concerts / performances / readings are to be presented. Six community organizations will partner with the school to carry out the project, five apprenticeships / internships will be offered, and one artist

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

residency will be completed. Participants in the project are expected to total 25 artists, five teachers, and 32 children / youth. It is also estimated that 650 persons will benefit from the project.

In **Willoughby, Ohio**, the **Fine Arts Association Willoughby** was awarded \$10,000 in an FY 2011 matching grant to support the Painesville City Schools Music Enrichment Program for middle and high school students. Select band students will receive free weekly private music lessons.

In **Providence, Rhode Island**, the **AS220** received \$24,000 in an FY 2012 matching grant to support the Rhode Island Training School (RITS) photography program for incarcerated youth. Participants will complete work for an exhibit at the Krause Gallery as well as create multimedia projects for the Internet.

In **Brattleboro, Vermont**, the **In-Sight Photography Project Incorporated** received \$10,000 in an FY 2012 matching grant to support core-curriculum photography courses for teens. During eight- to ten-week-long workshops offered for two years in the fall, spring, and summer, teaching artists will provide free photography instruction to youth in rural southern Vermont.

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

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

Poetry Out Loud, which began as a pilot in 2005, most recently served nearly 365,000 students during the 2010-2011 school year. Using curriculum and an anthology developed as part of *Poetry Out Loud*, teachers introduce students to poetry and recitation before holding a classroom poetry recitation competition. Following a pyramid structure, classroom champions move on to school competitions, regional and State competitions, and ultimately to the National Finals, which are held each spring. The Arts Endowment's partner, the Poetry Foundation, produces substantive educational materials for teachers participating in *Poetry Out Loud* and provides additional financial support for the National Finals, with a total contribution of approximately \$500,000.

For 2011-12, the seventh national year of *Poetry Out Loud*, State Arts Agencies are continuing to expand school participation, with as many as 2,400 schools and 380,000 students nationwide likely to participate. Fifty-three State and

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

territory champions will gather in Washington, DC, to compete at the 2012 National Finals on May 13-14, 2012.

- Since beginning as a pilot in 2006, *The Big Read* has awarded 949 grants to organizations in communities across all 50 States, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands, for reading programs devoted to the featured authors in the *Big Read* library. Since 2006, more than 3 million Americans have attended a *Big Read* event; nearly 45,000 volunteers have participated locally; some 29,000 community partner organizations have been involved; and more than \$15 million has been awarded in grants, leveraging approximately twice that much locally. With \$1.5 million requested for *The Big Read* in FY 2013, we anticipate that 75 awards will be made. Grantees will continue to receive – free of charge – printed *Big Read* educational materials, and will also have access to these items online.

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

Art makes an impact on individual lives, but also on whole neighborhoods, towns, and cities. Artists, arts workers, and arts industries play a dynamic role in shaping the life of a community. They can improve its aesthetic appeal and the civic pride of its residents. They can spur job creation, productivity, and economic growth. And they can provide spaces and opportunities for community members of different backgrounds to converge on a shared arts experience, one that summons their collective creativity and allows them to re-imagine their surroundings.

The types of arts projects that have the potential to strengthen communities are as diverse and distinctive as American communities themselves. Artists might collaborate with neighborhood residents to develop a cultural action plan or to produce a series of public art murals or festivals. Architects and designers might assist municipal authorities in reviving a city streetscape. Or arts organizations might work with local businesses to transform a blighted district into a thriving hub of artist studios and residencies.

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

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

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

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

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

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

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

In **Eureka, California**, the **Ink People, Inc.** was awarded \$25,000 in an FY 2012 matching grant to support *DreamMaker*, an arts incubator program. The program will provide peer support, technical assistance, a series of nonprofit management workshops, and individualized professional development for rural Humboldt County cultural groups.

In **Redding, California**, the **Shasta County Arts Council** received an FY 2012 *Challenge America Fast-Track* matching grant of \$10,000 to support a design

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

project titled *Sails Over Old City Hall Courtyard*. A new design will be developed for the courtyard of the historic Old City Hall, the home of the Shasta County Arts Council, to make it more accommodating for outdoor cultural events. The project will reach an estimated audience of 180,000 people.

In **Columbia, Maryland**, the **Enterprise Community Partners, Inc.** was awarded a \$30,000 FY 2012 matching grant to support the third annual *Affordable Housing Design Leadership Institute*. Through the Institute, Enterprise Community Partners seeks to improve architectural design practices in low- and moderate-income communities via an interactive workshop.

In **Marfa, Texas**, the **Ballroom Cultural Arts Foundation** was awarded \$250,000 in an FY 2011 *Our Town* grant to support a multi-stage improvement plan for Vizcaino County Park, traditionally used by Marfa's Hispanic community, which is on several acres of scenic desert on the northeastern edge of town. The park will be a permanent home for Marfa's "Drive-In," a new outdoor venue for music, film, and performing arts. Designed by acclaimed architects MOS, the "Drive-In" will be a sculptural reinterpretation of the classic drive-in theater. The *Our Town* grant will help enhance the park with the design for "Drive In," including designing a new entrance gate, band shell, stage, and screen; recreation area with picnic tables; newly planted trees and landscaping; pedestrian seating; parking for cars on angled berms; food concession stands; bike racks; and a sculptural interactive playground for children. The project is designed to provide direct public access to the arts for Marfa, surrounding communities along the Texas/Mexico border, and tourists drawn to the Big Bend Region.

In **Olympia, Washington**, **Evergreen State College** was awarded \$100,000 in an FY 2011 *Our Town* grant to support a series of community art-making residencies to create small- and large-scale public art in preparation for the Squaxin Island Tribe's hosting of the annual Tribal Canoe Journey, an event that brings together canoe nations of the Pacific Northwest to share their cultures and traditions. Approximately 10,000 members of the public, 90 percent of whom are Native American, are expected to attend the Tribal Canoe Journey in 2012. Skilled carvers, weavers, bead workers, printmakers, and performing artists will teach their art forms to an intergenerational group of emerging artists in the Squaxin community and at the Longhouse Education and Cultural Center at Evergreen State College in Olympia. The resulting pieces will be publicly exhibited during the event and then loaned to the neighboring cities of Shelton and Olympia to promote awareness about tribal culture and to reaffirm historic ties between the State capital and the Squaxin Island Tribe.

In **Reedsburg, Wisconsin**, the **Wormfarm Institute Inc.** received \$50,000 in an FY 2011 matching *Our Town* grant to support the planning, pilot, and evaluation of *Farm/Art D-Tour*. Guided and self-led tours will take place primarily along rural roads in northern Sauk County, Wisconsin, featuring farm-based ephemeral art installations and performances, artist-designed and built mobile farm stands, and

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

interpretative signage about rural culture and the local arts, food, and farming communities.

In addition to the direct grant examples cited above, what follows is an example of a leadership activity that supports the outcome American Communities are Strengthened Through the Arts:

Mayors' Institute on City Design (MICD)

MICD is one of the Arts Endowment's Design leadership projects intended to protect and enhance the American built and natural environment and strengthen American communities. Established in 1986 to bring together mayors and design professionals to examine urban design challenges, it has since graduated more than 850 mayors. The idea originated with Charleston, South Carolina Mayor Joseph P. Riley and his friend Jaquelin Robertson, an architect and urban planner. In a letter to Mr. Robertson, Mayor Riley wrote:

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

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

The program has been recognized for its contributions with a Presidential Award for Design Excellence, a Progressive Architecture Award from Architecture magazine, and an Institute Honor Award from the American Institute of Architects. During the past year, *MICD* sessions have been held in New York City; Birmingham, Alabama; and Houston, Texas for mayors of small to medium American cities, as well as Santa Fe, New Mexico; Chicago, Illinois; and Charleston, South Carolina for mayors representing larger cities. Additionally, a number of other cities have been reached through a technical assistance program for alumni mayors that was launched in the summer of 2008.

The *Mayors' Institute on City Design* celebrated its 25th Anniversary in 2011. To commemorate this occasion, it held the National Mayors' Summit on City Design in Chicago, Illinois, from April 27-29, 2011. More than 100 mayors joined the Nation's foremost experts from the design and development disciplines that work

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

together to design livable cities. These individuals came together to celebrate 25 years of *MICD*, honor the design legacy of Chicago Mayor, Richard M. Daley and, most importantly, promote the critical importance of the design of urban environments.

IV. Expected Performance

As mentioned previously, this budget emanates from our FY 2012-2016 Strategic Plan. Because of the new areas of emphasis and focus, baseline data – including performance data – do not exist. However, we have developed clear performance measures for each of our outcomes; they are provided below in table format:

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
2.1.1: Percent of Adults Experiencing Art During the NEA’s Most Recent General Population Survey Period	Estimates the level of U.S. public participation in arts activities.	An independent survey of a random sample of U.S. adults.	Every 2 years.
2.1.2: Percent of Adults who Report Being Affected by NEA-Funded Art Exhibits and Performances	Gauges audience response to projects supported by Outcome 2.1 grant awards presented to in-person audiences.	An independent audience survey conducted on a random sample of Outcome 2.1 grant awards to support art exhibits and performances.	Every 2 years.
2.1.3: Percent of Grants Awarded Primarily for the Purpose of Making Art Available that Employ Innovative Forms of Art Delivery	Conveys the percent of NEA grant awards made primarily for the purpose of making art available that employ innovative forms of art delivery.	Sample of Outcome 2.1 grant awards.	Outcome 2.1 grant awards from each artistic discipline will be assessed once every three to five years.
2.1.4: Post-Award Review, by Independent Experts, of Innovation in NEA Grants Awarded Primarily for the Purpose of Making Art Available	Gauges whether innovation has been achieved through NEA grant awards made primarily for the purpose of making art available.	An assessment by independent experts of a sample of Outcome 2.1 grant awards made primarily for making art available.	Outcome 2.1 grant awards from each artistic discipline will be assessed once every three to five years.
2.2.1: Percent of Children/Youth and Teachers who Demonstrate Learning in Arts Education Standards-Based Projects	Gauges the extent to which NEA grant awards made for arts education standards-based projects demonstrate learning by children/youth and teachers.	Final reports completed by recipients of Outcome 2.2 grant awards for arts education standards-based projects.	Annually.

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
2.2.2: Percent of Adults Participating in at Least One Arts Learning Activity (e.g., class, lesson) During NEA’s Most Recent General Population Survey Period	Estimates the level of participation in a formal arts learning activity (e.g., class, lesson, seminar, arts conference, or other instruction) by the U.S. adult population.	An independent survey of a random sample of U.S. adults.	Every 2 years.
2.3.1: Number of Communities that Enlist the Arts in Efforts to Improve Livability	Identifies, among Outcome 2.3 grant award recipients, the number of communities that enlisted the arts in efforts to improve livability.	Final reports completed by Outcome 2.3 grant award recipients.	Annually.
2.3.2: Types of Partners in Communities that Enlist the Arts in Efforts to Improve Livability	Identifies the types of partners Outcome 2.3 grant award recipients enlisted in efforts to improve community livability through the arts.	Final reports completed by Outcome 2.3 grant award recipients.	Annually.
2.3.3: Percent of Grants Awarded for Projects that Demonstrate Improved Livability in Specific Impact Areas	Identifies the percent of Outcome 2.3 grant award recipients that provide evidence of improved community livability.	Final reports completed by Outcome 2.3 grant award recipients.	Annually.

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

V. Past Performance

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

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. Approximately 82% of the Agency’s FY 2011 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 resulting from approximately 2,000 direct grants awarded under the Access to Artistic Excellence goal each year.

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

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

Fiscal Year	Total Non-Broadcast Audience	Children/ Youth	Concerts/ Readings/ Performances	Exhibitions	Artist Residencies
2009 Current ¹⁰	69.4 m	7.9 m	37 k	4.4 k	6.4 k
2010 Current ¹⁰	99.6 m	8.8 m	37.4 k	6.5 k	6.7 k
2011 Current	106.8 m	9.1 m	83 k	4 k	6.2 k

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

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

Learning in the Arts for Children and Youth

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

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

Fiscal Year	Children/ Youth	Concerts/ Readings/ Performances	Artist Residencies
2009 Current ¹⁰	.5 m	4.4 k	2.1 k
2010 Current ¹⁰	.7 m	6.3 k	2.6 k
2011 Current	.9 m	5.1 k	2.8 k

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

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

*National Endowment for the Arts – Appropriations Request for FY 2013
To Engage the Public with Diverse and Excellent Art*

Partnerships for the Arts

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

State and Regional Partnerships

- As a result of the Agency’s grantmaking funds awarded to the State Arts Agencies and their Regional Arts Organizations through Partnership Agreements, in recent years approximately **5,000 communities** have been served annually through grants made possible by these agreements, of which **1,700 were reached through projects supported entirely with NEA funds.**

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

I. Introduction

Both the arts sector and the broader public require statistically reliable data on the relationship of arts and culture to other aspects of everyday life. Arts workers and arts industries depend on timely information and analyses to monitor patterns of employment, fiscal health, and public demand for their goods and services. The greater public, on the other hand, needs to know whether and how the arts should factor into decisions about where to live, how to spend one's discretionary time, and what kind of education to provide for one's children. As Federal, State, and local policymakers assess the place of arts and culture in their programs and budgets, they seek authoritative data about the arts' contributions to social, civic, and economic outcomes.

The NEA remains the premier national source for data and analyses about the U.S. arts sector. Increasingly, the Agency has aimed not only to explore the factors and conditions affecting arts participation and art-making, but also to document the impact of the arts on American lives and communities. More sophisticated and credible information about the value and impact of the arts will enable the NEA, in turn, to pursue its overall mission more effectively. Some of that knowledge will bear directly on the Agency's work in supporting arts creation, arts participation, lifelong learning in the arts, and arts integration with community life. Other research findings will influence national and community-level indicators of creative and cultural vitality, allowing policy-makers to become better informed about the distinctive contributions the arts make to society.

In particular, the Arts Endowment will communicate knowledge about the value and impact of the arts to other Federal agencies and departments and Congress to complement their efforts to serve the American people. Internationally, the NEA will raise awareness among other countries and cultures about the exemplary offerings of American artists; conversely, the Agency will expose American audiences to new and exciting works being created abroad. Such exchanges – whether across government or across national boundaries – can significantly extend the reach and impact of the arts.

II. Funding

This budget emanates from our new FY 2012-2016 Strategic Plan. Because of the new areas of emphasis and focus, baseline data – including financial data – do not exist. Nonetheless, we have attempted to develop a cross-walk from the existing goal structure to the new; based on this assessment, we anticipate that in FY 2013, the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$1.20-1.50 million in program funds ¹¹
Award range: 20-25 grants to be awarded

¹¹ Excludes \$845,000 in program support funds.

III. Outcomes and Strategies

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

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

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

- 1) Create an NEA Research Agenda and vet with internal and external stakeholders. The Agenda will include short-, medium-, and long-term milestones that contribute to longer-term goals in priority research areas.
- 2) Identify current research distribution channels, the effectiveness of those channels, and channels used by similar research organizations. Integrate strategies for the use of effective distribution channels into the Research Agenda.
- 3) Examine arts research initiatives outside the NEA and, where appropriate, determine mechanisms for the Agency to foster collaboration among these initiatives.
- 4) Use research and evaluation findings to identify best practices in priority areas. Encourage adoption of those practices by the Agency and relevant stakeholders.
- 5) Work efficiently and effectively with the State Arts Agencies and Regional Arts Organizations to explore strategies that can help the Agency achieve this outcome.

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

- Report findings from the 2012 Survey of Public Participation in the Arts (SPPA), comparing results with trend data from 1982-2008, and investigating new questions about the relationship between formal and informal arts participation, creating and performing via electronic media, and arts education in school and out of school. In FY 2013, the NEA will produce a main summary report of the 2012 findings, and will commission other analyses of arts-related variables and the general population.
- Release results from the Panel Study of Income Dynamics (PSID), examining the longitudinal survey for arts-related variables and their interactions with well-being measurements and other outcome areas.

*National Endowment for the Arts – Appropriations Request for FY 2013
To Promote Public Knowledge and Understanding About the Contributions of the Arts*

- Report findings from an arts module of the General Social Survey (GSS), which will ask, for the first time, about motivations and barriers associated with Americans' decisions to attend live arts events. These data will be cross-tabulated with multiple variables from the main GSS, allowing researchers to study demographic and behavioral factors that may help arts managers and cultural policy-makers to plan more effectively.
- Release and distribute "How Art Works: A Theory-Driven Model and Measurement Framework for Understanding the Impacts of Art on Individuals and Communities," the product of a series of ORA workshops and webinars in 2012.
- Publish baseline findings, data sources, and technical documentation for a series of national indicators to track the arts' relationship to community livability.
- Award grants or a cooperative agreement to fund novel and interesting proposals to study the value and impact of the arts.

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

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

As the Federal government's lead agency in supporting the arts, and as its primary sponsor of arts-related research, the Arts Endowment is a vital resource for domestic and international organizations that have common cause with the NEA.

At the Federal level, the Arts Endowment can communicate knowledge about the value and impact of the arts to other agencies and departments to complement their efforts to serve the American people. In recent years, the NEA has formed strategic partnerships with the Departments of Education, Agriculture, Defense, and Interior, in addition to working with the Institute of Museum & Library Services, the National Endowment for the Humanities, the Smithsonian Institution, the Library of Congress, the National Park Service, the Environmental Protection Agency, and the Departments of Transportation and Housing and Urban Development, among others. Here is a one specific example of such a partnership:

In December 2011, the Arts Endowment announced a partnership with the Department of Defense (DoD) in which the NEA's critically acclaimed *Operation Homecoming* writing program would take place for the first time in a clinical setting as part of a formal medical protocol to help heal service members at the National Intrepid Center of Excellence (NICoE), Walter Reed National Military Medical Center in Bethesda, Maryland. NICoE is a new facility that provides an interdisciplinary team assessment in a holistic, patient- and family-centered environment, and is dedicated to providing care to service members and their families dealing with the signature wounds from the Iraq and Afghanistan wars: Traumatic Brain Injury (TBI) and Psychological Health (PH) conditions.

*National Endowment for the Arts – Appropriations Request for FY 2013
To Promote Public Knowledge and Understanding About the Contributions of the Arts*

This landmark partnership between NEA and DoD will allow *Operation Homecoming* to conduct a year-long pilot phase that will consist of two elements: an expressive writing workshop for troops as part of their clinical rehabilitation, and more informal four-week creative writing and storytelling series for service members and their families at the Fisher House, the residence for families and patients at Walter Reed. The NEA will work with writers with military experience or previous experience working with the military community to conduct the *Operation Homecoming* programs. During this pilot phase, the NEA along with its partners at NICOE will conduct research into the effectiveness of the writing programs to better understand the value of the arts in the healing process. Upon completion of the pilot, *Operation Homecoming* and its research will be evaluated for possible replication at other rehabilitation centers around the country.

Internationally, the NEA can raise awareness among other countries and cultures about the exemplary offerings of American artists. Alternatively, the Agency can expose American audiences to new and exciting works being created abroad. Whether working through the U.S. State Department with government arts agencies in China, Japan, Pakistan, or Egypt – or bringing American art to audiences in Russia or Mexico – the Arts Endowment historically has played a formal and informal role in cultural diplomacy through the arts. Over the next several years, the NEA will renew efforts to strengthen cultural ties and promote the exchange of artistic resources between the United States and its international partners.

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

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

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

- The ***National Arts and Humanities Youth Program*** (formerly *Coming Up Taller*) awards is a cooperative venture among the Arts Endowment, the Humanities Endowment, the Institute for Museum and Library Services, and the President's Committee on the Arts and the Humanities. The \$10,000 awards recognize and focus national attention on exemplary after-school programs fostering the creative

*National Endowment for the Arts – Appropriations Request for FY 2013
To Promote Public Knowledge and Understanding About the Contributions of the Arts*

and intellectual development of America's children and youth through education and practical experience in the arts or the humanities.

- USArtists International***, in partnership with Mid Atlantic Arts Foundation, supports performances of American dance, theater, and music ensembles at international festivals abroad. The addition of the theater category and expansion to festivals worldwide was made possible through generous support from the Andrew W. Mellon Foundation. In FY 2010, the most recent year for which complete figures are available, 857 American artists performed in 38 countries over 6 continents offering audiences abroad a dynamic and diverse representation of the non-profit cultural sector in the United States. These performances provide a balance to the presentations of U.S. popular culture that are widely accessible internationally. In addition, the international festival setting allows artists to interact with colleagues from many nations, adding to the creative and professional development of American artists.

IV. Expected Performance

As noted previously, this budget emanates from our FY 2012-1016 Strategic Plan. Because of the new areas of emphasis and focus, baseline data – including performance data – do not exist for most measures. However, we have developed clear performance measures for each of our outcomes; they are provided below in table format.

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
3.1.1: Percent of NEA Research Agenda and Distribution Milestones Met to Address Priority Research Gaps	Identifies the research and distribution milestones achieved by NEA, compared to the target timeframes established in a NEA Research Agenda.	An internal assessment of NEA research efforts and progress toward milestones.	Annually.
3.2.1: Number of Federal Agency Partners and Partnerships that Include the Arts in Their Program Planning	Identifies the number of Federal agency partners and partnerships that include the arts in their program planning.	An internal assessment of NEA Federal partnerships.	Annually.
3.2.2: Number of Partnerships that Promote American Art and Artists Internationally or Bring Art and Artists from Other Countries to U.S. Audiences	Identifies the number of partnerships NEA forms with organizations to promote American art and artists internationally or bring art and artists from other countries to U.S. audiences.	An internal assessment of NEA international partnerships.	Annually.

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

*National Endowment for the Arts – Appropriations Request for FY 2013
To Promote Public Knowledge and Understanding About the Contributions of the Arts*

BLANK PAGE

PROGRAM SUPPORT

I. Introduction

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

II. Funding

The Arts Endowment requests \$2,250,000 in FY 2013 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, which enhances the credibility and fairness of the review system. The Agency requests \$700,000 for panelist and reviewer compensation and travel.
- B. Consultants. The Arts Endowment engages expert consultants to address important issues in the arts, including presentations at National Council on the Arts meetings, participation at convenings on specific arts topics, and to serve as readers for manuscripts submitted as part of the Literature Fellowship application review process. The Agency requests \$129,000 for Consultants.
- C. Printing and Reproduction. The Agency produces several publications that directly relate to the arts fields, including brochures about Agency grant opportunities. The Agency requests \$60,000 for these activities.
- D. Travel: National Council on the Arts and Medal of Arts. Members of the National Council on the Arts (composed of up to 18 voting members) travel to Washington, D.C. three times per year to advise the NEA Chairman on Arts Endowment policies, grant applications, and the funding of specific projects; they also travel to attend working groups and other Agency meetings and functions.

Recipients of the National Medal of Arts are invited to travel to Washington, D.C. to receive the award at a special White House ceremony. Created by Congress in 1984, the National Medal of Arts is conferred annually by the President to honor persons and organizations that have made extraordinary contributions to the excellence, support, growth, and availability of the arts in the United States.

We request \$74,000 to cover these costs.

*National Endowment for the Arts – Appropriations Request for FY 2013
Program Support*

- E. Research and Analysis. The Arts Endowment requests \$845,000 for this area. The Office of Research and Analysis (ORA) produces unique data sets and analyses that provide important insights into public policy issues affecting artists, arts organizations, and arts audiences. The funds requested for these activities are essential to implement the goals, outcomes, and performance measurements reflected in the Agency's revised Strategic Plan.
- F. Accessibility. The Agency goal of increasing access to the arts for all Americans is achieved in part by addressing grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA). We request \$25,000 to support symposia, workshops, and panels that address accessibility issues.
- G. Other Services. The Agency requests \$214,000 for other services such as contractual services in support of programs, projects, and initiatives as well as the National Medal of Arts; various costs in support of panel operations; negotiation and approval of indirect cost rates for non-profit organizations and/or non-Federal organizations; efforts to enhance public access to and knowledge about the Agency's activities such as design services for Agency publications, and costs associated with the Agency's web site including webcasting of Agency activities of particular interest to the arts field and general public.
- H. Assessment for Grants.gov. The Grants.gov initiative is part of the overall E-Government program for improving access to government services via the Internet.

The charter of Grants.gov calls for establishing a simple, unified electronic storefront for interactions between grant applicants and the Federal agencies that manage grant funds. Grants.gov allows organizations to find and apply electronically for competitive grant opportunities from all Federal grantmaking agencies. As one of 26 Federal grantmaking agencies, the Arts Endowment is assessed an annual fee for use of Grants.gov, which is provided to the U.S. Department of Health and Human Services (DHHS), the managing partner for Grants.gov. The Agency requests \$203,324 for the FY 2013 Grants.gov assessment.

III. Outcomes, Strategies, and Achievements

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

A. Quality Grant Application Review

Recent achievements. Our application review process relies upon the assistance of citizen experts in the form of panelists and consultants. Panels contribute significantly to the Chairman's funding decisions; their membership must comply with the Agency's authorizing legislation, as amended. For review of FY 2013 applications, we anticipate utilizing 400-500 individuals to review approximately 5,000 grant applications. In the fall of 2011, we piloted the use of the new NEA GrantsOnline™ system (NEA-GO), an

*National Endowment for the Arts – Appropriations Request for FY 2013
Program Support*

electronic application review system, over three panels within the Presenting arts discipline. Through the use of NEA-GO we will enhance our application review process through the use of technology. NEA-GO will enable applicants to upload their work samples electronically; panelists to review application material (including work samples), score, and comment on-line in advance of panel meetings; and staff to use new tools for the application process and the management of panel meetings. In the spring of FY 2012 and fall of FY 2013, we will continue with the planned implementation of NEA-GO across additional arts disciplines.

In addition to panelists, consultants are engaged primarily in the review of Literature Fellowship and translation applications. The Agency anticipates receiving over 1,000 Literature Fellowship applications, and approximately 100 translation applications covering a multitude of languages. Consultants are also engaged to participate in workshops, forums, and convenings conducted by the Arts Endowment on specific topics, such as those engaged in FY 2010 to participate in a conference held by the Arts Endowment and the National Science Foundation on information technology creative practices.

B. Quality Research and Analysis

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

C. Effective Outreach

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

- Providing on our Web site a means to: download and print the Agency's grant application guidelines, applications, and related administrative forms; obtain up-to-date information on the *Art Works* blog which was created in October 2009 to

*National Endowment for the Arts – Appropriations Request for FY 2013
Program Support*

highlight the ways that art works in neighborhoods and towns across America; and view live webcasts such as the January 10, 2012 *NEA Jazz Masters* awards ceremony and concert, the September 14, 2010 panel discussion on “Creative Placemaking,” or public meetings of the National Council on the Arts;

- Producing and distributing materials such as: the *Guide to the National Endowment for the Arts*; the *Mayors' Institute on City Design* brochure; Research Note #105, *Artists and Art Workers in the United States: Findings from the American Community Survey (2005-2009) and the Quarterly Census of Employment and Wages (2010)*; Research Note #104, *Arts and the GDP: Value Added by Selected Cultural Industries*; Research Note #102, *Time and Money: Using Federal Data to Measure the Value of Performing Arts Activities*, and a webinar to share the findings; *NEA Arts*, the Agency’s quarterly magazine; and the *Annual Report*.
- Using social media: in April 2010, the Agency established a Twitter account, www.twitter.com/NEAarts and in June 2010 the NEA launched official Agency channels on the video-sharing website [YouTube](http://www.youtube.com/NEAarts) and the social networking site [Facebook](http://www.facebook.com/NEAarts) – all with the goal of helping the Agency to share information and stay connected to the “on-line” public. Five sessions of the June 2011 “Future of the City: The Arts Symposium” are archived on YouTube (<http://www.nea.gov/research/convenings.html>). This symposium charted the community-building role that the arts can play. Likewise, tributes to *NEA Jazz Masters* are also archived on YouTube.

*National Endowment for the Arts – Appropriations Request for FY 2013
Program Support*

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

ACTIVITIES	FY 2011 Obligations	FY 2012 Appropriation	FY 2013 Request
Panels and Reviewers	722	700	700
Consultants	87	129	129
Printing and Reproduction	142	116	60
Travel: NCA and MOA	52	68	74
Research and Analysis	691	1,350	845
Accessibility	4	25	25
Other Services a/	299	284	214
E-Grants Assessments b/	<u>28</u>	<u>169</u>	<u>203</u>
Total Program Support	2,025 c/	2,841 d/	2,250

a/ Includes costs for contractual services and transportation of things not reported in other categories.

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

c/ Includes \$1,876K appropriated in FY 2011, \$296K of carryover funds to FY 2011, and \$53K of prior year deobligations brought forward to FY 2011. Excludes \$199K of FY 2011 funds carried forward to FY 2012.

d/ Excludes \$199K carried forward to FY 2012 from FY 2011.

*National Endowment for the Arts – Appropriations Request for FY 2013
Program Support*

BLANK PAGE

SALARIES AND EXPENSES

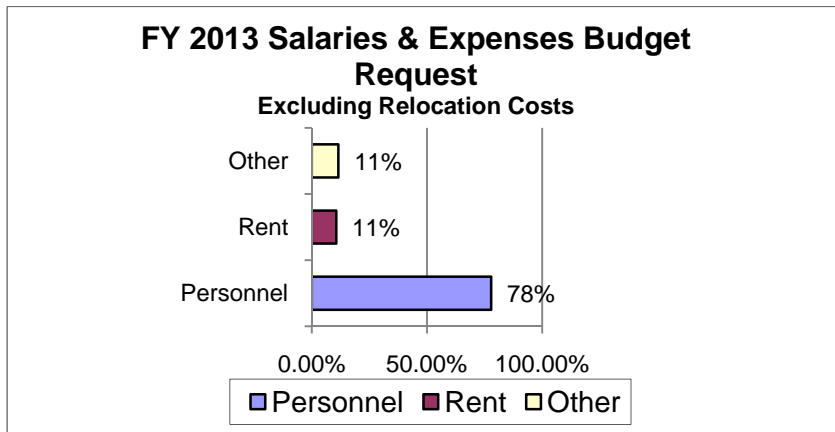
I. Introduction

The Salaries and Expenses (S&E) budget provides operating funds essential to the achievement of the mission, goals, and outcomes of the Arts Endowment, its Office of the Inspector General (OIG), and the President’s Committee on the Arts and the Humanities (PCAH). Funds are needed for personnel compensation and benefits, staff and invitational travel, rental payments to the General Services Administration (GSA), security payments to the Department of Homeland Security (DHS), communications and utilities, contractual services such as training and information technology support, and for the acquisition of supplies and equipment. In FY 2013, we are also requesting funding to support the anticipated move of the Agency from the Old Post Office Building.

II. Funding

The Arts Endowment’s FY 2013 S&E request of \$30,100,000 includes \$3,000,000 to partially offset the costs of our anticipated relocation. The S&E budget components are (also see Table 6):

Personnel Compensation and Benefits	\$21,188,000
Staff and Invitational Travel	350,000
Rent	2,881,000
Contractual Services	1,897,000
Other Operating Services ¹²	<u>784,000</u>
Subtotal	\$27,100,000
Relocation	<u>3,000,000</u>
Total	\$30,100,000



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

*National Endowment for the Arts – Appropriations Request for FY 2013
Salaries and Expenses*

Personnel compensation and benefits account for approximately 78 percent of the Arts Endowment's S&E budget. This funding supports a staff of 162 FTE, a decrease of 4 FTE from our FY 2012 estimated FTE level. Another 11% of the S&E budget consists of annual rental payments to GSA. In addition, we incur other costs within the S&E budget on items over which we have little control such as building security payments to DHS, payroll processing payments to the National Finance Center, and employee health services payments to the Department of Health and Human Services. Nevertheless, within this budget we have made substantive efforts to reduce funding.

- 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 \$21.188 million will support approximately 162 FTE, a decrease of about 4 FTE from FY 2012 estimated levels. This funding level also covers a .5 percent pay raise proposed for FY 2013.

In order to help with workforce planning and ensure that competencies required to carry out our mission are maintained in light of our efforts to reduce administrative costs, we received approval from the Office of Personnel Management and Office of Management and Budget for voluntary early out authority (VERA) and voluntary separation incentive payments (VSIP) effective in FY 2012.

- B. Staff and Invitational Travel. The Arts Endowment requests \$350,000 for local and out-of-town travel for staff (including the OIG and the Arts Endowment's portion for PCAH). This allocation represents a decrease of about \$54,000 from FY 2011 obligations. 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. Given the reduction in this account for FY 2013, our in-person outreach efforts will be limited compared to previous years.
- C. Rent and Relocation. The Agency expects to be charged approximately \$2.881 million in rent by GSA for office space in the Old Post Office Building (OPOB) in FY 2013.

The "Old Post Office Building Redevelopment Act of 2008," Public Law 110-359, directs GSA to proceed with redevelopment of the OPOB in the District of Columbia. Per the GSA's March 24, 2011 request for proposals for the redevelopment of the OPOB, GSA estimates executing a lease by the end of June, 2013. As a result, GSA anticipates requiring NEA to enter into an estimated \$4.794 million reimbursable work authorization with them for the cost of our relocation based on GSA's November 17, 2011 Program Requirements document (see Table 7). This estimate supports planning and management of the move, moving services, furniture, information technology and audio visual services and equipment, security systems, and tenant improvement construction.

*National Endowment for the Arts – Appropriations Request for FY 2013
Salaries and Expenses*

Our FY 2013 S&E request includes \$3 million for expenses associated with our relocation. We anticipate funding any relocation expenses that exceed this requested amount, as is anticipated, from other available funds.

GSA has not identified new office space for NEA as of this budget request. However, we anticipate incurring increased rental charges for new office space once our relocation is complete. Currently, GSA has stated that this could occur at the beginning of FY 2013 or FY 2014.

- D. Contractual Services. Contractual service activities involve security, training, and various miscellaneous services such as administrative contracts for information technology and financial assistance. The Arts Endowment is seeking \$1.897 million for these purposes, a decrease of \$358,000 from FY 2011 obligations.
1. Security. The Agency requests \$275,000 for security charges, covering basic service charges and building specific charges. Basic service charges are charged to all building tenants and cover control center dispatch and alarm monitoring, criminal investigations, and protection activities, as well as security guards and maintenance of security systems.
 2. Training. The Arts Endowment requests \$101,000 for Agency-wide training. This request supports training needs for human resources and information technology professional development.
 3. Miscellaneous Services. The Agency requests \$1.521 million for miscellaneous contractual services. The Agency uses miscellaneous contractual services for a range of activities such as payroll and personnel processing with the U.S. Department of Agriculture, and the Department of Health and Human Services' Employee Assistance Program. Funds are also used in support of the Agency's information technology management program including:
 - Support of the financial management information system provided under an interagency agreement with the U.S. Department of Transportation's Enterprise Services Center (ECS).
 - Support for an upgraded grants management system provided under an interagency agreement with the National Endowment for the Humanities (NEH) through an OMB-approved GMLoB strategic partnership.
- E. Other Operating Services. Other operating services include transportation of things; communications, utilities, and miscellaneous charges; printing; supplies; and equipment.
1. Transportation of Things. The Agency anticipates costs of \$35,000.

*National Endowment for the Arts – Appropriations Request for FY 2013
Salaries and Expenses*

2. Communications, Utilities and Miscellaneous Charges. We request \$348,500, for telecommunications, mailing services, utilities, and equipment rental.
3. Printing. We request \$40,500 for printing activities, including print notices in the Federal Register and Code of Federal Regulations.
4. Supplies and Equipment. The Arts Endowment requests \$172,000 for supplies, and \$187,000 for equipment.

III. Outcomes, Strategies, and Achievements

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

A. Improved grants management

Recent achievements. The Agency's Chief Information Officer and Grants and Contracts Officer serve on various grant-related boards; collectively, their efforts have contributed to the development of standard financial assistance opportunity announcement templates, award document templates, financial and performance report formats for Federal grants and cooperative agreements with governmental and non-profit organizations, and uniform terms and conditions for Government-wide requirements applicable to Federal awards. Their efforts include participating in the development of grants personnel competencies with an Office of Personnel Management (OPM) task force, which led to OPM's issuance of the first-ever Grants Management Competency model for Federal agency use in their human resource plans.

B. Improved grantee compliance

Recent achievements. Our efforts to help grantees improve their accountability and understanding of Federal grants include:

- Conducting financial management and compliance evaluations and limited scope audits of grantees by the Agency's OIG. In light of increased oversight of Recovery Act grants, many grantees have implemented better controls for all their NEA grants.
- Updating the Agency's Terms and Conditions for Grants and Cooperative Agreements for our State Arts Agency and Regional Arts Organizations grantees regarding compliance with the Federal Funding Accountability and Transparency Act's (FFATA's) sub-recipient reporting requirements which went into effect October 1, 2010.
- Developing an electronic submission process for grantee final reports, for implementation in FY 2012.

*National Endowment for the Arts – Appropriations Request for FY 2013
Salaries and Expenses*

- Establishing a “News and Updates” section on our website that alerts grantees to changes in Agency policies or forms, new Federal rules and more to help them stay current with requirements to manage their awards.
- Designing a downloadable and fillable Section 504 self-assessment workbook that is available on our website to assist award recipients in evaluating the current state of accessibility of their programs and activities to disabled visitors and employees.

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

Recent achievements. We are improving our application review process through the enhanced use of technology. NEA GrantsOnline™ System (NEA-GO) will allow for applications reviewers to have access to more application material in advance of panel meetings than in the past, and to score and comment on applications online, improving the quality of application review. NEA-GO also provides Agency staff with new tools for the application review process, improving efficiency and productivity.

D. Expanded applicant/grantee outreach

Recent achievements. We provide technical assistance, and hold grants workshops during which important information is conveyed to small and mid-size nonprofit organizations throughout the country regarding available funding opportunities. The Agency is committed to broad public and geographic outreach. Since 2002, more than 8,000 people have attended 110 workshops conducted in 32 States and Puerto Rico. These efforts have contributed to the fact that since FY 2005 nearly 1,850 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.

E. Improved employee wellness

Recent achievements. The Endowment is committed to improving its wellness program to better meet the needs of employees and their families. Through an interagency agreement with Federal Occupational Health (FOH), employees have access to health center services including flu shots, cholesterol screenings, and glaucoma screenings and to provide Employee Assistance Program services. We have enhanced vending machine offerings to promote heart healthy choices. We also provide staff with workplace safety and health guidance information.

F. Reviewing SAVE Award Recommendations

Recent achievements. Through the President’s SAVE Award contest – a contest for Federal employees to come up with ideas to save taxpayer dollars and make the government perform more effectively and efficiently – the Arts Endowment received a

*National Endowment for the Arts – Appropriations Request for FY 2013
Salaries and Expenses*

recommendation to transition to an automated time and attendance system. Subsequently, we entered into an interagency agreement with the National Finance Center, our payroll service provider, to use their Web-based time and attendance system. Implementation of the system was completed in Fall 2011.

IV. Expected Performance

As mentioned previously, this budget emanates from our FY 2012-2016 Strategic Plan. Because of the new areas of emphasis and focus, clear and emphatic baseline data – including performance data – do not exist. However, we have developed clear performance measures to assess the outcomes to be achieved through this goal. Summaries of the measures unique to this goal are provided below in table format, followed by detailed descriptions and our plans for implementing them.

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
4.1.1: Percent of Employees Reporting Positive Responses to Key Questions on the Annual OPM Federal Employee Viewpoint Survey	Focuses on topics in the annual survey over which NEA management has some reasonable degree of control or influence.	Results from the annual OPM Federal Employee Viewpoint Survey reported to the NEA by OPM.	Annually.

Measure Description. This measure examines Agency employees’ perceptions of whether, and to what extent, various conditions characterizing successful organizations are present at the NEA. These conditions include leadership and knowledge management, results-oriented performance culture, talent management, job satisfaction, work-life programs, and employee engagement. The measure will be limited to areas over which the NEA management has some reasonable degree of control or influence.

Collection Process. The NEA participates in the annual OPM Federal Employee Viewpoint Survey (FEVS), which will provide the data for this measure. NEA human resources staff will download available FEVS data from OPM and analyze responses to survey questions identified by the NEA leadership as key indicators. The measure will be calculated as the total number of respondents reporting positive responses (i.e., Agree or Strongly Agree) for key questions divided by the total number of respondents.

Target. Performance data collected from key questions on the FY 2012 OPM Federal Employee Viewpoint Survey will be considered the baseline for this performance measure. The NEA will use this baseline to establish a target against which future performance can be measured.

Actions Taken. No new actions have been undertaken to implement this measure.

*National Endowment for the Arts – Appropriations Request for FY 2013
Salaries and Expenses*

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
4.2.1: NEA’s Financial Statements Audit Opinion	Assesses the NEA’s ability to present fairly the NEA’s financial statements, and provides insights into the Agency’s effectiveness of internal control over financial reporting.	Independent Auditor’s assessment.	Annually.

Measure Description. This measure assesses the NEA’s ability to present fairly the NEA’s financial statements, and provides insights into the Agency’s effectiveness of internal control over financial reporting. An unsatisfactory financial statement audit opinion includes a qualified opinion, a disclaimer of opinion, or an adverse opinion.

Collection Process. Each year an independent auditor conducts an assessment of the NEA’s financial statement and supporting documentation. For this measure, the NEA Accounting Officer will review the results of the financial statement audit and report on the audit opinion.

Target. The target for this measure is an unqualified audit opinion every year.

Actions Taken. No new actions were required to implement this measure.

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
4.2.2: Applicant Satisfaction with Application Guidance	Assesses applicants’ satisfaction with the guidance provided to them during the application process.	Results of applicant surveys administered anonymously to NEA applicants following the submission of an application.	Annually.

Measure Description. This measure conveys the degree of satisfaction with the guidance provided to grant applicants during the application process. Guidance is defined as technical assistance provided to grant applicants through webinars, the NEA website, and by Agency staff.

Collection Process. To populate this measure, an online survey will be administered to all NEA grant applicants to collect their feedback on the application guidance provided by the Agency. A link to the survey will be sent to all applicants via the email address provided in their application materials. Applicant survey responses will be aggregated by survey question using the online survey software.

Of the 11 question items, 7 question items that specifically collect feedback on the different forms of application guidance (webinar, website, staff) will be used to generate the data for the performance measure. Six of the seven question items use a 5-point Likert scale, ranging from Strongly Disagree to Strongly Agree; one question item provides a Yes/No option. Agree, Strongly Agree, and Yes responses to question items will be considered positive. Applicant satisfaction will be calculated as the average percentage of the total positive response for each of the seven questions divided by the total completed responses for each survey question.

*National Endowment for the Arts – Appropriations Request for FY 2013
Salaries and Expenses*

Target. Survey data collected from FY 2012 grant applicants will be used to establish a baseline for this measure. NEA will need to use this baseline data to determine targets against which future performance can be measured.

Actions Taken. The NEA has prepared a survey instrument composed of 11 items that collects feedback on grants application guidance. A comments request for this new data collection was posted in the *Federal Register* (Vol. 76, No. 147) on August 1, 2011. The instrument will be submitted to OMB for PRA review in October 2011. Following OMB clearance, the instrument will first be used in November 2012.

*National Endowment for the Arts – Appropriations Request for FY 2013
Salaries and Expenses*

V. Office of Inspector General (OIG)

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

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

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

	<u>FY 2011</u>	<u>FY 2012</u>	<u>FY 2013</u>
	<u>Obligations</u>	<u>Appropriation</u>	<u>Request</u>
11.1 Personnel Comp. ¹³	311	376	432
12.1 Personnel Benefits	72	87	102
21.1 Travel	3	25	19
24.0 Printing	0	1	1
25.1 Training	5	12	9
25.2 Other Services ¹⁴	0	157	160
25.3 Interagency Agreements ¹⁵	0	4	6
26.0 Supplies	2	2	2
31.0 Equipment	<u>2</u>	<u>2</u>	<u>2</u>
Total	395	666	733

¹³ Supports 2.5 FTE in FY 2011, 3.3 FTE in FY 2012, and 4 FTE in FY 2013.

¹⁴ Increase in FY 2012 for Federal Information Security Management Act (FISMA) evaluation, and transfer of management of the annual financial statement audit from the NEA Finance Office to the OIG.

¹⁵ Includes support for the Council of the Inspectors General on Integrity and Efficiency (\$445 in FY 2011, \$0 in FY 2012, and \$2,072 in FY 2013) and for a memorandum of understanding for investigative support.

*National Endowment for the Arts – Appropriations Request for FY 2013
Salaries and Expenses*

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

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

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

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

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

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

	<u>FY 2011</u>	<u>FY 2012</u>	<u>FY 2013</u>
	<u>Obligations</u>	<u>Appropriation</u>	<u>Request</u>
11.1 Personnel Comp. ¹⁶	415	441	446
12.1 Personnel Benefits	87	96	97
21.1 Travel	28	43	33
23.1 Rent	126	125	126
23.3 Comm., Utilities & Misc. Charges	9	9	9
24.0 Printing	6	6	6
25.4 Contractual Services	78	50	38
26.0 Supplies	<u>2</u>	<u>2</u>	<u>2</u>
Total ¹⁷	751	772	757

¹⁶ Includes 1.94 and 1.60 FTE supported by NEA and NEH respectively in FY 2011, and 2 FTE supported by both NEA and NEH in FY 2012 and FY 2013; excludes support that might be provided by other Federal agencies.

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

*National Endowment for the Arts – Appropriations Request for FY 2013
Salaries and Expenses*

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

	FY 2011 Obligations	FY 2012 Estimated Obligations	FY 2013 Request
11.1 Full-Time Permanent	14,202	14,255	14,088
11.3 Other Than Full-Time Permanent	2,267	2,276	2,249
11.5 Other Personnel Compensation	<u>351</u>	<u>207</u>	<u>207</u>
Total Personnel Compensation	16,820	16,738	16,544
12.1 Civilian Personnel Benefits	4,367	4,552	4,624
13.0 Benefits for Former Personnel	<u>19</u>	<u>10</u>	<u>20</u>
Total Personnel Benefits	4,386	4,562	4,644
Total Compensation & Benefits	21,206	21,300	21,188
21.0 Travel & Transportation of Persons	404	385	350
22.0 Transportation of Things	29	35	35
23.1 Rental Payments to GSA	2,821	2,870	2,881
23.3 Comm., Utilities & Misc. Charges	315	335	349
24.0 Printing and Reproduction	38	41	41
25.0 Other Services	2,255	1,983	1,897
26.0 Supplies and Materials	197	180	172
31.0 Equipment	<u>457</u>	<u>490</u>	<u>187</u>
Total Non-Pay	6,516	6,319	5,912
99.0 Total: Salaries and Expenses a/b	27,722 c/	27,619 d/e/	27,100
Relocation Expenses	N/A	N/A	3,000

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

b/ Excludes Interagency and Gift funds.

c/ Includes \$27,435K appropriated in FY2011, \$316K of FY 2010 carryover funds into FY 2011, and \$1,351K of prior year deobligations brought forward to FY2011. Excludes \$1,379K of FY 2011 funds carried forward to FY 2012.

d/ Excludes \$1,379K carried forward to FY 2012 from FY 2011.

e/ \$28.018M appropriated in FY 2012. Anticipate carrying over \$399K of this to assist in funding relocation costs in FY 2013.

*National Endowment for the Arts – Appropriations Request for FY 2013
Salaries and Expenses*

Table 7.
National Endowment for the Arts
Estimated FY 2013 Relocation Expenses
(\$ in thousands)

Category	Estimated Cost ^{1/}
Planning & Management	259,200
Furniture ^{2/}	2,308,474
Personal Property Disposal and Move	258,580
Information Technology	427,000
Audio Visual	487,500
Physical Security Systems	61,800
Tenant Improvement Construction	244,629
Subtotal	4,047,183
Contingency/Inflation	746,914
TOTAL NEA REQUIREMENT	4,794,097

^{1/} Cost based on GSA’s November 17, 2011 Program Requirements document, as amended.

^{2/} Our current systems furniture is close to 30 years old and replacement and/or additional pieces are not readily available to enable reconfiguration into a new space. However, it is our intent to move existing furniture to the extent possible.