

**A Great Nation
Deserves Great Art**



NATIONAL
ENDOWMENT
FOR THE ARTS

Established 1965

**Appropriations Request
For Fiscal Year 2009**

**Submitted to the Congress
February 2008**

**National Endowment for the Arts
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TABLE OF CONTENTS

I.	Overview.....	1
II.	Access to Artistic Excellence	13
III.	Learning in the Arts	19
IV.	Partnerships for the Arts	25
V.	Impact	31
VI.	Program Support.....	67
VII.	Salaries and Expenses.....	75

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OVERVIEW

The National Endowment for the Arts (NEA) submits its budget request of \$128.412 million for FY 2009 (see Tables 1 and 2 at the end of this section), which includes:

- \$101.632 million for grant-making activities:
 - \$60.979 million for Direct Endowment Grants
 - \$40.653 million for State/Regional Partnerships
- \$ 1.700 million for program support efforts, and
- \$ 25.080 million for salaries and expenses.

Over the past six years, the National Endowment for the Arts has demonstrated what the Agency can accomplish with a compelling vision and exemplary performance. There is a new consensus in Washington and across the Nation that the National Endowment for the Arts makes a singular contribution in fostering artistic excellence and bringing the best of the arts and arts education to all Americans.

The Arts in America

The arts are a reflection of America's identity and civilization – dynamic, diverse, and original. America's artistic achievements encompass traditional fields such as literature, concert music, painting, theater, and design, and relatively newer art forms such as jazz, blues, film, modern dance, and musical theater. Over the past three centuries, no other nation has surpassed the United States in its creative achievements – from the high arts to folk and popular arts. And it is no accident that there is a deep connection between creative genius in the arts and our Nation's successes in science, business, and technology.

In other ways, however, we are experiencing an impoverishment of American culture. Fifty years ago, most Americans could have named – along with Mickey Mantle, Willie Mays, and Sandy Koufax – artists such as Robert Frost, Carl Sandburg, Arthur Miller, Thornton Wilder, Georgia O'Keeffe, Leonard Bernstein, Leontyne Price, and Frank Lloyd Wright. Americans also could have named contemporary scientists and thinkers like Linus Pauling, Jonas Salk, Rachel Carson, Margaret Mead, and Alfred Kinsey. Americans were not smarter then, but American culture was. Even the mass media placed a greater emphasis on presenting a broad range of human achievement. Televised variety programs like the *Ed Sullivan Show* featured performing artists such as classical musicians Jascha Heifetz and Arthur Rubinstein, opera singers Robert Merrill and Anna Moffo, and jazz greats Duke Ellington and Louis Armstrong. The same was true of literature. Robert Frost, John Steinbeck, Lillian Hellman, and James Baldwin were featured on general-interest television shows. All of these people were famous to the average American – because the culture considered them important. Today, no child encounters that range of arts and ideas in the popular culture. Almost every good or service in our national culture, even the news, has been reduced to entertainment, or altogether eliminated.

*National Endowment for the Arts – Appropriations Request for FY 2009
Overview*

This loss of recognition for artists and thinkers has impoverished our culture in innumerable ways. Our children are rarely presented with role models who lead a successful and meaningful life not denominated by money or fame. Adult life begins in a child's imagination, and we have relinquished that imagination to the marketplace.

The role of culture must go beyond economics. Culture should help us know what is beyond price and what does not belong in the marketplace – providing some cogent view of the good life beyond mass accumulation. In this respect, our culture is failing us.

Arts Education

There is only one social force in America potentially large and strong enough to counterbalance this commercialization of cultural values – our educational system. At one time, the majority of public high schools in this country provided a music program with choir and band, sometimes a jazz band, or even an orchestra. High schools offered a drama program, sometimes with dance instruction. And there were writing opportunities in the school paper and literary magazines, as well as studio art training.

We are sorry to note that these programs are no longer widely available. This once visionary and democratic system has been almost entirely dismantled by school boards, county commissioners, and State officials. Art has become an expendable luxury, and 50 million students have paid the price. Today, a child's access to arts education is largely a function of his or her parents' income.

How do we explain to the larger society the benefits of this civic investment when they have been convinced that the purpose of arts education is to produce artists? This is hardly a compelling argument to the average taxpayer.

The purpose of arts education is not to produce artists, though that is a byproduct. The real purpose of arts education is to create complete human beings capable of leading successful and productive lives in a free society.

This is not happening now in many American schools. The situation is a cultural and educational disaster with huge and alarming economic consequences. If the U.S. is to compete effectively in the new global marketplace, it is not going to succeed through cheap labor or cheap raw materials, nor even through the free flow of capital or a streamlined industrial base. To compete successfully, this country needs creativity, ingenuity and innovation. According to the recent report, *Tough Choices or Tough Times: The Report of the New Commission on the Skills of the American Workforce*¹, “The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth and will be willing to pay them top dollar for their services...Strong skills in English, mathematics, technology, and science, as well as literature, history, and the arts will be essential...”

¹ Published by the National Center on Education and the Economy, 2007.

Civic Engagement

Marcus Aurelius believed that the course of wisdom consisted of learning to trade easy pleasures for more complex and challenging ones. Our culture is trading off the challenging pleasures of art for the easy comforts of entertainment. And that is happening not just in the media, but in our schools and in civic life.

Studies conducted by the National Endowment for the Arts and other organizations suggest that our country is dividing into two distinct behavioral groups. One group spends most of its free time sitting at home, presumably as passive consumers of electronic entertainment. The other group uses and enjoys the same technology, but these individuals balance it with a broader range of activities. They go out – to exercise, play sports, volunteer, and do charity work – at about two to three times the level of the first group. What is the defining difference between passive and active citizens? It appears not to be income alone, geography, or even education level. It is whether or not they read for pleasure and participate in the arts. These cultural activities seem to awaken a heightened sense of individual awareness and social responsibility.

In November 2006, the NEA published *The Arts and Civic Engagement*,¹ a research brochure reporting that arts participants are more civically engaged than non-participants. Simply put, Americans who read books, visit museums, attend theater, and engage in other arts are more active in community life than those who do not. While it is not necessarily obvious that a novel reader or classical music listener would be more likely to exercise or play sports, the data are unambiguously clear that they do. Arts participants are measurably different from non-participants – more active, more involved, and more socially engaged.

Among the key findings of this analysis:

1. Literary readers and arts participants engage in sports more readily than non-readers and non-participants.
2. Literary readers and arts participants are more than twice as likely to volunteer in their communities.
 - More than half of all performing arts attendees volunteer or do charity work, compared with less than 20% of non-attendees.
 - For literary readers, the volunteer rate is 43% - nearly three times greater than for non-readers.
 - These patterns are independent of education level, age, gender, or ethnicity.

¹ Using data from the 2002 Survey of Public Participation in the Arts (SPPA), collected in collaboration with the U.S. Census.

3. Participation by young adults has, unfortunately, been declining:

- Performing arts attendance by 18-34 year-olds is waning.
- Their literary reading rates are dropping dramatically.
- They listen to classical or jazz radio at lower rates.
- They are less involved in sports and less physically active than young adults from previous decades.
- Over a 10-year period, their volunteerism levels have declined slightly.

In November 2007, the Arts Endowment released another influential report, the first large and comprehensive analysis of data on voluntary reading – reading for pleasure – and how this activity relates to academic, social, cultural, civic, and economic outcomes. Consistent with the *Arts and Civic Engagement* research brochure, the new study – *To Read or Not To Read: A Question of National Consequence* – found that Americans, particularly teenagers and young adults, are reading less frequently and less proficiently than before. At the same time, Americans who read often are more likely to read proficiently – and to engage in positive individual and social behavior – than non-readers or deficient readers. Good readers, therefore, are highly desirable as employees and are more engaged citizens.

Both Arts Endowment studies reinforce the Agency’s contribution to civic life and our need to continue support for the arts through grants and National Initiatives such as *The Big Read* – the literary component of the NEA’s *American Masterpieces: Three Centuries of Artistic Genius*. Our two-pronged approach of coupling access to artistic excellence with arts education, evident in all National Initiatives, has been critical to the successful impact of these programs.

The Big Read Results to Date

The survey findings noted above, coupled with those contained in the Agency’s landmark report, *Reading at Risk: A Survey of Literary Reading in America*, which documented the alarming national decline in literary reading among all age groups, present the challenge facing American culture today. The data reinforce the need for *The Big Read*, which ranks as the Nation’s most ambitious national literary initiative since the Federal Writers Project shut its doors in 1939. The purpose of *The Big Read* is to help restore reading to the heart of American life through what are sometimes called one-city, one-book programs.

Begun as a pilot in 2006, the competitively awarded grants program was expanded in 2007 to approximately 200 communities, and is expected to reach 250 to 350 communities in 2008 – with a goal of serving every Congressional district. A key component of the implementation of *The Big Read* is evaluation. Developed in concert with our primary partners, Arts Midwest (a regional arts organization) and the Institute of Museum and Library Services, the evaluation component focuses on program implementation and program impact.

Feedback data collected from more than 800 local FY 2007 *Big Read* audience participants and nearly 200 *Big Read* program managers are quite encouraging. Just over half of the

*National Endowment for the Arts – Appropriations Request for FY 2009
Overview*

survey respondents who replied online said *The Big Read* book was a *new* read for them, and most finished reading the book. As part of their participation in *The Big Read*, the majority of online survey respondents also said that they attended a literature-related event at a museum, university, or other institution, and that they would like to read more novels like *The Big Read* selection.

Reports from nearly 200 managers of local *Big Read* programs cited seeing new patrons at reading events, and increased requests for books on tape and movies, an indication that the program was reaching new audiences. Grantees also said that *The Big Read* activities “brought the community together” and brought together people whose “paths ... wouldn’t have crossed” and, in a few cases, kept them coming back every day. Similarly, a number of grantees indicated that “civic and cultural collaborations were greatly affected by *The Big Read*” and that they “established community connections that didn’t exist before.” There were other benefits as well. Some partners and participants observed that *The Big Read* “validated” learning activities not previously acknowledged in communities. Local book clubs and adult English as a Second Language programs, as well as the local literary and arts centers, cited a renewed sense of purpose and involvement. Also, participants reportedly paid increased attention to the community’s literary heritage.

A New Consensus

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

Today, we celebrate America’s great artists as recipients of NEA Jazz Masters, NEA National Heritage Fellows, National Endowment for the Arts Opera Honors, and National Medal of Arts awards not only with a one-time award, but also with national events broadcast on television and radio. We showcase the contributions of jazz, Shakespeare, and poetry in classrooms using our multi-media educational toolkits provided free to middle and high school teachers. Communities and generations are coming together by reading a literary masterpiece with exemplary materials provided – again, free – by the Arts Endowment.

The Agency has also developed unprecedented national programs that bring about new conversations among segments of our society that normally lack opportunities to meet. Our *Shakespeare in American Communities*, *NEA Jazz Masters on Tour*, *Great American Voices Military Base Tour*, *Operation Homecoming* writing workshops, and *Poetry Out Loud* high school poetry recitation contest have introduced opera singers, writers, poets, musicians, and actors to high school students and to our men and women in uniform and their children. The interaction of these groups has resulted in the opening of new worlds of mutual respect and appreciation, of intellect and friendship.

Today, there is a growing consensus across the country that something must be done to fill the vacuum created in many lives with the dominance of mass media and entertainment, and the loss of arts education in our schools. The mission of the National Endowment for the

*National Endowment for the Arts – Appropriations Request for FY 2009
Overview*

Arts is to provide national leadership to encourage and preserve excellent art; to help make it available to all Americans, especially those who traditionally have not had access to it because of economic and geographic barriers; and to connect and engage children and youth with America's distinguished artistic legacy.

In pursuit of that mission, the National Endowment for the Arts has improved the quality and reach of its programs through innovative leadership and by instituting management efficiencies to better serve the public. With relatively little change in its administrative resources, the Agency has provided staff outreach and grants workshops that have successfully broadened the geographic distribution of its grants and services.

The result is that in addition to the National Initiatives and the funds provided to the State Arts Agencies, the Arts Endowment now awards at least one direct grant annually in every Congressional district – an achievement consistently met since 2005.

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

The chart on the next page compares the Arts Endowment of a decade ago – just after Congress dramatically cut the Agency's budget and instituted programmatic reforms – to the Agency of today. The chart showcases the transformation that has occurred, largely under Chairman Gioia's leadership, which has increased the Agency's budget and focused all Agency resources on excellence, outreach, and service to the American people.

*National Endowment for the Arts – Appropriations Request for FY 2009
Overview*

***New Leadership and a New Direction
Comparison of Selected Activity: 1997 and 2007***

	<u>1997</u>	<u>2007</u>
Grant-making		
Applications Received	1,254	5,171
Grants Awarded	991	2,158
Expanded Geographic Reach		
Congressional Districts Served	52%	100%
Grants Workshops in Underserved and Rural Areas	N	Y
National Initiatives		
American Masterpieces: Three Centuries of Creative Genius	N	Y
The Big Read	N	Y
Shakespeare in American Communities	N	Y
Operation Homecoming: Writing the Wartime Experience	N	Y
Poetry Out Loud: National Recitation Contest	N	Y
Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway	N	Y
NEA Jazz Masters in Schools and On Tour	N	Y
New or Enhanced Programs		
Challenge America: Reaching Every Community	N	Y
Summer Schools in the Arts	N	Y
Arts Education Leaders' Institutes	N	Y
Arts Journalism Institutes	N	Y
Governors' Institute on Community Design	N	Y
Convening		
Creativity and Aging in America	N	Y
Arts in Healthcare	N	Y
Technology Improvements		
Applications Submitted Electronically	N	Y
Intranet & Web Site Capabilities Enhanced	N	Y

N = No, Y = Yes.

Budget Highlights

The 2009 request seeks \$128.412 million; a highlight of the budget includes funding to continue *The Big Read* as a national program. The program evaluation results received to date reinforce our belief in the potential of the program to achieve its goals.

Administratively, the amounts requested for Salaries and Expenses and Program Support reflect modest adjustments.

Budget Objectives and Strategies

The FY 2009 budget is based on the Agency's commitment to artistic excellence, public accessibility, arts education, and partnership. The Arts Endowment has developed, tested, and validated successful new approaches and strategies for meeting the following objectives:

- Artistic excellence in all decision-making.
- Providing opportunities for Americans, regardless of where they live, to benefit from the arts by (1) ensuring wide geographic reach of our programs, including through support of radio and television projects, (2) enhancing arts organizations' ability to realize their artistic and public service goals, and (3) maintaining strong partnerships with the State Arts Agencies (SAAs) and their Regional Arts Organizations (RAOs).
- Nurturing the creation of excellent art in all arts disciplines by awarding direct grants that support projects, programs, workshops, and activities.
- Providing national recognition to exemplary artists by making honorific awards such as the *NEA Jazz Masters* award and the newly established *National Endowment for the Arts Opera Honors*.
- Assisting communities in providing arts education programs by identifying and supporting model arts education projects.
- Implementing National Initiatives, multi-faceted programs of indisputable artistic quality and merit with broad national reach and multi-media educational materials, that provide value and demonstrate the importance of the arts and arts education to the American people.
- Revitalizing the role of reading literature in American culture and bringing the transformative power of literature into the lives of more Americans through *The Big Read*, the literary component of the *American Masterpieces* initiative.
- Encouraging discussions about the centrality of the arts to intellectual and community life – presenting an intelligent, evidence-based case for the historical, educational, and cultural value of the arts in public life and in individual lives.
- Funding programs that present the best American art to international audiences.
- Providing focused leadership and careful management to improve Agency performance and productivity.

*National Endowment for the Arts – Appropriations Request for FY 2009
Overview*

Budget Document Sections

The remainder of this document is organized as follows:

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

In the budget tables on pages 11 and 12 of this section, we present the enacted budgets for FY 2007 and FY 2008, as well as the President's request for FY 2009.

Summary

The National Endowment for the Arts, an independent Federal agency, has a unique mission to support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education.

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

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

With the 2009 budget, the National Endowment for the Arts will continue to fund outstanding programs that make a significant contribution to enhancing the lives of Americans and making communities and the Nation a better place to live.

*National Endowment for the Arts – Appropriations Request for FY 2009
Overview*

**Table 1.
Fiscal Year 2009 Request – Appropriations Committee Format
(\$ in thousands)**

	FY 2007 Appropriation	FY 2008 Appropriation	FY 2009 Request	Difference Between FY 2009 and FY 2008
Grants				
Direct Grants	43,784	49,220	39,232	-9,988
Challenge America	10,496	9,253	8,458	-795
American Masterpieces	<u>5,911</u>	<u>13,289</u>	<u>13,289</u>	<u>0</u>
Subtotal	60,191	71,762	60,979	-10,783
State & Regional Partnerships				
Basic Plan Support	22,973	39,376	31,994	-7,382
Underserved	6,217	8,466	8,659	+193
Challenge America	6,997	n/a	n/a	n/a
American Masterpieces	<u>3,941</u>	<u>n/a</u>	<u>n/a</u>	<u>n/a</u>
Subtotal	40,128	47,842	40,653	-7,189
SUBTOTAL: GRANTS	100,319 a/	119,604	101,632	-17,972
Program Support	1,672 b/	1,673	1,700	+27
Salaries & Expenses	<u>22,571</u> c/	<u>23,429</u>	<u>25,080</u>	<u>+1,651</u>
TOTAL REQUEST d/	124,562	144,706 e/	128,412	-16,294

a/ Excludes \$2,553K of FY06 funds carried forward to FY07, \$1,771K of prior year deobligations carried forward to FY07, and \$3,931K carried forward to FY08.

b/ Excludes \$429K of FY06 funds carried forward to FY07, \$85K of prior year deobligations carried forward to FY07, and \$462K carried forward to FY08.

c/ Excludes \$374K of FY06 funds carried forward to FY07, \$385K of prior year deobligations carried forward to FY07, and \$480K carried forward to FY08.

d/ Excludes Interagency and Gift funds.

e/ Excludes \$4,873K of FY07 carried forward to FY08.

*National Endowment for the Arts – Appropriations Request for FY 2009
Overview*

Table 2.
Fiscal Year 2009 Request - Proposed Allocations by Strategic Goal
(\$ in thousands)

	FY 2007 Appropriation	FY 2008 Appropriation	FY 2009 Request	Difference Between FY 2009 and FY 2008
Access to Artistic Excellence				
Direct Endowment Grants				
Project Support	32,124	36,818	28,481	-8,337
Challenge America	10,496	9,253	8,458	-795
American Masterpieces	<u>5,411</u>	<u>12,789</u>	<u>12,789</u>	<u>0</u>
Total Access to Artistic Excellence	48,031	58,860	49,728	-9,132
Learning in the Arts				
Direct Endowment Grants				
Project Support	9,567	10,450	8,800	-1,650
Partnership for the Arts	1,700	1,700	1,700	0
American Masterpieces	<u>500</u>	<u>500</u>	<u>500</u>	<u>0</u>
Total Learning in the Arts	11,767	12,650	11,000	-1,650
Partnerships for the Arts				
State and Regional Partnerships				
Basic Plan Support	22,973	39,376	31,994	-7,382
Underserved	6,217	8,466	8,659	+193
Challenge America	6,997	n/a	n/a	n/a
American Masterpieces	<u>3,941</u>	<u>n/a</u>	<u>n/a</u>	<u>n/a</u>
Subtotal S&R Partnerships	40,128	47,842	40,653	-7,189
Direct Endowment Grants	<u>393</u>	<u>252</u>	<u>251</u>	<u>-1</u>
Total Partnerships for the Arts	40,521	48,094	40,904	-7,190
Total Program	100,319 a/	119,604	101,632	-17,972
Total Program Support	1,672 b/	1,673	1,700	+27
Total Salaries & Expenses	<u>22,571 c/</u>	<u>23,429</u>	<u>25,080</u>	<u>+1,651</u>
TOTAL d/	124,562	144,706 e/	128,412	-16,294

a/ Excludes \$2,553K of FY06 funds carried forward to FY07, \$1,771 of prior year deobligations carried forward to FY07, and \$3,931K carried forward to FY08.

b/ Excludes \$429K of FY06 funds carried forward to FY07, \$85K of prior year deobligations carried forward to FY07, and \$462K carried forward to FY08.

c/ Excludes \$374K of FY06 funds carried forward to FY07, \$385K of prior year deobligations carried forward to FY07, and \$480K carried forward to FY08.

d/ Excludes Interagency and Gift funds.

e/ Excludes \$4,873K of FY07 carried forward to FY08.

**Table 3.
NEA Strategic Plan FY 2006-2011
Summary of Programmatic Goals and Outcomes**

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

ACCESS TO ARTISTIC EXCELLENCE

I. Introduction

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

Our budget request reflects our continued commitment to the goal of providing all Americans with access to excellent art in all the disciplines: dance, design, folk & traditional arts, literature, media arts, music, opera, theater & musical theater, and the visual arts. This commitment is reflected in the fact that nearly 82% of the Agency's FY 2009 Direct Endowment Grant funds will support this goal. To ensure complete national coverage of our programs, the Arts Endowment will:

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

II. Funding

For FY 2009, we are requesting \$49,728,000 for Access to Artistic Excellence activities as follows:

Access to Artistic Excellence Project Support	\$ 28,481,000
<i>Challenge America: Reaching Every Community</i>	\$ 8,458,000
<i>American Masterpieces: Three Centuries of Artistic Genius</i>	\$ <u>12,789,000</u>
TOTAL	\$ 49,728,000

III. Strategies

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

- A. Assist organizations in *conducting projects, programs, workshops, or activities* that:
- Provide opportunities for individuals to experience and participate in a wide range of art forms and activities.

National Endowment for the Arts - Appropriations Request for FY 2009
Access to Artistic Excellence

- Present artistic works of diverse cultures and periods.
- Preserve significant works of art and cultural traditions.
- Provide opportunities for artists to create, refine, perform, and exhibit their work.
- Enable arts organizations and artists to expand and diversify their audiences.
- Enhance the effectiveness of arts organizations and artists.
- Employ the arts in strengthening communities.

The Arts Endowment also supports a limited number of *leadership projects* that showcase the arts significantly and demonstrate national or field-wide importance. An example is the *National Medal of Arts*, the highest award given to artists and arts patrons by the United States Government. This non-monetary Medal is awarded by the President of the United States, based on recommendations of the National Council on the Arts, to individuals or groups who, in the President's judgment, "...are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States."

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

IV. Access to Artistic Excellence Programs

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

A. Grants for Access to Artistic Excellence Projects

Grants for Access to Artistic Excellence are awarded for projects that include the commissioning and development of new work, the presentation of performances or exhibitions at home or on tour, the documentation and preservation of significant art works or cultural traditions, the publication and dissemination of work important to the field, and support for the professional training of artists. These matching grants are the foundation of the Arts Endowment's substantial investment in this area. Some 250 geographically and culturally diverse experts serve on the Arts Endowment panels that review and advise on these grants.

B. Grants for Arts on Radio and Television

The Arts on Radio and Television category supports production and national broadcast of programs on radio and television that bring the excellence and diversity of the arts to hundreds of millions of Americans.

C. Challenge America: Reaching Every Community

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

D. NEA National Heritage Fellowships

The *NEA National Heritage Fellowships* are awarded annually to exemplary master folk and traditional artists to recognize their artistic excellence and their contributions to our Nation's traditional arts heritage. These are one-time awards that result from nominations submitted by the general public and reviewed by experts in the traditional arts field. Since 1982, the Arts Endowment has awarded 327 *Heritage Fellowships* to traditional artists residing in 49 States (all except Delaware), the District of Columbia, Guam, the U.S. Virgin Islands, Puerto Rico, and the Northern Mariana Islands.

E. Creative Writing and Translation Fellowships

The Arts Endowment recognizes promising and mid-career writers, poets, and translators with Literature Fellowships that enable them to set aside time for writing and research. Literature Fellowships are the most competitive funding activity of

*National Endowment for the Arts - Appropriations Request for FY 2009
Access to Artistic Excellence*

the Agency; for example, in FY 2007, less than 5% of the 1,056 applicants could be supported. The fact that the majority of the recipients of the National Book Awards, National Book Critics Circle Awards, and Pulitzer Prizes in fiction and poetry since 1990 had been previously recognized by the Arts Endowment with a Fellowship demonstrates the effectiveness of this program in nurturing creative writing talent.

F. National Initiatives

Our FY 2009 budget request includes funding for the national initiative, *American Masterpieces: Three Centuries of Artistic Genius*. This initiative was piloted in FY 2005 with touring visual arts exhibitions, and broadened in FY 2006 to include choral music, dance, musical theater, and *The Big Read*, the initiative's literary component. Through *American Masterpieces*, the Arts Endowment celebrates our Nation's greatest artistic achievements with performances, exhibitions, tours, literary discussions, and educational programming in all 50 States and the District of Columbia.

The Arts Endowment is responding to the enormous challenges identified by our 2004 *Reading at Risk* report and reinforced by our 2007 report, *To Read or Not To Read*, which brings together the most reliable statistics and trend data from federal, academic, industry, and nonprofit sources. While *Reading at Risk* focused primarily on literary reading – and studied only adult age groups – *To Read or Not To Read* compiles data involving children, teenagers, and adults from large, nationally representative studies of reading in any genre or format. The Agency has responded with several initiatives that tie neatly into both Access to Artistic Excellence and Learning in the Arts. Intended to rejuvenate literature's role in American culture and bring the transformative power of literature into the lives of American citizens, *The Big Read* is the Arts Endowment's community-wide reading program that in 2007 engaged residents of nearly 200 communities across the country in reading a single book selected by each community. In addition to grants, the Arts Endowment offers each community a library of resources, including reader's and teacher's guides for each novel; audio guides for each book with commentary from renowned literary figures and educators; an online organizer's guide for running a successful *Big Read* program; and a comprehensive Web site. The Arts Endowment also has produced promotional materials to encourage broad participation, including television public service announcements and radio programming. In FY 2008, *The Big Read* continues as a national program, with the goal of reaching 250-350 communities and serving every Congressional district. With sufficient funding, the program will continue at the same level in FY 2009.

The initiatives described above are carrying on the tradition established by the groundbreaking *Shakespeare in American Communities*, the largest tour of Shakespeare in our Nation's history. This initiative was the first in a series of landmark programs that continue to demonstrate the unique cultural and educational

*National Endowment for the Arts - Appropriations Request for FY 2009
Access to Artistic Excellence*

value the Arts Endowment brings to America. Now in its fifth year, the program involves the awarding of annual competitive grants to professional theater companies. Due to its overwhelming success, *Shakespeare in American Communities* has become an ongoing program – *Shakespeare for a New Generation* (see the Learning in the Arts tab for more information on this initiative).

Among the other national initiatives is the multi-faceted *NEA Jazz Masters*. The Jazz Masters initiative includes the annual *NEA Jazz Masters* awards, *NEA Jazz Masters on Tour*, and an educational curriculum, *NEA Jazz in the Schools*, produced in partnership with Jazz at Lincoln Center.

Operation Homecoming: Writing the Wartime Experience continues into FY 2009 with plans to partner with the U.S. Department of Veterans Affairs to offer writing workshops at VA hospitals, centers, and affiliated facilities. A unique literary project aimed at preserving the stories and reflections of U.S. military personnel and their families, *Operation Homecoming* has been made possible due to substantial financial support from The Boeing Company and a partnership with the U.S. military services. In September 2006, Random House published an anthology of the best writing submitted by the participants; steps are being taken for all submissions to be housed in a Federal archive. The Arts Endowment developed an educational film about *Operation Homecoming* called *Muse of Fire*, which premiered at the National Archives on March 14, 2007, and is planned to be distributed free of charge to military base libraries and education centers, and veterans' facilities and hospitals.

In FY 2005, building on the existing partnership between the Arts Endowment and the Department of Defense, we launched the *Great American Voices Military Base Tour*, which provided admission-free, professional performances of opera and musical theater selections to military families throughout the Nation. The initiative, funded by The Boeing Company, provided adults and children with introductory materials and activities on opera and musical theater; it concluded in 2007.

Additional information on National Initiatives can be found under the Impact tab.

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

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

The Agency works closely with the U.S. Department of State, the Library of Congress, other Federal agencies, Regional Arts Organizations, and the private sector to promote presentations of American art and artists abroad and to forge

*National Endowment for the Arts - Appropriations Request for FY 2009
Access to Artistic Excellence*

alliances that help bring the diversity of the world's artistic expressions to American audiences.

At the White House on September 25, 2006, the U.S. Department of State announced a public cultural diplomacy initiative. Support from the National Endowment for the Arts is integral to two of the four components of the initiative, involving film and literature. With Arts Endowment funding, the American Film Institute's *PROJECT: 20/20* has in its first two years enabled 25 U.S. and international filmmakers – selected on the basis of their filmmaking excellence – to showcase their work at film festivals and additional public and educational venues in one another's countries.

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

Similarly, the work of highly talented contemporary American writers is little known outside of the U.S. In 2006, a historic partnership between the Arts Endowment, the U.S. Embassy in Mexico City, and Mexico's National Autonomous University, resulted in publication of two bilingual poetry anthologies, each presenting 50 poets born after 1946 from each country. The Agency is currently working with Mexican partners to create anthologies of contemporary short fiction. Buoyed by the success of this project, the Arts Endowment has created an international literary exchange initiative in which the Agency is engaged in developing contemporary poetry anthologies with Russia, Pakistan, Northern Ireland, and possibly China.

The Big Read also has expanded beyond the United States. In Fall 2007, the citizens of Ivanovo and Saratov, Russia, began reading *To Kill a Mockingbird*. With assistance from the U.S. Embassy in Moscow, NEA materials translated into Russian were provided to support the program. Beginning in Spring 2008, U.S. cities will read Tolstoy's *The Death of Ivan Ilyich*. A similar program is being developed by the Arts Endowment with the U.S. Embassy in Cairo, Egypt.

LEARNING IN THE ARTS FOR CHILDREN AND YOUTH

“Experience, Study, Perform, Assess”

I. Introduction

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

The Agency’s focus is on identifying and supporting model programs and projects that provide children and youth with in-depth arts knowledge, arts skills, and aesthetic understanding. According to recent research, young people who learn about and participate in the arts acquire skills that help them solve problems, make decisions, think creatively, and work in teams. Arts programs motivate children to learn, and improve their academic performance. One University of California at Los Angeles study demonstrated that among 25,000 middle and high school students, those with high arts involvement performed better on standardized achievement tests. They also watched fewer hours of television, participated in more community service, and reported less boredom in school.¹

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

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

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

¹ *Critical Evidence: How the ARTS Benefit Student Achievement*, National Assembly of State Arts Agencies, 2006.

*National Endowment for the Arts - Appropriations Request for FY 2009
Learning in the Arts*

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

II. Funding

In FY 2009, we request \$11,000,000 for Learning in the Arts activities as follows:

Learning in the Arts Project Support	\$ 8,800,000
Learning in the Arts projects carried out by our State partners through Partnership Agreements	\$ 1,700,000
<i>American Masterpieces: Three Centuries of Artistic Genius</i>	<u>\$ 500,000</u>
TOTAL	\$11,000,000

III. Strategies

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

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

IV. Learning in the Arts Programs

The Arts Endowment's Learning in the Arts programs complement the "No Child Left Behind Act" (NCLB), which requires States to implement challenging State-wide academic standards, progress objectives, and annual testing to assess every child's progress in the core academic subjects. NCLB includes the arts as one of these core academic subjects. To support the arts as a core academic subject and essential educational ingredient, NEA Learning in the Arts strategies are implemented as follows.

A. Grants for Learning in the Arts Projects

Grants for Learning in the Arts Projects are the cornerstone of the Arts Endowment's investment in excellence in arts education. Reviewed by

approximately 50 panelists from around the country, recommended projects advance arts education for children and youth in the general age range of 5 through 18 years in school-based or community-based settings. In-depth, curriculum-based arts education experiences, occurring over an extended period, are provided by expert teachers and teaching artists. In FY 2008, summer schools for children and youth, and professional development opportunities for educators (classroom teachers, principals, teaching artists, and arts specialists), are being supported through this grant category. The projects funded will take place within schools, with schools that partner with cultural organizations, and through community organizations providing after-school opportunities for young people.

B. Partnerships

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

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

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

National Endowment for the Arts - Appropriations Request for FY 2009
Learning in the Arts

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

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

C. Leadership Initiatives

The Arts Endowment provides leadership through focused initiatives to deepen and strengthen the Agency's arts education portfolio. These programs utilize our Nation's experts, leading arts organizations, public partners, and outside evaluators to advance innovation in arts education. For example:

- In FY 2008, we anticipate investing in the *NEA Arts Assessment Leadership Initiative*, which will build on the lessons learned from two recent Leadership Initiatives, the *NEA Summer Schools in the Arts for Children and Youth* and *NEA Teachers Institutes*. In both cases, we discovered that educators need more opportunities to learn how to measure student performance while relating these measurements to program evaluation. The *NEA Arts Assessment Leadership Initiative* will assist arts organizations, teachers, superintendents, and principals in developing measurements to guide student learning and educational program development in the arts.
- The Arts Endowment will continue to support the *National Endowment for the Arts Education Leaders Institutes* to raise the quality of arts education in schools by engaging local superintendents, principals, teachers, and teaching artists with State arts and education leaders and national figures in arts education. The Institutes focus on how to provide sequential, standards-based

National Endowment for the Arts - Appropriations Request for FY 2009
Learning in the Arts

curriculum and assessments in K-12 arts education, using an institute process inspired by the highly successful *NEA Mayors' Institute on City Design*.

D. National Initiatives

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

NEA Jazz in the Schools was launched in January 2006 to provide a course of study in jazz as a uniquely American art form. The Arts Endowment continues to serve music teachers, classroom teachers, and librarians by updating and increasing the availability of the *NEA Jazz in the Schools* curriculum, developed in partnership with Wynton Marsalis and Jazz at Lincoln Center. A comprehensive Web site, www.neajazzintheschools.org/home.php, includes sample lesson plans and assessment tools, as well as an interactive time line, essays, musical clips, and photographs documenting the history of jazz in America. The *NEA Jazz in the Schools* toolkit – available free to schoolteachers – includes print, audio, video, and digital materials, and has been distributed to teachers at nearly 7,000 schools; those teachers have shared the materials with another 157,000 teachers, reaching 4.5 million students. The *Shakespeare in American Communities* toolkit – 45,000 copies of which have been distributed free-of-charge to teachers nationwide – has reached 16 million students.

To encourage the memorization and performance of poetry among the young, the Arts Endowment developed, in partnership with the Poetry Foundation, *Poetry Out Loud: National Recitation Contest*, which engages high school students throughout the country in a national poetry recitation competition. The program was piloted in 2005, and expanded in 2006 to all 50 States and the District of Columbia; in 2007, its second full year, more than 100,000 students participated. The 51 State Arts Agencies (including the District of Columbia) and the Poetry Foundation sponsored State championships in each State capital, and provided standards-based curricular materials, including poetry anthologies and an audio CD – free of charge – to participating schools. The State champions competed in the *Poetry Out Loud National Finals* in April/May 2007 in Washington, D.C. A similar effort is already underway for 2008, with the State champions competing in the finals in the Spring.

While support will continue for all these programs, *The Big Read* continues to receive particular attention in this budget request. *The Big Read*, the literary component of *American Masterpieces*, was created by the Arts Endowment in

National Endowment for the Arts - Appropriations Request for FY 2009
Learning in the Arts

partnership with the Institute of Museum and Library Services and Arts Midwest, a Regional Arts Organization. *The Big Read* is designed to rejuvenate literature's role in American culture and bring the transformative power of literature into the lives of Americans old and young. Educational materials for each novel have been developed by the Arts Endowment and are provided free to participating communities. For each book, the following materials are distributed: reader's and teacher's guides; audio guides with commentary from renowned literary figures and educators; and an online organizer's guide for running a successful *Big Read* program. A comprehensive Web site, www.neabigread.org, is also available. The Overview section of this budget request contains additional detail on *The Big Read*, as does the Impact section.

See the Impact tab for more information on other National Initiatives.

PARTNERSHIPS FOR THE ARTS

I. Introduction

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

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

II. Funding

The FY 2009 request will enable our State and regional partners to receive \$40,653,000 as follows:

Basic State and Regional Plan Support	\$ 31,994,000
Underserved	<u>\$ 8,659,000</u>
TOTAL	\$ 40,653,000

In addition, Direct Endowment Grants funds in the amount of \$1,700,000 will be made available to support arts education projects through Partnership Agreements, and another \$251,000 for certain other agreements.

III. Strategies

The FY 2008 Omnibus Appropriations bill changed how Agency funds are allocated to the State Arts Agencies and their Regional Arts Organizations. In the years just prior to FY 2008, the 40% of all Agency grantmaking funds distributed to the SAAs and RAOs were allocated to four separate accounts: Basic; Underserved; Challenge America; and American Masterpieces. Beginning with FY 2008, the SAAs and RAOs continue to receive 40% of all Agency grantmaking funds; however, the funds are now allocated entirely to the Basic and Underserved accounts. This FY 2009 budget request continues to reflect the new allocation strategy.

*National Endowment for the Arts - Appropriations Request for FY 2009
Partnerships for the Arts*

A. State Partnerships

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

State appropriations to SAAs have been showing gains since FY 2005. According to estimates supplied to the National Assembly of State Arts Agencies by the SAAs¹, aggregate legislative appropriations may total \$373.9 million in FY 2008, an increase of 4% over the previous year (if not for an anticipated \$25 million reduction in Florida, the aggregate growth would be more than 12%; last year’s year-over-year increase was roughly 10%). Despite the overall signs of improvement, most States remained cautiously optimistic, as weak performance in certain tax categories (largely sales and use taxes) signaled slowing State revenue growth.

Total State Appropriations to State Arts Agencies 2005-2008					
(\$ in Millions)					
<u>2005</u>	<u>2006</u>	<u>2007</u>	<u>2008</u>	\$ Change ‘05-‘08	% Change ‘05-‘08
305.9	330.7	359.5	373.9	68.0	22.2

The support provided by the Arts Endowment is vital to the SAAs and their RAOs, serving as a source of leadership and stability – especially important in difficult economic times. One cannot overestimate the stabilizing role played by Arts Endowment funds.

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

1. Basic State Plan provides funds that SAAs use to address priorities identified at the State level.
2. Arts Education provides support for those elements of the State Plan that address arts education. The SAAs are essential partners of the Arts Endowment in advancing quality arts learning for children and youth.
3. Arts in Underserved Communities provides support for those elements of a State’s plan that foster the arts in rural, inner-city, and other underserved

¹ Source: National Assembly of State Arts Agencies, *Legislative Appropriations Preview: Fiscal Year 2008*, August 2007.

National Endowment for the Arts - Appropriations Request for FY 2009
Partnerships for the Arts

communities (e.g., those lacking access to arts programming due to geography, economic conditions, ethnic background, or disability).

B. Regional Partnerships

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

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

C. National Initiatives

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

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

In FY 2006, we piloted *The Big Read*, the literary component of *American Masterpieces*, in response to the enormous challenges identified by the Arts Endowment's *Reading at Risk* report. This initiative, created by the Arts Endowment in partnership with the Institute of Museum and Library Services and Arts Midwest, is intended to rejuvenate literature's role in American culture and bring the transformative power of literature into the lives of Americans. State Arts Agencies and their Regional Arts Organizations also play a role in these efforts.

National Endowment for the Arts - Appropriations Request for FY 2009
Partnerships for the Arts

The State Arts Agencies play a critical role in our *Poetry Out Loud: National Poetry Recitation Contest* initiative, which had more than 100,000 student participants in FY 2007. All 51 agencies (including the District of Columbia), working with their local educators and the Poetry Foundation, sponsored State championships involving high schools in each State capital's metropolitan area during Spring 2006, with many States expanding the availability of the program to additional high schools in 2007. The State champions competed in the national finals in Washington, D.C. The SAAs will reprise this important role in 2008, the program's third year.

D. Working with the Private Sector

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

Partnerships are particularly important for implementation of the Agency's National Initiatives. *Shakespeare in American Communities* and *Operation Homecoming: Writing the Wartime Experience*, for example, would not have been possible without the generous support of The Sallie Mae Fund and The Boeing Company, respectively. Expansion of the *NEA Jazz Masters* program has been enabled by assistance from Verizon – both the company and the Foundation – and the Doris Duke Charitable Foundation; The Boeing Company contributed additional funds for *Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway* and *The Big Read* for military families; and the Poetry Foundation is supporting *Poetry Out Loud: National Poetry Recitation Contest*.

E. Working with Other Federal Agencies

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

The most recent example of such a partnership is *The Big Read*, which received \$1.5 million in support from the Institute of Museum and Library Services for the first full year of the national program, with an additional \$750,000 to support the project's expansion.

*National Endowment for the Arts - Appropriations Request for FY 2009
Partnerships for the Arts*

Other examples in recent years include:

- **Rosa Parks Statue Design Competition.** At the request of the Joint Congressional Committee on the Library, the Arts Endowment will conduct a design competition to assist the Architect of the Capitol to commission a statue of Rosa Parks to be installed in the United States Capitol's Statuary Hall. The NEA has secured private funds from the Daimler Chrysler Corporation Fund to cover the Agency's expenses of holding the design competition.
- **Cultural Heritage Tourism Workshops.** The Arts Endowment has joined with the Appalachian Regional Commission to assist rural communities that are gateways to national parks and forests. The cultural heritage tourism workshops engage Appalachian community leaders to promote quality arts experiences that link to natural and historic resources, and develop plans for sustainable development.

*National Endowment for the Arts - Appropriations Request for FY 2009
Partnerships for the Arts*

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IMPACT

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

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

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

National Initiatives – In this section we provide information on the impact of the Agency's National Initiatives, projects that cut across Agency goals.

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

Agency-Wide Program Accomplishments

The breadth of activity resulting from the Agency's programs, projects, and initiatives is enormous as evidenced by the following information derived from Agency grant recipient reports. Using FY 2007 as the base, and with sufficient funding, we can expect in FY 2009 that the following will take place:

- **More than 2,200 awards will be made in communities in all 50 States and six special jurisdictions.**
- **70-75 million individuals will benefit from Agency programs (exclusive of television and radio broadcast audiences), including 7 million children and youth.**
- **A combined audience of hundreds of millions will receive opportunities to benefit from Agency programs that support national and regional broadcast performances on radio and television, both single and recurring programs.**
- **100 percent of Congressional districts will receive at least one direct grant.**
- **Nearly 4,000 communities will participate in Agency-sponsored, discretionary projects. Many of these communities will benefit from projects, such as touring and outreach, which occur outside the geographical area of the grant recipient.**
- **An additional 2,000-2,200 communities will participate in projects supported by a combination of Federal funds and State Arts Agency and Regional Arts Organization funds; of these, some 90% will be served by grants made solely with Federal funds.**
- **15,000-18,000 community organizations will partner with grantees on Arts Endowment-supported projects.**
- **Arts Endowment grants will generate nearly \$600 million in matching support; in our direct grant-making categories alone, the ratio of matching to Federal funds will approach 10:1, far surpassing the required match.**
- **Arts Endowment grants will help make possible 35,000-40,000 concerts, readings, and performances; 4,000-5,000 exhibitions (including visual and media arts); and 10,000-12,000 artist residencies in schools and other locations.**
- **Internationally, 70 U.S. professional arts organizations and 350 artists will provide performances, exhibits, and other arts activities in 30 countries.**

Achieving Agency Performance Goals

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

Access to Artistic Excellence

Through Access to Artistic Excellence, the Arts Endowment encourages and supports artistic excellence, preserves our cultural heritage, and provides access to the arts for all Americans. Approximately 80% of the Agency’s FY 2007 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 accomplishments made possible with this funding.

*Access to Artistic Excellence
Selected Performance Results – FY 2004-2007*

Fiscal Year	Total Non-Broadcast Audience	Children/ Youth	Concerts/ Readings/ Performances	Exhibitions	Artist Residencies
2004 Current	30 m	1.6 m	20 k	3 k	3 k
2005 Current	79 m	6.6 m	40 k	5 k	4.4 k
2006 Current	70 m	9.9 m	50 k	4.3 k	5.7 k
2007 Current	60-65 m	5-6 m	30-32 k	3-4 k	6-7 k

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

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

Grants for Arts Projects: *Access to Artistic Excellence* recent (FY 2007) examples:

Music Theatre of Wichita, Inc., Kansas received an American Masterpieces grant of \$40,000 to support a professional production of *Damn Yankees*. The classic American musical project included educational activities as well as training opportunities. With its large, ethnically diverse cast of characters, *Damn Yankees* showcased the talents of many young artists and allowed them to hone their performance abilities. With a full Broadway orchestration, the show employed dozens of Wichita Symphony musicians during the summer months, and reached an audience of nearly 13,000.

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

Idaho Shakespeare Festival, Inc. in Boise received a grant of \$25,000 to support its annual educational program for 50,000 students throughout Idaho and parts of Oregon, Wyoming, and Nevada. *Idaho Theater for Youth* brings 50-minute plays on folk and historic themes to elementary schoolchildren, and the *Shakespeareance* program provides fully staged Shakespeare productions, with study guides and workshops, to middle and high school students.

Baltimore Choral Arts Society, Inc., Maryland received a grant of \$7,500 to support concert programs for chorus and orchestra including the local premiere of *September Sun* composed by David Conte in memory of the victims of the September 11, 2001 attacks; Leonard Bernstein's *Chichester Psalms*; and a staged performance of Carl Orff's *Carmina Burana*. The programs were heard live by nearly 3,000 people, and were recorded for future broadcast on WYPR-FM in Baltimore.

Walter Anderson Museum of Art, Inc. of Ocean Springs, Mississippi received a \$110,000 American Masterpieces grant to tour an exhibition of the work of Walter Inglis Anderson (1903-65), with accompanying education programs. Although considered by prominent art historians to be an equal among his contemporaries, Anderson's work is still relatively unknown except by museum curators and collectors. His work does not fit easily into one particular school, movement, or tradition; rather, it might best be described as the juncture between folk art and the European fine art tradition. The exhibition of Anderson's paintings will tour to the Berman Museum of Art at Ursinus College, Colledgeville, Pennsylvania; Columbia Museum of Art, South Carolina; Cheekwood Museum, Nashville, Tennessee; Huntsville Museum of Art, Alabama; and the Memphis Brooks Museum of Art, Tennessee. Education programs will include an audio guide, a school curriculum for elementary school teachers, and gallery talks. Approximately 90,000 people will view the exhibition on its tour. The proceeds from the tour will help the Walter Anderson Museum with repairs from water damage caused by Hurricane Katrina.

National Audio Theatre Festivals, Inc. of Caulfield, Missouri received a grant of \$10,000 to support an annual *Audio Theatre Workshop* with related activities at Southwest Missouri State University. The workshop provides training for some 50-70 audio artists in script writing, performance, recording, mixing, sound design, directing, and other techniques in audio theater production. At the end of the workshop, a live performance before an audience is broadcast regionally. Workshop teaching materials are made available to colleges, universities, and individuals with technical assistance provided on the organization's web site.

Opera Omaha, Inc., Nebraska received a grant of \$20,000 to commission a world premiere of *Blizzard Voices* by composer Paul Moravec and librettist and former U.S. Poet Laureate Ted Kooser for the opera company's 50th anniversary season. The work will be presented in a concert hall setting with the chorus, orchestra, and soloists onstage. Audiences of nearly 15,000 are expected to attend the March 2008 performances.

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

The **Currier Museum of Art in Manchester, New Hampshire** received a grant of \$15,000 to support the reinstallation of its American decorative arts collection, consisting of some 5,200 objects, in a new facility. During its 77-year history, the Currier Museum has built a significant collection of furniture, glass, silver, pewter, and ceramics representing the interests and aesthetic achievements of New England craftsmen from the 17th through the 20th centuries.

Cornerstones Community Partnerships, Santa Fe, New Mexico received a grant of \$30,000 to support workshops that train community residents and some 200 local youth from the Mora County school district in traditional building methods used to restore and maintain adobe buildings, benefiting an estimated 6,000 community residents.

The **Women's Studio Workshop, Inc., Rosendale, New York** received a grant of \$20,000 to support artist residences in partnership with the Kingston City School District. The residency program offers emerging artists paid professional opportunities to work for an extended period of time in a fully equipped studio space, as well as providing training in teaching and mentoring. Artists work with more than 120 elementary students and 40 high school students, culminating with the exhibition of the artists' and students' works.

The **Central Pennsylvania Festival of the Arts in State College, Pennsylvania** received a Challenge America grant of \$10,000 to support presentation of the Paragon Ragtime Orchestra with presentation by Rick Benjamin, scholar of late nineteenth and early twentieth century American music.

First Peoples Fund, Rapid City, South Dakota received a grant of \$30,000 to support the *Community Spirit Award Celebration*, a three-day series of artist workshops in the community and schools that recognize Native American artists from throughout the country who have made significant and sustained contributions to their communities through their leadership, teaching, and artistic endeavors. Since 1999, the *Community Spirit Award Celebration* has honored 36 artists representing 26 tribal nations. The project includes a publication and CD-ROM featuring the artists; approximately 11,000 people are expected to benefit.

A Challenge America grant of \$10,000 was awarded to the **Orchestra of Southern Utah in Cedar City** to support a festival of global music and choral arts, including the creation of an original work composed by Marshall McDonald and Steven Nelson. Selections from the composition will be performed at local schools.

Hall Farm Center for Arts & Education, Townshend, Vermont received a grant of \$10,000 to support a series of residencies for some 30 artists working in a variety of media in the hills of southern Vermont. Artists were encouraged to participate in community activities such as the Brattleboro Literary Festival and Arts Integration Workshops conducted for public school educators to integrate the arts into non-arts curricula.

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

A grant of \$10,000 was awarded to **Hesperus of Arlington, Virginia** to support the development and production of *The General Project* that will present the silent film, *The General*, starring Buster Keaton, with live, Civil War era music accompaniment performed on authentic instruments. *The General Project* is the third in the series titled *Bringing History Alive* – thematic presentations that focus on a historical event or figure by screening a silent film accompanied with live music and preceded by a behind-the-scenes lecture.

The **Virginia Foundation for the Humanities and Public Policy in Charlottesville** received a grant of \$20,000 to support the 14th annual *Virginia Festival of the Book*. Over five days, the festival will present 300 authors at school visits, youth conferences, and panel discussions. Authors will read, lecture, and conduct free writing workshops. The book festival attracts more than 22,000 visitors from Charlottesville and surrounding communities each year.

The **Wausau Dance Theatre, Wisconsin** received a \$10,000 Challenge America grant to support presentation of “Sleeping Beauty” for student and public performances, with complementary programs provided by the theater, the Marathon County Public Library system, and the Leigh Woodson Art Museum. The performances reached approximately 20,000 people, including 12,000 students.

In addition to activities noted above, through our *Arts on Radio and Television* funding area the Arts Endowment supports nationally and regionally broadcast performances of quality arts programs on radio and television reaching, through single and recurring programs, a combined audience in the hundreds of millions annually. Examples of recent awards include:

Indiana Symphony Society, Inc., in Indianapolis, received a \$10,000 grant to support the production and distribution of the radio series *Indianapolis On-The-Air*. Featuring the Indianapolis Symphony Orchestra, the 13-part series features commentary by co-hosts Rich Kleinfeldt and the symphony’s conductor laureate, Raymond Leppard. In 2007-08, the series will feature music director Mario Venzago conducting masterpieces by Johannes Brahms, with concerto performances by pianist André Watts and violinist Joshua Bell; the world premieres of commissioned works by James Beckel and David N. Baker; and performances of Richard Strauss’s *Ein Heldeleben*, the Fifth Symphonies of Prokofiev and Shostakovich, and Mahler’s First Symphony. The series is produced and distributed by CD Syndications, producer Vic Muenzer, to more than 250 radio stations.

ETV Endowment of South Carolina, Inc., in Spartanburg, received a \$60,000 grant to support the production of new programs for the weekly radio series *Marian McPartland’s Piano Jazz*. Each one-hour program features pianist and host Marian McPartland collaborating with a fellow musician to explore the world of jazz through a mix of improvisational performance and discussion. Over the past 27 years, *Piano Jazz* has featured nearly 600 artists including such jazz legends as Bill Evans, Mary Lou Williams, Sarah Vaughn, Benny Carter, Lionel Hampton, and Dizzy Gillespie, as well

National Endowment for the Arts - Appropriations Request for FY 2009
Impact

as mid-career musicians and young artists. National Public Radio will distribute the programs to American audiences on 259 stations in the United States, and to international audiences via NPR's Worldwide Service, with a cumulative audience of more than 400,000 listeners per week.

Save America's Treasures grants support preservation and/or conservation of nationally significant intellectual and cultural artifacts and historic structures and sites. Since the start of the program in 1999, the Arts Endowment has been responsible for the review of applications requesting funds for the conservation of nationally significant art works and collections. *Save America's Treasures* funds are provided to the Arts Endowment from the National Park Service and matched with at least an equal amount of non-Federal funds. The following two examples are highlights of the FY 2007 awards:

The **Clyfford Still Museum in Denver, Colorado** was awarded a *Save America's Treasures* grant of \$150,000 to support conservation treatment of paintings identified as the most historically significant to the development of Abstract Expressionism in the 20th century. Clyfford Still (1904-80) was a renowned American painter and a pivotal innovator in American art, best known for large-scale, crusty, jagged plates of rich color painted during the 1940s and '50s. Mark Rothko, Willem de Kooning, and Jackson Pollock moved into their own versions of abstraction after Still. Despite their importance, very few of Still's works have been seen by the public or scholars. This grant will enable the museum to conserve Still's works so they can be placed on display for the public at the Clyfford Still Museum when it opens in Denver in 2009.

The **University of Mary Washington in Fredericksburg, Virginia** was awarded a *Save America's Treasures* grant of \$26,262 to support conservation treatment of clothing in the costume collection of the James Monroe Museum & Memorial Library. The Museum houses an impressive collection of clothing owned and used by the fifth president of the United States, members of his immediate family, and descendants. Many of the Monroe costumes are too fragile to be on display and are in need of conservation.

The Arts Endowment supports **International Activities** to promote the presentation of American arts and artists at international venues and to provide short-term residencies of foreign artists in the United States. In addition, the Arts Endowment has been active in supporting bilateral literary exchange programs that provide the work of U.S. writers to foreign audiences and provide opportunities for U.S. readers to experience the work of foreign writers. The Chairman of the National Endowment for the Arts is on the U.S. National Commission for the United Nations Educational, Scientific and Cultural Organization (UNESCO) and has served as an expert on American culture at UNESCO at the invitation of the U.S. Ambassador.

Examples of the Agency's international projects include:

- *U.S.-Mexico Poetry Anthology*, a two-volume bilingual collection of selected poems of 50 U.S. and 50 Mexican poets born after 1946, which has become a

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

model for literary exchanges with other countries. The Arts Endowment is partnering with the U.S. Department of State, Bureau of Educational and Cultural Affairs, on bilateral literary anthologies with Russia, Pakistan, and Northern Ireland, as part of the U.S. Global Cultural Initiative announced at the White House in September 2006. A significant aspect of each project is extensive public programming that engages writers with audiences in the partner country.

- ***U.S.-Russia Big Read***, another NEA/Department of State partnership as part of the U.S. Global Cultural Initiative, extends the NEA's *Big Read* internationally to promote cross cultural dialogue and understanding through the reading of great literature. In October 2007, *The Big Read* began in Russia with community activities inspired by the reading and discussion of Harper Lee's *To Kill a Mockingbird*. During spring 2008, four communities – Enid, Oklahoma; Ephrata, Pennsylvania; Champaign, Illinois; and Muncie, Indiana – will read and discuss *The Death of Ivan Ilych* by Leo Tolstoy.
- ***U.S.-Egypt Big Read***, following the model of the *U.S.-Russia Big Read*, is scheduled to be announced in Cairo in February 2008. Libraries and book groups in Cairo and Alexandria will choose their book from among titles – *Fahrenheit 451*, *Grapes of Wrath*, and *To Kill a Mockingbird* – that will be available to them in Arabic and English. U.S. communities will have the opportunity to read *A Thief and the Dogs* in English by Nobel Prize-winning Egyptian author Naguib Mahfouz. Bilateral youth and citizen exchanges of scholars and readers are planned by the U.S. Department of State.
- ***ArtsLink Residencies***, which provide short-term residencies for artists from Central Europe, Eurasia, and Russia in U.S. communities where they can work with U.S. artists and arts groups.
- ***U.S./Japan Creative Artists' Program***, which supports residencies of U.S. artists in Japan.
- ***Open World Russian Cultural Leaders Program***, in which the Arts Endowment provides expertise and support for the *Open World Leadership Center's* programs that bring Russian cultural leaders and artists to the U.S. for short-term residencies.
- ***U.S. Artists International***, which supports performances of American dance and music ensembles at international festivals in European countries.

Leadership Initiatives provide an opportunity for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based. Examples include:

- ***Governors' Institute on Community Design, Mayors' Institute on City Design, and Your Town: Citizens' Institute on Rural Design***, design initiatives that bring

National Endowment for the Arts - Appropriations Request for FY 2009
Impact

public officials together with design professionals to discuss their urban, rural, and regional design issues. Through these programs, the Arts Endowment is improving the livability of communities throughout the United States. Each year, approximately 60 communities – rural, urban, and regional – and 400 community leaders, designers, and planners participate in these workshops, ultimately benefiting the millions of residents in their respective communities. The *Mayors' Institute* alone has graduated 744 mayors since its first session in 1986. A *Mayors' Institute* Special Session for Disaster Recovery was held in April 2007, at Tulane University in New Orleans, bringing together Mississippi mayors from Ocean Springs, Moss Point, and Biloxi, and Louisiana mayors from St. John the Baptist Parish, Mandeville, and Zachary. Recent *Governors' Institute* events have been held for Governor Minner of Delaware, Governor Kaine of Virginia, Governor O'Malley of Maryland, and Governor Napolitano of Arizona. During FY 2007, the *Citizens' Institute on Rural Design* worked with communities in Weld County, Colorado; Plains, Georgia; Columbia, North Carolina; and Granbury, Texas.

- ***NEA Arts Journalism Institutes*** were established to improve arts criticism and to gain broader media coverage for classical music, opera, theater, musical theater, and dance as they compete for attention with the commercial entertainment industry. The Institutes provide in-depth instruction in the arts for print and broadcast journalists working outside the country's major media markets. Professional development opportunities for these critics are often limited. The Institutes are convened at Columbia University in New York City, the University of Southern California in Los Angeles, and the American Dance Festival in partnership with Duke University in Durham, North Carolina. Each Institute employs a competitive application process to select 11-25 journalists. By the end of 2007, ten Institutes had engaged 201 journalists from 132 communities in 46 States and the District of Columbia. Another round of Institutes is underway in 2008.
- ***NEA National Heritage Fellowships*** were established to recognize lifetime achievement, artistic excellence, and contributions to our nation's folk and traditional arts heritage. The Arts Endowment annually awards these one-time-only Fellowships to master folk and traditional artists. A total of 327 Fellowships have been awarded since 1982; currently, each award is \$20,000.

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 accomplishments made possible through this funding:

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

Learning in the Arts
Selected Performance Results – FY 2004-2007

Fiscal Year	Children/ Youth	Concerts/ Readings/ Performances	Artist Residencies
2004 Current	1.3 m	4.6 k	7.1 k
2005 Current	.8 m	3.1 k	2.8 k
2006 Current	.4 m	2 k	2.9 k
2007 Current	.3-.5 m	2-3 k	3-4 k

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

The accomplishments listed in this table result from the hundreds of direct grants awarded under the Learning in the Arts goal each year. Examples of specific programs, grants, and their direct impact are presented below according to Grants for Arts Projects and innovative Leadership Initiatives.

Grants for Arts Projects: *Learning in the Arts* recent (FY 2007) examples:

Tacoma Art Museum, Washington received a grant of \$15,000 to support *Youth Connect: Tacoma Art Museum High School Internship Program* that engages some 400 elementary students and 16 high school interns. The interns receive advanced workshops on art history and the methods of mounting exhibitions, and they create art lessons tied to museum exhibitions that are integrated with music, math, science, and literature curricula. The project culminates with an exhibition of student artwork.

City and Borough of Juneau School District, Alaska received a \$10,000 grant to support a theater education program called “Prologue,” for approximately 500 ninth graders from two schools to study and perform portions of Shakespearean plays, working with teachers and professional actors from Perseverance Theatre.

The San Francisco Ballet Association, California received a grant of \$40,000 to support *Dance in Schools and Communities* in partnership with the San Francisco Unified School District. The funding enables the ballet company to provide free, interactive movement and music instruction to some 3,500 students in grades 2 - 4 and their teachers. Scholarships to the San Francisco Ballet School are offered to 50 participants each year based on interest in and aptitude for dance.

Williams College in Williamstown, Massachusetts received a grant of \$18,000 to support *Kidspace*, a visual arts education project reaching approximately 1,500 elementary students and 100 teachers from the region. Carried out by the Clark Art Institute at the Massachusetts Museum of Contemporary Art, the innovative arts education project offers students opportunities to study and make visual art under the direction of professional artists. The project includes teacher training workshops,

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

summer teacher institutes, development of curriculum guides and assessment tools, and artist residencies in the schools.

Through innovative **Leadership Initiatives**, the Arts Endowment addresses special artistic or cultural needs – whether field- or geography-based. Examples include:

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

***Summer Schools in the Arts* recent examples:**

Foundation for California State University, San Bernardino received a grant of \$25,000 to support the summer puppetry program for students at the Coyote Conservatory for the Arts. Teachers worked with approximately 35 students from three pre-K through grade 12 schools, creating and performing *cantastoria* (sung stories) and vignettes based on the students' own life situations under the theme of *San Bernardino Stories*.

Futurebuilders in Support of the Trollwood Performing Arts School, Fargo, North Dakota received a grant of \$35,000 to support the *Summer Mainstage Musical Program* of the Trollwood Performing Arts School. The activities immerse students, ages 13 to 18, in contemporary and classic musical theater while studying the basic tenets of script writing, character development, vocal performance, and stage production. Now in its 28th year, the program attracts as many as 120 underserved students annually from rural North Dakota and Minnesota to work with professional visiting artists from around the country.

- **NEA Education Leaders Institutes** bring together – often for the first time – local school superintendents, principals, and teachers, with key State and national education and arts leaders for focused planning on how to provide sequential, standards-based curriculum and assessments in K-12 arts education.
- The **Arts Education Partnership**, formed in 1995 by the Arts Endowment, the U.S. Department of Education, the National Assembly of State Arts Agencies, and the Council of Chief State School Officers, is a private, nonprofit coalition of more than 140 national organizations engaged in identifying policies and practical steps for educators to achieve educational excellence by incorporating the arts into teaching and learning. Partnership organizations have led the national movement to establish education standards that include the arts, and have

National Endowment for the Arts - Appropriations Request for FY 2009
Impact

conducted and published groundbreaking research on the impact of learning in the arts on student achievement.

Partnerships for the Arts

Through *Partnerships for the Arts*, the Arts Endowment joins with a substantial network of public, private, and nonprofit agencies and organizations for the purpose of developing and maintaining partnerships that support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education. Examples of State/Regional and Federal Partnership programs, grants, and impact are presented below; an expanded discussion of National Initiatives follows.

State/Regional Partnerships

- **Forty percent (40%) of the Agency's grantmaking funds are awarded to the State Arts Agencies and their Regional Arts Organizations through Partnership Agreements.** In recent years, more than 2,000 communities have been served each year through grants made possible by these agreements, in addition to those reached through the Agency's direct grantmaking. Of these, approximately 90% have been enriched through projects supported entirely with Arts Endowment funds.
- Partnership funds to State Arts Agencies and Regional Arts Organizations are used for grantmaking and special initiatives in areas such as arts education, reaching underserved communities, and discipline-based activities; and for staff and/or administrative support. Examples of recent activity carried out with NEA Partnership funds are:

Idaho Commission on the Arts. Each summer the **ArtsPowered Schools Institute** offers a residential professional opportunity designed to immerse educators in strategies for teaching and learning through the arts. The focus includes activities in the arts and their integration into the classroom via integrated curricula and lessons, authentic performance-based assessments, and partnerships with local artists and cultural organizations. Teachers who complete the Institute leave with a finished series of lesson plans they can implement in their classrooms.

Maine Arts Commission. In Maine, the State arts agency has been instrumental in utilizing the arts to address a major State priority – economic development – through an initiative called “the creative economy.” The creative economy model showcases Maine arts and culture as major assets to the State's quality of life – an increasingly important asset in attracting business investment. The power of the arts to contribute to the quality of life and economic development for Maine communities is realized through the Arts Commission's Community Arts Development program. The program helps build the capacity of local arts organizations and artists to

National Endowment for the Arts - Appropriations Request for FY 2009
Impact

showcase the arts in Maine by engaging them in conventions, cultural planning, workshops, technical assistance, and other development efforts.

Mid Atlantic Arts Foundation (Baltimore, Maryland). ArtsCONNECT provides support for projects in which at least three performing arts presenters work collaboratively to present a single artist or touring company. Through this program, the Foundation supports 12-18 tours of performing arts groups per season reaching 50-75 communities in the mid-Atlantic region.

Federal Partnerships

The *Coming Up Taller* awards program is a cooperative venture among the Arts Endowment, the Humanities Endowment, the Institute for Museum and Library Services, and the President's Committee on the Arts and the Humanities. The \$10,000 awards recognize and focus national attention on exemplary after-school programs fostering the creative and intellectual development of America's children and youth through education and practical experience in the arts or the humanities. In celebrating the 2006 recipients of the *Coming Up Taller* awards, Mrs. Laura Bush remarked that, "every single *Coming Up Taller* program helps young people use their creativity and their talents so they can succeed."

Exemplary organizations that recently received *Coming Up Taller* awards from the Arts Endowment include:

Greater New Orleans Youth Orchestra, Louisiana. Founded in 1994 by the Louisiana Philharmonic and local professional musicians, the Youth Orchestra provides disadvantaged young people with musical instruments, subsidized lessons, and opportunities to perform classical music in one of the orchestra's many groups. GNOYO comprises five orchestras, an annual Summer Festival, and an outreach program, that together provide multiple performance opportunities for the community's young people.

Shakespeare & Company, Shakespeare in the Courts, Lenox, Massachusetts. Created through a collaboration between the Berkshire Juvenile Court and Shakespeare & Company, one of the nation's largest Shakespeare festivals, Shakespeare in the Courts is an innovative project in which adjudicated 13-17-year-old juvenile offenders rehearse and perform scenes from Shakespeare's plays. This professional artistic training helps students increase their facility with language and reference materials. At the conclusion of the 12-week session, the participants give a performance. In response to the 40% of participants who requested to continue in the program, a voluntary, four-week intensive summer session was created to serve alumni.

National Initiatives

National Initiatives serve the American people through multi-faceted programs of indisputable artistic quality and merit, with broad national reach and multi-media educational materials. Begun in 2003, this strategy embodies the Agency's four-pronged commitment to artistic excellence, public accessibility, arts education, and partnership. Highlights of current National Initiatives follow.

American Masterpieces: Three Centuries of Artistic Genius

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

American Masterpieces expanded in FY 2006 with the addition of grants for dance, choral music, musical theater, and literature – all of which were supported in FY 2007 as well. In FY 2009 – with sufficient funding – support will be provided for chamber music, dance, presenting, and visual arts touring. Recent *American Masterpieces* awards include:

Phoenix Art Museum, in Arizona, was awarded a \$215,000 grant to support the touring exhibition *Contemporary Rhythm: The Art of Ernest L. Blumenschien*, with accompanying catalogue. This first retrospective of Blumenschien's (1874-1960) work will contribute to the public's knowledge and understanding of Blumenschien's interpretation of the American West, and its significant influence on establishing Western art as central to American aesthetic development. Presented at the Phoenix Art Museum, the Denver Art Museum, and the Albuquerque Museum of Art and History, the exhibition is expected to be viewed by 300,000 people.

Lawrence University of Wisconsin, in Appleton, was awarded a \$50,000 grant to support an *American Masterpieces Choral Music Festival*. The 2008 festival of American choral music features an intensive day-long workshop for young composers, four days of performances, master classes, a commissioned work, a guest conductor residency, and participation by 250 high school and college singers drawing on 45 high schools and 15 colleges and universities. An estimated audience of 5,000 is expected to attend the performances in Appleton, Milwaukee, and Chicago, and thousands more are expected to listen to radio broadcasts.

The Big Read

Substantial impact will be achieved by connecting Americans to our Nation's literary heritage through *The Big Read*, the literary component of *American Masterpieces*. *The Big Read* was developed in response to the Agency's 2004 research report, *Reading at Risk: A Survey of Literary Reading in America*, which revealed an alarming decline in literary reading (see the Overview section for a detailed description of this program). *The Big Read* is designed to help build a nation of active readers, and thus begin to reverse the trends identified in *Reading at Risk*.

Begun as a pilot in ten cities and towns in 2006, *The Big Read* expanded to nearly 200 communities in almost 50 States and U.S. territories in 2007. Between January and June 2007, 72 communities engaged their citizens in reading and discussing a *Big Read* book. An additional 117 communities participated in this historic Federal reading initiative between September and December 2007. By the end of FY 2009, *The Big Read* initiative is expected to achieve its goal of supporting 400 or more local *Big Read* programs – enough to reach every Congressional district – thus engaging millions of Americans.

The honorary Chair of *The Big Read* is Mrs. Laura Bush. On July 20, 2006 at a celebration of *The Big Read* at the Library of Congress, Mrs. Bush said, "As a former teacher and librarian and a lifelong reader, I understand not only the importance of literacy to a society, but also the pure joy and personal enrichment that comes with sitting down with a good book." She applauded *The Big Read* and the NEA for "developing a program whose goal is to bring communities together through literature and reading. I'm delighted to be a part of it." Provided below is a summary of expected achievements through FY 2009 with this expanded initiative:

- More than 400 *Big Read* programs – with programming that reaches into every Congressional District;
- 2-3 million individuals will participate;
- 4-5 million readers' and teachers' guides will be produced and distributed;
- 3,000-4,000 schools will participate; and
- 3,000-4,000 libraries will participate.

In addition, so that we meet the challenge, other Federal and private agencies are joining the Arts Endowment to implement *The Big Read*. The Institute of Museum and Library Services has provided \$2.25 million in support for the program. Additionally, the W.K. Kellogg Foundation and the Community Foundations of America have assisted participating communities with funds to match NEA's grants for *The Big Read*; The Boeing Company contributed additional funds to bring *The Big Read* to military families; and the Paul G. Allen Family Foundation pledged \$200,000 to support grants to Pacific Northwest communities and the creation of *The Big Read* educational materials for those communities.

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

Examples of *Big Read* programs are:

The **National Steinbeck Center in Salinas, California** was awarded \$20,000 to support a variety of events celebrating John Steinbeck's *The Grapes of Wrath*. Over the course of five weeks in the spring of 2007, the National Steinbeck Center organized 44 *Big Read* events and extended their reach beyond Salinas to schools and libraries in Monterey County. The launch event featured author Thomas Steinbeck, John Steinbeck's son; Salinas Mayor Dennis Donahue; dramatic readings; and free museum admission for tri-county residents. Other events included open book discussions at locations throughout the county, film screenings, *Common Ground* performed by SpectorDance Studio, an exhibit of Horace Bristol photography, and panel discussions with Steinbeck historians, faculty from local colleges, and county residents who lived during the Dust Bowl migration. During their *Big Read* programming, 1,000 English copies and 400 Spanish editions of *The Grapes of Wrath* were distributed to eager participants – free of charge; schools and libraries helped distribute the books, and copies were handed out through “Meals on Wheels.”

The **Little Traverse Bay Bands of Odawa Indians in Michigan** received \$20,000 to support a month-long celebration of Harper Lee's *To Kill a Mockingbird*. Their programming fostered partnerships between tribal and non-tribal organizations. Events encompassed a large part of the greater Northern Michigan community, including seven public libraries, the schools within the Charlevoix-Emmett Intermediate school district, local bookstores, churches, social service agencies, and the 4,000 members of the Little Traverse Bay Bands of Odawa Indians. Organizers distributed 1,500 free copies of the novel throughout the rural and economically diverse community. The Great Lakes Chamber Orchestra also got involved, commissioning a song cycle based on *To Kill a Mockingbird*. At the premiere, the piece was narrated and introduced by Mary Badham, the actress who portrays Scout in the 1962 film adaptation of the novel.

The **Craven-Pamlico-Carteret Regional Library in New Bern, North Carolina**, serving three counties through a consortium of nine libraries, used its \$18,750 grant to encourage citizens to read *The Great Gatsby* by F. Scott Fitzgerald. Throughout March 2007, 76 diverse *Big Read* events took place, including 29 book clubs. Troops and families stationed at the nearby Marine Corps Air Station Cherry Point were among those who participated in the program. Programming included the State's celebrated North Carolina Jazz Repertory Orchestra's performance of Gatsby-era jazz, and an exhibition of vintage automobiles provided by the First Capital Automobile Club of America. New Bern's *Big Read* also included “Random Acts of Literacy” during which free copies of *The Great Gatsby* were distributed throughout the counties.

As of January 2008, the Arts Endowment had awarded 326 grants to organizations to conduct *Big Read* programs in their communities. The 2006 pilot engaged 10 towns and cities; in 2007, the program awarded 189 grants; an additional 127 grants were awarded for programs operating between January and June 2008. One sign of the initiative's success is the fact that

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

a number of communities are continuing their involvement with the *Big Read* beyond their first award – in most cases providing an opportunity for the community to share in the reading of another of the *Big Read* selections. In addition, many of the programs engaged additional communities adjacent to the one in which the grant was awarded. The following is a comprehensive listing of all *Big Read* grants awarded to date, listed by State:

State	City	Coordinating Organization Name	Book Title
AK	Anchorage	Anchorage Municipal Libraries	Fahrenheit 451
AK	Anchorage	Anchorage Municipal Libraries	To Kill a Mockingbird
AK	Haines	Sheldon Museum & Cultural Center Inc.	My Ántonia
AK	Homer	Kachemak Bay Campus-Kenai Peninsula College-Univ. AK Anchorage	The Joy Luck Club
AL	Auburn	Auburn University (CMD Center for the Arts & Humanities)	To Kill a Mockingbird
AL	Birmingham	Jefferson County Library Cooperative (JCLC)	To Kill a Mockingbird
AL	Gadsden	Gadsden Cultural Arts Foundation	To Kill a Mockingbird
AL	Huntsville	Huntsville-Madison County Public Library	The Great Gatsby
AL	Huntsville	Huntsville-Madison County Public Library	The Maltese Falcon
AL	Huntsville	Huntsville-Madison County Public Library	To Kill a Mockingbird
AL	Ozark	Ozark-Dale County Public Library	To Kill a Mockingbird
AR	Fayetteville	Fayetteville Public Library	Fahrenheit 451
AR	Little Rock	Arkansas Center for the Book	The Great Gatsby
AR	Melbourne	Ozarka College	The Grapes of Wrath
AZ	Avondale	West Valley Arts Council	To Kill a Mockingbird
AZ	Safford	Safford City - Graham County Library	Fahrenheit 451
CA	Berkeley	Berkeley Public Library	Their Eyes Were Watching God
CA	Chula Vista	Black Storytellers of San Diego, Inc.	Their Eyes Were Watching God
CA	Downey	County of Los Angeles Public Library	Bless Me, Ultima
CA	Downey	County of Los Angeles Public Library	Fahrenheit 451
CA	Encinitas	Friends of the Encinitas Library	To Kill a Mockingbird
CA	Fresno	Fresno County Library	To Kill a Mockingbird
CA	Fresno	Fresno County Library	The Joy Luck Club
CA	Los Angeles	Will & Company	The Grapes of Wrath
CA	Mammoth Lakes	Mono County Libraries	Fahrenheit 451
CA	Pittsburg	Los Medanos College	To Kill a Mockingbird
CA	Pleasant Hill	Contra Costa County Library	Fahrenheit 451
CA	Pleasanton	Pleasanton Public Library	The Maltese Falcon
CA	Pomona	Cal Poly Pomona Foundation	Bless Me, Ultima
CA	Rancho Cucamonga	Rancho Cucamonga Public Library Services	To Kill a Mockingbird
CA	Redding	Shasta Public Libraries	To Kill a Mockingbird
CA	Rohnert Park	Rural California Broadcasting Corporation / KRCB	Fahrenheit 451
CA	Salinas	National Steinbeck Center	Fahrenheit 451
CA	Salinas	National Steinbeck Center	The Grapes of Wrath
CA	San Mateo	Peninsula Library System	To Kill a Mockingbird
CA	Santa Ana	Orange County Public Library	To Kill a Mockingbird
CA	Saratoga	Montalvo Arts Center	Fahrenheit 451

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

State	City	Coordinating Organization Name	Book Title
CA	Stockton	Stockton-San Joaquin County Public Library	The Maltese Falcon
CO	Alamosa	Adams State College	Fahrenheit 451
CO	Aspen	Aspen Writers' Foundation	Bless Me, Ultima
CO	Englewood	Arapahoe Library Friends Foundation, Inc.	Fahrenheit 451
CO	Greeley	Weld Library District	Bless Me, Ultima
CO	Paonia	Delta County Public Library District	To Kill a Mockingbird
CT	Bridgeport	City of Bridgeport	The Joy Luck Club
CT	Bridgeport	City of Bridgeport (included Norwalk, Stamford, and Shelton)	To Kill a Mockingbird
CT	Hartford	Hartford Public Library	The Maltese Falcon
CT	Hartford	Hartford Public Library	Their Eyes Were Watching God
CT	New Haven	New Haven International Festival of Arts & Ideas	Fahrenheit 451
CT	New Haven	New Haven International Festival of Arts & Ideas	To Kill a Mockingbird
CT	Norwalk	City of Norwalk	Fahrenheit 451
CT	Waterbury	Mattatuck Historical Society	To Kill a Mockingbird
DC	Washington	Humanities Council of Washington DC	Their Eyes Were Watching God
DC	Washington	Humanities Council of Washington DC	The Great Gatsby
FL	Clearwater	Pinellas Public Library Cooperative, Inc.	The Great Gatsby
FL	Clewiston	Hendry County Library Cooperative	Their Eyes Were Watching God
FL	Cocoa	Brevard County Libraries	To Kill a Mockingbird
FL	Daytona Beach	Daytona Beach Community College	Fahrenheit 451
FL	Fort Lauderdale	Florida Center for the Book/Broward Public Library Foundation	The Joy Luck Club
FL	Fort Lauderdale	Florida Center for the Book/Broward Public Library Foundation	The Maltese Falcon
FL	Gainesville	Alachua County Library District	Their Eyes Were Watching God
FL	Jacksonville	Jacksonville Public Library	Their Eyes Were Watching God
FL	Miami	Florida Center for the Literary Arts/Florida Center for the Book	Fahrenheit 451
FL	Miami	Florida Center for the Literary Arts at Miami Dade College	A Farewell to Arms
FL	Miami	Florida Center for the Literary Arts at Miami Dade College	Their Eyes Were Watching God
FL	Ocala	Marion County Public Library System	Their Eyes Were Watching God
FL	Orlando	Orange County Library System	Their Eyes Were Watching God
FL	Orlando	Orange County Library System	To Kill a Mockingbird
FL	Palatka	Communities In Schools of Putnam County Inc	To Kill A Mockingbird
FL	Palatka	Communities In Schools of Putnam County Inc.	The Call of the Wild
FL	Wildwood	Young Performing Artists (YPAs), Inc.	Their Eyes Were Watching God
GA	Atlanta	National Black Arts Festival	Their Eyes Were Watching God
GA	Brunswick	Golden Isles Arts and Humanities Association	Fahrenheit 451
GA	Columbus	Muscogee County Friends of Libraries	To Kill a Mockingbird
GA	La Fayette	Cherokee Regional Library System	To Kill a Mockingbird
GA	Savannah	Armstrong Atlantic State University	Their Eyes Were Watching God
GA	Savannah	Live Oak Public Libraries Foundation	Fahrenheit 451
GA	Valdosta	Valdosta State University, Odum Library	Their Eyes Were Watching God
HI	Honolulu	Hawai'i Capital Cultural District	The Joy Luck Club
IA	Ames	Ames Public Library	My Antonia
IA	Des Moines	State Historical Library, Iowa Department of Cultural Affairs	The Call of the Wild

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

State	City	Coordinating Organization Name	Book Title
IA	Dubuque	Carnegie-Stout Public Library	The Maltese Falcon
IA	Perry	Hometown Perry, Iowa	The Heart Is a Lonely Hunter
IA	Sioux City	Sioux City Public Library	The Great Gatsby
IA	Waukee	Waukee Public Library	The Shawl
ID	Boise	Log Cabin Literary Center, Inc.	Fahrenheit 451
ID	Boise	The Cabin	A Farewell to Arms
ID	Boise	The Cabin	My Ántonia
ID	Rexburg	Madison Library District	My Ántonia
IL	Aurora	Aurora Public Library	My Ántonia
IL	Canton	Spoon River College	To Kill a Mockingbird
IL	Champaign	University of Illinois, Board of Trustees	The Death of Ivan Ilyich
IL	Chicago	Beverly Arts Center	Bless Me, Ultima
IL	Chicago	Beverly Arts Center	Fahrenheit 451
IL	Chicago	Center for Asian Arts and Media at Columbia College Chicago	The Joy Luck Club
IL	Danville	Danville Area Community College	To Kill a Mockingbird
IL	DeKalb	DeKalb Public Library	Fahrenheit 451
IL	Galesburg	Galesburg Public Library	A Farewell to Arms
IL	Galesburg	Sandburg Days Festival	The Grapes of Wrath
IL	Ina	Rend Lake College	The Joy Luck Club
IL	Libertyville	Cook Memorial Public Library District	The Great Gatsby
IL	Mundelein	Fremont Public Library	My Ántonia
IL	Oak Park	Oak Park Public Library	A Farewell to Arms
IL	Orland Park	Orland Park Public Library	The Maltese Falcon
IL	Peoria	Peoria Public Library	Fahrenheit 451
IL	Peoria	Peoria Public Library	To Kill a Mockingbird
IL	Rock Island	Quad City Arts	To Kill a Mockingbird
IL	Sterling	Sterling Public Library	Fahrenheit 451
IL	Sterling	Sterling Public Library	My Ántonia
IN	Auburn	TerraFirma, a program of DeKalb County Community Foundation	The Call of the Wild
IN	Bloomington	Bloomington Area Arts Council	Fahrenheit 451
IN	Corydon	Harrison County Public Library	The Great Gatsby
IN	Frankfort	Frankfort Community Public Library	Bless Me, Ultima
IN	Mooreville	Community Foundation of Morgan County, Inc.	The Great Gatsby
IN	Muncie	Muncie Public Library	The Death of Ivan Ilyich
IN	Muncie	Muncie Public Library	To Kill a Mockingbird
IN	New Castle	New Castle-Henry County Public Library	The Great Gatsby
IN	Seymour	Jackson County Public Library	The Joy Luck Club
IN	Terre Haute	Vigo County Public Library	The Great Gatsby
IN	Terre Haute	Vigo County Public Library	The Maltese Falcon
IN	Warsaw	Kosciusko Literacy Services Inc	The Grapes of Wrath
IN	Warsaw	Kosciusko Literacy Services Inc	The Great Gatsby
KS	Kansas City	Kansas City Kansas Public Library	The Grapes of Wrath
KS	Shawnee Mission	Johnson County Library	The Joy Luck Club

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

State	City	Coordinating Organization Name	Book Title
KS	Shawnee Mission	Johnson County Library	The Maltese Falcon
KS	Topeka	Topeka and Shawnee County Public Library	Their Eyes Were Watching God
KS	Topeka	Topeka and Shawnee County Public Library	Fahrenheit 451
KY	Covington	Gateway Community & Technical College for Kenton County Adult Education	Fahrenheit 451
KY	Frankfort	Kentucky State University	Their Eyes Were Watching God
KY	Louisville	Louisville Free Public Library Foundation	Their Eyes Were Watching God
KY	Owensboro	Owensboro Community and Technical College	The Joy Luck Club
LA	Baton Rouge	East Baton Rouge Parish Library	Fahrenheit 451
LA	Baton Rouge	East Baton Rouge Parish Library	To Kill a Mockingbird
LA	Houma	Houma Regional Arts Council	A Lesson Before Dying
LA	Houma	Houma Regional Arts Council	To Kill a Mockingbird
LA	Lafayette	The Performing Arts Society of Acadiana	Their Eyes Were Watching God
MA	Attleboro	Attleboro Public Library	Fahrenheit 451
MA	Boston	University of Massachusetts Boston	To Kill a Mockingbird
MA	Deerfield	Pocumtuck Valley Memorial Association	Fahrenheit 451
MA	Shrewsbury	Shrewsbury Public Library	My Ántonia
MA	Worcester	UMass Memorial Health Care, Inc.	The Heart Is a Lonely Hunter
MD	Annapolis	Annapolis Charter 300 Committee of the Annapolis Community Foundation	The Great Gatsby
MD	Baltimore	Harbel Community Foundation	To Kill a Mockingbird
MD	Hagerstown	Community Foundation of Washington County MD, Inc.	To Kill a Mockingbird
MD	La Plata	College of Southern Maryland	A Lesson Before Dying
MD	Owings Mills	Maryland Public Television	To Kill a Mockingbird
MD	Owings Mills	MPT Foundation, Inc.	Bless Me, Ultima
MD	Snow Hill	Worcester County Library	Their Eyes Were Watching God
MD	Towson	Towson University	Fahrenheit 451
ME	Auburn	Auburn Public Library	Fahrenheit 451
ME	Bath	Patten Free Library	The Grapes of Wrath
ME	Portland	Maine Writers & Publishers Alliance	The Joy Luck Club
MI	Detroit	Detroit Public Library	Their Eyes Were Watching God
MI	Escanaba	Escanaba Public Library	The Maltese Falcon
MI	Flint	Genesee District Library	Their Eyes Were Watching God
MI	Harbor Springs	Little Traverse Bay Bands of Odawa Indians	To Kill a Mockingbird
MI	Hartland	Cromaine District Library	Fahrenheit 451
MI	Ironwood	Ironwood Carnegie Library	The Grapes of Wrath
MI	Jackson	Jackson Community College	To Kill A Mockingbird
MI	Jackson	Jackson District Library	Bless Me, Ultima
MI	Monroe	Foundation at Monroe County Community College	To Kill a Mockingbird
MI	Monroe	Monroe County Community College	Fahrenheit 451
MI	Scottville	West Shore Community College	Their Eyes Were Watching God
MI	Suttons Bay	Grand Traverse Band of Ottawa and Chippewa Indians	The Joy Luck Club
MI	Wyandotte	Wayne-Metropolitan Community Action Agency	To Kill a Mockingbird
MN	Cloquet	Carlton County Historical Society	To Kill a Mockingbird

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

State	City	Coordinating Organization Name	Book Title
MN	Fergus Falls	Fergus Falls, A Center for the Arts	My Ántonia
MN	Fergus Falls	Fergus Falls, A Center for the Arts	The Joy Luck Club
MN	Grand Rapids	Grand Rapids Area Library	Fahrenheit 451
MN	Grand Rapids	Grand Rapids Area Library	The Maltese Falcon
MN	Marshall	Marshall-Lyon County Library	My Ántonia
MN	Minneapolis	The Loft Literary Center	Their Eyes Were Watching God
MN	St. Cloud	St. Cloud State University	Bless Me, Ultima
MO	Parkville	Park University	A Farewell to Arms
MO	St Louis	Washington University in St. Louis	Fahrenheit 451
MS	Gulfport	Jefferson Davis Campus-Mississippi Gulf Coast Community College	To Kill a Mockingbird
MS	Itta Bena	Mississippi Valley State University	A Lesson Before Dying
MS	Starkville	Friends of Starkville Library: Starkville Reads	To Kill a Mockingbird
MT	Havre	Havre-Hill County Library Foundation	The Grapes of Wrath
MT	Helena	Lewis & Clark Library	To Kill a Mockingbird
MT	Libby	Lincoln County Public Libraries	Their Eyes Were Watching God
NC	Asheville	A-B Tech Community College Foundation for Together We Read	To Kill a Mockingbird
NC	Asheville	Together We Read	My Ántonia
NC	Chapel Hill	University of North Carolina at Chapel Hill	Their Eyes Were Watching God
NC	Fayetteville	Cumberland County Public Library & Info Center	Their Eyes Were Watching God
NC	Fayetteville	Friends of the Cumberland County Public Library & Information Center	Fahrenheit 451
NC	Forest City	Rutherford County Arts Council	Fahrenheit 451
NC	Greensboro	Bennett College for Women	Their Eyes Were Watching God
NC	Kinston	Lenoir Community College	Fahrenheit 451
NC	Kinston	Lenoir Community College	Their Eyes Were Watching God
NC	New Bern	Craven-Pamlico-Carteret Regional Library	The Great Gatsby
NC	Salisbury	Livingstone College	A Lesson Before Dying
NC	Salisbury	Rowan Public Library	The Grapes of Wrath
NC	Troy	Montgomery Community College	The Joy Luck Club
ND	Devils Lake	Shakespeare Club-Lake Region Library	Fahrenheit 451
ND	Jamestown	Jamestown Fine Arts Association	A Farewell to Arms
ND	New Rockford	Dakota Prairie Regional Center for the Arts	Fahrenheit 451
NE	Omaha	Omaha Reads	The Call of the Wild
NH	Amherst	Northeast Cultural Coop	The Joy Luck Club
NH	Concord	Center for the Book at the New Hampshire State Library	Fahrenheit 451
NJ	Caldwell	Caldwell Public Library	The Age of Innocence
NJ	Parsippany	Parsippany Troy Hills Library System	The Joy Luck Club
NJ	Salem	United Way of Salem County	To Kill a Mockingbird
NJ	Westhampton	Boy Scouts of America, Burlington County Council	The Call of the Wild
NM	Albuquerque	Bernalillo County	Bless Me, Ultima
NM	Las Cruces	The Regents of New Mexico State University	Bless Me, Ultima
NM	Roswell	High Plains Writing Project	To Kill a Mockingbird
NM	Santa Fe	Georgia O'Keeffe Museum	Bless Me, Ultima

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

State	City	Coordinating Organization Name	Book Title
NV	Las Vegas	Las Vegas-Clark County Library District	The Great Gatsby
NV	Las Vegas	Las Vegas-Clark County Library District	The Joy Luck Club
NV	Reno	Friends of Washoe County Library	Fahrenheit 451
NY	Albany	Upper Hudson Library System	The Age of Innocence
NY	Albany	Upper Hudson Library System	Their Eyes Were Watching God
NY	Albany	Research Foundation of SUNY on behalf of SUNY Cortland	Fahrenheit 451
NY	Bath	Dormann Library	To Kill a Mockingbird
NY	Brooklyn	Brooklyn Public Library	To Kill a Mockingbird
NY	Buffalo	Just Buffalo Literary Center Inc.	Fahrenheit 451
NY	Buffalo	Just Buffalo Literary Center Inc.	Their Eyes Were Watching God
NY	Buffalo	Just Buffalo Literary Center Inc.	To Kill a Mockingbird
NY	Canandaigua	Wood Library Association	The Great Gatsby
NY	Corning	Southeast Steuben County Library	To Kill a Mockingbird
NY	Fredonia	Research Foundation for and on behalf of SUNY Fredonia	Fahrenheit 451
NY	Hudson	Hudson Area Association Library	Fahrenheit 451
NY	New Paltz	Research Foundation of SUNY on behalf of SUNY New Paltz	Bless Me, Ultima
NY	New York	African Voices Communications, Inc.	Their Eyes Were Watching God
NY	New York	Columbia University in the City of New York	To Kill a Mockingbird
NY	New York	Mercantile Library Center for Fiction	The Maltese Falcon
NY	Oneonta	Foothills Performing Arts Center	To Kill a Mockingbird
NY	Port Washington	Long Island Traditions	To Kill a Mockingbird
NY	Poughkeepsie	Poughkeepsie Public Library District	To Kill a Mockingbird
NY	Rochester	Monroe County Library System	Fahrenheit 451
NY	Rochester	Writers & Books	The Maltese Falcon
NY	White Plains	Westchester Arts Council	Their Eyes Were Watching God
OH	Archbold	Northwest State Community College	The Grapes of Wrath
OH	Delaware	Delaware County District Library	The Great Gatsby
OH	Massillon	Massillon Museum	The Call of the Wild
OH	Newark	Newark Public Library	The Great Gatsby
OH	Parma	Cuyahoga County Public Library	Their Eyes Were Watching God
OH	Sardinia	Southern State Community College	My Ántonia
OH	Toledo	Toledo-Lucas County Public Library	To Kill a Mockingbird
OK	Enid	Public Library of Enid and Garfield County	The Death of Ivan Ilyich
OK	Lawton	Lawton Public Library	The Grapes of Wrath
OK	Norman	Pioneer Library System	Bless Me, Ultima
OK	Norman	Pioneer Library System	The Grapes of Wrath
OK	Stillwater	Stillwater Public Library	The Grapes of Wrath
OR	Enterprise	Fishtrap, Inc.	Fahrenheit 451
OR	Enterprise	Fishtrap, Inc.	The Grapes of Wrath
OR	Fossil	Libraries of Eastern Oregon	The Joy Luck Club
OR	Salem	Oregon Alliance for Arts Education	Fahrenheit 451
OR	St. Helens	Friends of St. Helens Public Library	The Maltese Falcon
PA	Altoona	Altoona Area Public Library	Fahrenheit 451

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

State	City	Coordinating Organization Name	Book Title
PA	Blue Bell	Montgomery County Community College Foundation	To Kill a Mockingbird
PA	Easton	Easton Area Public Library	Fahrenheit 451
PA	Ephrata	Ephrata Public Library	The Death of Ivan Ilyich
PA	Erie	The Arts Council of Erie	The Great Gatsby
PA	Harrisburg	Jump Street	To Kill a Mockingbird
PA	Kittanning	Kittanning Public Library	To Kill a Mockingbird
PA	Montrose	Susquehanna County Literacy Program	The Great Gatsby
PA	Pittsburgh	August Wilson Center for African American Culture	Their Eyes Were Watching God
PA	Scranton	Scranton Public Library	The Grapes of Wrath
PA	Shohola	American Reader's Theatre	The Grapes of Wrath
PA	Williamsport	Lycoming County Library System	To Kill A Mockingbird
PR	Ponce	Museo de Arte de Ponce	The Age of Innocence
RI	Warwick	RI Coalition Against Domestic Violence	Their Eyes Were Watching God
RI	Warwick	West Bay Collaborative	To Kill a Mockingbird
SC	Charleston	Charleston County Public Library	Their Eyes Were Watching God
SC	Columbia	Benedict College	A Lesson Before Dying
SC	Spartanburg	Spartanburg County Public Libraries	The Great Gatsby
SC	Sumter	Sumter County Library	Fahrenheit 451
SD	Brookings/Sioux Falls	South Dakota Center for the Book	To Kill a Mockingbird
SD	Brookings	South Dakota Center for the Book	My Ántonia
SD	Brookings	South Dakota Humanities Council	Fahrenheit 451
TN	Columbia	South Central Tennessee Workforce Alliance	The Great Gatsby
TN	Columbia	South Central Tennessee Workforce Alliance	To Kill a Mockingbird
TN	Franklin	City of Franklin	The Maltese Falcon
TN	Huntingdon	The Dixie Carter Performing Arts Center	To Kill a Mockingbird
TN	Knoxville	YWCA Knoxville	To Kill a Mockingbird
TN	Memphis	Rhodes College	To Kill a Mockingbird
TN	Nashville	Adventure Science Center	Fahrenheit 451
TX	Beaumont	Communities In Schools Southeast Texas, Inc.	The Maltese Falcon
TX	Brownsville	University of Texas at Brownsville and Texas Southmost College	To Kill a Mockingbird
TX	Corpus Christi	Friends of Corpus Christi Public Libraries	Bless Me, Ultima
TX	Dallas	Latino Cultural Center, a division of the OCA City of Dallas	Bless Me, Ultima
TX	El Paso	El Paso Public Library	Fahrenheit 451
TX	El Paso	El Paso Public Library	To Kill a Mockingbird
TX	Houston	Harris County Public Library	The Joy Luck Club
TX	Houston	Houston Library Board	Bless Me, Ultima
TX	Kingsville	Texas A & M University Kingsville	Bless Me, Ultima
TX	Live Oak	Northeast Lakeview College	To Kill a Mockingbird
TX	Marfa	Friends of the Marfa Public Library	Bless Me, Ultima
TX	San Antonio	San Antonio Public Library Foundation	To Kill a Mockingbird
TX	Weatherford	Weatherford College	My Ántonia
UT	Cedar City	Cedar City Public Library	Fahrenheit 451
UT	Cedar City	Cedar City Public Library	To Kill a Mockingbird

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

State	City	Coordinating Organization Name	Book Title
UT	Orem	Orem Public Library	My Ántonia
UT	Salt Lake City	Friends of Salt Lake City Public Library	The Grapes of Wrath
UT	Salt Lake City	Utah Arts Council	Bless Me, Ultima
VA	Abingdon	Barter Foundation, Inc. d/b/a Barter Theatre	Fahrenheit 451
VA	Arlington	Arlington Cultural Affairs Division	Bless Me, Ultima
VA	Charlottesville	Virginia Foundation for the Humanities	The Great Gatsby
VA	Charlottesville	Virginia Foundation for the Humanities	To Kill a Mockingbird
VA	Hampton	Hampton University	A Lesson Before Dying
VA	Hanover	Pamunkey Regional Library	Fahrenheit 451
VA	Harrisonburg	Rockingham Library Assoc. (Massanutten Regional Library)	To Kill a Mockingbird
VA	Newport News	Newport News Public Library System	Their Eyes Were Watching God
VA	Staunton	Community Foundation of the Central Blue Ridge	To Kill a Mockingbird
VA	Wise	Lonesome Pine Regional Library	The Maltese Falcon
VI	St Thomas	VI Council on the Arts	Fahrenheit 451
VT	Montpelier	Vermont Arts Council	The Maltese Falcon
WA	Bainbridge Isl.	Bainbridge Public Library	Fahrenheit 451
WA	Issaquah	King County Library System Foundation	Fahrenheit 451
WA	Seattle	Pat Graney Performance	Their Eyes Were Watching God
WA	Spokane	Spokane Public Library	The Maltese Falcon
WA	Tumwater	Timberland Regional Library	My Ántonia
WA	Wenatchee	North Central Regional Library	The Call of the Wild
WA	Yakima	Yakima Valley Libraries	The Grapes of Wrath
WI	Eau Claire	University of Wisconsin-Eau Claire Center for Service-Learning	Fahrenheit 451
WI	Eau Claire	UW-Eau Claire Center for Service-Learning	The Maltese Falcon
WI	Fish Creek	Peninsula Players Theatre Foundation, Inc.	The Grapes of Wrath
WI	Milwaukee	Milwaukee Public Library	Their Eyes Were Watching God
WI	Richland Center	University of Wisconsin-Richland Library	The Grapes of Wrath
WI	St. Croix Falls	St. Croix Falls Public Library/Festival Theatre	My Ántonia
WI	Waukesha	Waukesha Public Library	Fahrenheit 451
WI	Wausau	Marathon County Public Library	My Ántonia
WV	Martinsburg	Martinsburg-Berkeley County Public Libraries	The Joy Luck Club
WY	Cheyenne	The Wyoming Center for the Book Inc	My Ántonia

Domestic military bases will continue to participate in the reading program through community partnerships with local *Big Read* grantees. To date, 27 military installations nationwide (listed on the next page) have participated in *The Big Read* through these local alliances. The Arts Endowment has previously partnered with the Department of Defense to bring arts programming to military personnel and their families through NEA National Initiatives, including *Shakespeare in American Communities*, the *Great American Voices Military Base Tour*, and *Operation Homecoming*.

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

State	City	Coordinating Organization/ Military Base	Book
AL	Huntsville	Huntsville-Madison County Public Library/ <i>Redstone Arsenal</i>	To Kill a Mockingbird
AL	Ozark	Ozark-Dale County Public Library/ <i>Fort Rucker</i>	To Kill a Mockingbird
CA	Pleasanton	Pleasanton Public Library/ <i>Camp Parks Reserve Forces Training Area</i>	The Maltese Falcon
DC	Washington	Humanities Council of Washington DC/ <i>Bolling Air Force Base</i>	Their Eyes Were Watching God
GA	Columbus	Muscogee County Friends of Libraries/ <i>Fort Benning</i>	To Kill a Mockingbird
GA	Savannah	Armstrong Atlantic State University/ <i>Fort Stewart</i>	Their Eyes Were Watching God
GA	Valdosta	Valdosta State University, Odum Library/ <i>Moody Air Force Base</i>	Their Eyes Were Watching God
HI	Honolulu	Hawai'i Capital Cultural District/ <i>Hickam Air Force Base</i>	The Joy Luck Club
HI	Honolulu	Hawai'i Capital Cultural District/ <i>Marine Corps Base Hawaii Kaneohe Bay</i>	The Joy Luck Club
HI	Honolulu	Hawai'i Capital Cultural District/ <i>Schofield Barracks</i>	The Joy Luck Club
ID	Boise	The Cabin/ <i>Mountain Home Air Force Base</i>	A Farewell to Arms
KS	Topeka	Topeka and Shawnee County Public Library/ <i>Fort Riley</i>	Fahrenheit 451
KS	Topeka	Topeka and Shawnee County Public Library/ <i>Kansas National Guard</i>	Fahrenheit 451
KS	Topeka	Topeka and Shawnee County Public Library/ <i>Wichita- McConnell Air Force Base</i>	Fahrenheit 451
MT	Helena	Lewis & Clark Library/ <i>Montana National Guard Fort Harrison</i>	To Kill a Mockingbird
NC	Fayetteville	Cumberland County Public Library/ <i>Pope Air Force Base</i>	Their Eyes Were Watching God
NC	Fayetteville	Cumberland County Public Library/ <i>Fort Bragg</i>	Their Eyes Were Watching God
NC	New Bern	Craven-Pamlico-Carteret Regional Library/ <i>US Marine Corps Air Station Cherry Point</i>	The Great Gatsby
ND	Devils Lake	Shakespeare Club-Lake Region Library/ <i>Camp Grafton Army National Guard Post</i>	Fahrenheit 451
NY	Brooklyn	Brooklyn Public Library/ <i>Fort Hamilton Army Base</i>	To Kill a Mockingbird
OK	Lawton	Lawton Public Library/ <i>Fort Sill</i>	The Grapes of Wrath
SC	Charleston	Charleston County Public Library/ <i>Charleston Air Force Base</i>	Their Eyes Were Watching God
SC	Charleston	Charleston County Public Library/ <i>Charleston Naval Weapons Station</i>	Their Eyes Were Watching God
SC	Sumter	Sumter County Library/ <i>Shaw Air Force Base</i>	Fahrenheit 451
TX	El Paso	El Paso Public Library/ <i>Fort Bliss</i>	To Kill a Mockingbird
TX	Kingsville	Texas A & M University Kingsville/ <i>Kingsville Naval Air Station</i>	Bless Me, Ultima
UT	Salt Lake City	Utah Arts Council/ <i>Hill Air Force Base</i>	Bless Me, Ultima

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

In 2008, *The Big Read* also includes U.S. military installations abroad. Ten bases in Germany, Guam, Italy, Japan, and the United Kingdom will receive reader's guides, teacher's guides, audio guides, and other materials to host their own *Big Read* celebrations.

***The Big Read* Television Spots**

In support of *The Big Read*, the Arts Endowment has produced television spots for many *Big Read* titles. Participating communities receive public service announcements (PSAs) customized for their choice of book. Local public and commercial television stations air the PSAs in support of *Big Read* activities in their community. The spots are distributed with ancillary material that expands on the authors' lives and work. This educational material is distributed to schools, libraries, and community organizations throughout the country, free of charge.

***The Big Read* Radio Spots**

The Arts Endowment also has produced approximately 75 "Literary Moments," 30-second radio PSAs for select *Big Read* titles; an estimated 40-50 additional segments are expected to be produced in 2008. Local commercial and public radio stations are integral partners in the promotion of *Big Read* activities in participating communities. Ultimately, radio stations will encourage more citizens, young and old, to read and discuss great literature together. The Arts Endowment is committed to programming that reaches *all* Americans. Public service announcements designed for radio have the potential to greatly expand the reach of *The Big Read*.

***The Big Read* on XM Satellite Radio**

In 2007, the National Endowment for the Arts partnered with XM Satellite Radio to create *The Big Read on XM*, a weekday radio series based on the NEA's national reading program of the same name. *The Big Read on XM* airs audio versions of *Big Read* books in 30-minute installments. Other program highlights include NEA-produced readings, interviews, and commentary about each novel by some of the Nation's most celebrated authors, actors, and public figures. These radio programs introduce *The Big Read* to XM's more than 8.2 million subscribers.

***The Big Read* Film**

To stimulate community discussions about the writing process, reading, and literature, in 2007-2008 the NEA is producing and distributing a film featuring interviews with living authors whose books have been selected for *The Big Read* initiative. This educational film will provide insight into the authors' writing experiences and will serve as an invaluable resource in helping *Big Read* organizers engage citizens in hospitals, nursing homes, and prisons. The Arts Endowment will make the film available free-of-charge to teachers, students, librarians, and citizens nationwide.

The Big Read International Partnerships

U.S.-Egypt Big Read is scheduled to be announced by NEA Chairman Gioia in Cairo in February 2008. An initiative of the Arts Endowment and the U.S. Department of State, in partnership with the Institute of Museum and Library Services and Arts Midwest (a Regional Arts Organization), *U.S.-Egypt Big Read* is designed to deepen cultural understanding and dialogue between Egyptians and Americans through the transformative power of literature. As part of the Department of State's Global Cultural Initiative, *U.S.-Egypt Big Read* brings libraries, community groups, schools, and other partners in the U.S. and Egypt together to encourage citizens to read for pleasure and enlightenment and to share each other's literary treasures.

Four U.S. communities will participate in *U.S.-Egypt Big Read*. Selected organizations will receive a grant to conduct the *Big Read* program between September 2008 and June 2009, and will receive *Big Read* Reader's Guides, Teacher's Guides, and CDs. Representatives of the U. S. communities will participate in cross-cultural literary activities in the United States and in Egypt programmed and funded by the U.S. Department of State.

The Big Read Partnerships with Correctional Facilities

A study issued by the U.S. Department of Education in 2007 found that poor reading skills are endemic to the prison population. The study, cited in the Arts Endowment's "To Read or Not to Read" report, found that 56% of adult prisoners read at or below the basic level and only 3% of the prison population read at a proficient level. Low reading scores persist in prisoners nearing the end of their term, when they are expected to return to society and lead a more productive life.

Partially in response to these findings, the Arts Endowment is launching a pilot program for young adults in correctional facilities as a part of *The Big Read*. Juvenile offenders as a group are often stigmatized and characterized as unreachable. *The Big Read* program aims to create a more comprehensive approach toward helping incarcerated youth build the skills and attitudes they will need to succeed once they are released. In cooperation with the Children's Institute, Inc., the National Endowment for the Arts is helping create a model curriculum for use with incarcerated youth that can be duplicated in correctional facilities nationwide. The pilot curriculum will include reading and discussing *The Call of the Wild*, *Fahrenheit 451*, *To Kill a Mockingbird*, and the short story *Sonny's Blues*.

The Big Read – Assessing the Impact

The Arts Endowment recognizes the need for short- and long-term assessment of outcomes, especially for a program as expansive and innovative as *The Big Read*. Soon after the ten pilot communities completed their programs, the Agency conducted an internal review of the data and took steps to ensure a national evaluation for 2007 and 2008. The Agency's Office of Research & Analysis is supervising the effort, and preliminary results are encouraging. Based on feedback reported in May 2007, more than half of *Big Read* survey respondents identified their community's chosen book as a new read for them, with 90% of all

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

respondents reporting that they finished the book. Sixty-one percent of participants first learned of *The Big Read* through a library or museum, affirming the importance of the NEA's strategic partnership with the Institute of Museum and Library Services on this project.

The centrality of libraries to *The Big Read* was expected, but more gratifying were early anecdotal data showing that arts and literary organizations are forging unprecedented alliances with civic organizations and local media. Also welcome were data showing that 86% of community respondents said they either had attended or would like to attend a local *Big Read* event, and 90% would like to read more novels like *The Big Read* selection. Early results also exposed challenges facing *Big Read* organizers – the need to recruit more male readers into the program and to reach less-educated readers. The preliminary survey showed women participating at four times the rate of men (80% versus 20%), and more college graduates involved in the program (75%) than adults whose education stopped at high school.

Final results of the ongoing evaluation will be issued by the end of FY 2008. A crucial survey piece will measure whether *The Big Read* is affecting literary reading rates for participants.

Poetry Out Loud: National Recitation Contest

Created by the NEA and the Poetry Foundation, *Poetry Out Loud: National Recitation Contest* is administered in partnership with the State Arts Agencies. By encouraging high school students to memorize and perform great poems, *Poetry Out Loud* helps students master public speaking skills, build self-confidence, and learn about their literary heritage.

Poetry Out Loud began as a pilot in 2005 in Chicago and the Washington, DC, metropolitan area. In 2006, it expanded to all 50 State Capitals and the District of Columbia. Following further expansion within each State, the 2006-2007 cycle culminated with the National Finals at George Washington University's Lisner Auditorium in Washington, DC, on May 1, 2007, where 51 State champions competed. The Arts Endowment's partner, the Poetry Foundation, produces substantial 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.

During 2007-08, the third national year of *Poetry Out Loud*, teachers in an estimated 1,500 high schools throughout all 50 States, the District of Columbia, and the U.S. Virgin Islands will conduct State-level competitions involving as many as 200,000 students. The 2008 National Finals will take place April 29 at Lisner Auditorium in Washington, during National Poetry Month. Reactions from teachers and students participating in *Poetry Out Loud* have been enthusiastic:

Participating in the contest and seeing my students grow in confidence has been one of the best experiences of my teaching career. While I could insist that my students recite poetry without the contest, being a part of it and realizing that they're participating in something that is beyond the classroom has been a tremendous

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

motivation for them. My students are generally thought of, and see themselves, as academic outcasts. Being a part of *Poetry Out Loud* has countered that perception.
- participating teacher¹

Competing in Washington, DC, was a wonderful and unforgettable experience. I think that *Poetry Out Loud* offers a great opportunity for our nation's students, and I just wanted to let you know how much it meant to me. I hope this incredible competition will take place for many years in the future!

-PA State Champion, Olivia Meldrum

Shakespeare for a New Generation

Shakespeare for a New Generation represents the current phase of the *Shakespeare in American Communities* initiative, the first of the Arts Endowment's National Initiatives, launched in New London, Connecticut in September 2003. Since then, the program has:

- Provided 3,000 performances of professional Shakespeare productions to more than 1,700 communities in all 50 States and the District of Columbia.
- Entertained more than 1,000,000 community audience members (including 770,000 students as mentioned below).
- Provided free performances and educational activities for approximately 770,000 students in 2,900 middle and high schools.
 - Educators, especially those in rural areas, are thrilled by the opportunity for their students to experience live theater.

We are a very rural school, and we are limited in terms of accessibility to cultural events. Performances such as this give our students an understanding of what else is "out there." Anything that opens up the world to students (in ways other than the Internet) can only benefit them and us.

- Teacher, Powell High School (Powell, WY), Performance by Montana Shakespeare in the Parks

- Reached more than 16 million students through the free distribution of 45,000 Shakespeare multi-media toolkits used by teachers in more than 22,000 middle and high schools, of which 30% are in rural communities.
 - The feedback received from approximately 7,000 teachers who responded to a survey of those who requested the toolkit has been enormously positive. The teachers reported that 99% of their students demonstrated a better understanding of Shakespeare after use of the toolkit.

¹ *Poetry Out Loud* evaluation, conducted by Rockman et al (2007). [Teacher Survey response; unpublished raw data collected anonymously].

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

- Provided professional performances of Shakespeare plays and educational activities to military families at 18 military installations in 14 States through a partnership with the Department of Defense, reaching an estimated 6,000 individuals.
- Generated nearly \$900,000 in private sector support.

Operation Homecoming: Writing the Wartime Experience

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

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

In addition, the Arts Endowment toured the acclaimed one-man play *Beyond Glory*, in which Stephen Lang brings to the stage the personal accounts of Medal of Honor recipients. NEA brought the play, which recently ran off-Broadway to rave reviews, to 30 overseas and domestic military installations.

Accomplishments of *Operation Homecoming* include:

- Provided 55 writing workshops with distinguished authors – and related activities – for more than 6,000 people at 33 military installations in the U.S. and overseas (Asia, Europe, and the Middle East, including Afghanistan and on the USS Carl Vinson aircraft carrier in the Persian Gulf). Another 25,000 individuals have utilized our online educational resources or received copies of our print materials and *Operation Homecoming* audio CD.
- Collected nearly 2,000 submissions written by troops and military families for the *Operation Homecoming* anthology. The submissions are comprised of approximately 12,000 pages of writing.
- Held 36 book readings, symposia, and conference discussions of the award-winning *Operation Homecoming* anthology at cultural centers, libraries, and military installations across the country from September 2006 to April 2007. These events included first-person accounts and readings by troops and writers.
- Distributing *Muse of Fire*, an educational DVD featuring accomplished writers, as well as military personnel and their family members, reading from their work and discussing the craft of writing. The film is being given free to military base libraries

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

and educational centers, and veterans' facilities and hospitals. The film premiered at the National Archives in Washington, DC, on March 14, 2007.

The Arts Endowment secured more than \$1.2 million in private sector support for the *Operation Homecoming* initiative from FY 2004-2007.

Based on the positive response to this program, the Arts Endowment plans to partner with the U.S. Department of Veterans Affairs to provide writing workshops at veterans' hospitals, centers, and affiliated facilities.

NEA Jazz Masters

Through the *NEA Jazz Masters* program, which became a National Endowment for the Arts National Initiative in 2005, the Agency has celebrated America's truly indigenous art form for more than 25 years. Since its inception in 1982, 100 award recipients have received the title of *NEA Jazz Master* while the program evolved into the highest honor in jazz in the United States. The mission of the *NEA Jazz Masters* initiative is to honor lifelong contributions in the field of jazz and to engage the honorees in performances, broadcasts, residencies, and educational activities in communities nationwide – with a special focus on developing future generations of jazz enthusiasts. Today, the *NEA Jazz Masters* initiative consists of the following components:

- The *NEA Jazz Masters Awards*.
- *NEA Jazz Masters Touring and Festivals* with performances and residencies occurring at selected high-profile regional festivals throughout the nation, with projected audiences of 18,000 per year.
- Television and radio programming featuring *NEA Jazz Masters*, including programs on PBS such as *Legends of Jazz* and *NPR Jazz Profiles*; and “Jazz Moments” on XM Satellite Radio and other stations nationwide. In 2007, approximately 40 “Jazz Moments” were produced; as many as 35 more are anticipated in FY 2008.
- A compilation CD produced by Verve Music Group.
- The *NEA Jazz in the Schools* multimedia curriculum, which introduces high school students to jazz and its important role in American history. Available free-of-charge, *NEA Jazz in the Schools* can be found at: www.neajazzintheschools.org/home.php. For educators without Internet access, a limited number of educational toolkits are made available. To date - through the toolkits alone - we have reached 4.5 million students nationwide.

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway

Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway continued to provide performances of opera and musical theater classics for military families in 2006-2007. Due to the overwhelmingly positive response to the initial tour of 39 bases in 2005-2006, additional grants were awarded to six opera companies to provide additional performances and educational opportunities on nine military installations.

With each performance, a booklet and CD developed by the Arts Endowment as an introduction to opera and musical theater were distributed free-of-charge. In addition, educational activities were provided for adults and students at each base to enhance their knowledge and appreciation of the music. The Arts Endowment secured more than \$700,000 in private sector support for this initiative.

Great American Voices kicked off on July 4, 2005, at Camp Lejeune in Jacksonville, North Carolina, with a performance by Opera Carolina and the Winston-Salem Symphony for an audience of more than 15,000 Marines and their families. Camp Lejeune's standard July 4th entertainment, their own Second Marine Division Band, had been deployed to Iraq.

Other tour highlights include a performance by young artists from the Washington National Opera at West Point for an audience of more than 1,000 freshman cadets in January 2006 that was reviewed in *The Wall Street Journal*. In March 2007, Los Angeles Opera carried out a two-day residency at Twentynine Palms High School and performed at the Sunset Cinema at Marine Corps Air Ground Combat Center Twentynine Palms. Los Angeles Opera was brought back to the base by popular demand, having carried out an extraordinarily successful residency in February 2006 as part of *Great American Voices*.

Research and Analysis

In late 2007, the Agency's Office of Research & Analysis (ORA) drew national attention to the centrality of reading to a range of academic, social, cultural, civic, and economic outcomes. With the November release of the research report, *To Read or Not To Read: A Question of National Consequence* (available at www.arts.gov/research/ToRead.pdf), the Arts Endowment generated widespread discussion among parents, teachers, arts organizations, authors, editors, publishers, librarians, and community leaders, about three main findings. They are:

- Teenagers and young adults read less often and for shorter amounts of time when compared with other age groups and with Americans of the past.
- Reading comprehension skills are eroding, especially among teenagers and young males. By contrast, the average reading score of 9-year-olds has improved.
- Advanced readers accrue personal, professional, and social advantages. Deficient readers run higher risks of failure in all three areas.

Although the Agency had previously issued the landmark report, *Reading at Risk: A Survey of Literary Reading in America*, in 2004, the new publication is more comprehensive and up-to-date, bringing together the most reliable statistics and trend data from federal, academic, industry, and nonprofit sources. While *Reading at Risk* focused primarily on literary reading – and studied only adult age groups – *To Read or Not To Read* compiles data on voluntary reading of any type, and involves children, teenagers, and adults from large, nationally representative studies.

Reading at Risk inspired countless news stories, op-ed pieces, and full-length articles that appear to this day. *To Read or Not To Read* has already attracted at least the same level of interest. Weekly media requests for phone interviews, and numerous television and radio segments about the report, reveal the public's thirst for authoritative data on the state of reading in American life.

Beyond the news media, ORA staff has presented the report to Board members of the National Assembly of State Arts Agencies, to the New York publishing community, library groups, and key officials at the U.S. Department of Education and the Institute of Museum and Library Services. In 2008, the Arts Endowment will present the report at various national and regional forums, including those convened by arts, cultural, and literary organizations. By focusing on voluntary reading – as opposed to school- or work-required reading – the Agency is providing a unique context for exploring the link between reading habits and reading skills. ORA will continue to monitor voluntary reading and reading comprehension rates, since both factors affect the Agency's ability to extend access to literary arts to all Americans. For example, *Reading at Risk* and its reception by the public were instrumental in the Arts Endowment's decision to develop national literary initiatives, discussed elsewhere in this document.

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

In FY 2008, the Arts Endowment is continuing a national evaluation of *The Big Read*, in collaboration with the Institute of Museum and Library Services and the regional arts organization, Arts Midwest. ORA presented evaluation goals and strategies to well over 200 librarians, teachers, and community leaders at *Big Read* orientation sessions in June and November 2007. A final evaluation report will be produced by the end of FY 2008, and will include substantive data on attendance at *Big Read* events, the reported reading patterns of participants before and after the program, and lessons learned about *The Big Read*'s effectiveness in middle schools, high schools, colleges, and universities.

In general, the Arts Endowment has continually sought ways to quantify the benefits of arts participation for the broader public. The Agency made new strides in this area with the November 2006 publication of a brochure titled *The Arts and Civic Engagement: Involved in Arts, Involved in Life*, available at <http://www.arts.gov/pub/CivicEngagement.pdf>. Based on data from the 2002 "Survey of Public Participation in the Arts" (SPPA), the report shows in an easily accessible format that arts participation correlates strongly with civic and community engagement. For example, Americans who read literature, attend theater, or enjoy classical or jazz music concerts are twice as likely as non-arts participants to engage in a variety of positive individual and social behaviors. Those activities include playing sports or attending sporting events, exercising, camping, hiking, and canoeing. Readers and arts participants are nearly three times as likely as non-participants to volunteer or do charity work.

Throughout FY 2007, often at the request of arts service organizations, ORA scheduled several speaking engagements and presentations of data at regional and national meetings. Consequently, ORA made critical alliances with organizations such as Campus Compact, the Community College National Center for Community Engagement, and Federal researchers at the Corporation for National and Community Service. This vigorous outreach enabled the office to expand awareness of the NEA's research activities, and the Agency's program goals generally, to a broader constituency than arts groups alone. National and local media coverage of the *Arts and Civic Engagement* study granted additional public exposure to the vital links between arts and community engagement.

The *Arts and Civic Engagement* study, like the 2004 *Reading at Risk* report, stemmed from a rich and irreplaceable data source, the SPPA. The SPPA is the only large-scale arts survey of the general adult population, which has been regularly occurring since 1982. It measures participation in arts activities through attendance at live events, consumption of arts-related media, engagement in literary reading, and personal participation in other art forms. The survey also includes demographic information on participation ordered by sex, race, age, income, and education level. Conducted with the U.S. Census Bureau, the survey's exceptional response rate (70% in 2002), combined with its unusually large sample size (more than 17,000 Americans ages 18 and over), have helped the NEA's research function win credibility among sociologists and economists, arts organizations and artists, and the policy makers and news media who prize timely statistics and trend data on arts participants.

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

In 2005, the Arts Endowment began planning for the next iteration of the SPPA, to be conducted in FY 2008. An advisory committee consisting of subject matter experts, researchers, and survey methodologists was convened, and the results of their deliberations used to determine the design, execution, and content of the next survey. A survey pre-test occurred in FY 2007, and adjustments were made to the questionnaire, reflecting electronic media and other new ways in which Americans engage with the arts. At no cost to the Agency, moreover, ORA has reached an informal agreement with the Corporation for National & Community Service (CNS) to include questions about arts participation and arts education on CNS' youth volunteer survey, conducted with the U.S. Census Bureau. The addition of these questions should greatly enhance the Arts Endowment's knowledge of arts participation in the United States.

For the last two years, the Arts Endowment has stepped up production and distribution of technical notes covering specialized research topics in the arts. In FY 2006 and FY 2007, six NEA Research Notes were released, including Note # 92, *Airing Questions of Access: Classical Music Radio Programming and Listening Trends* (available at www.arts.gov/research/Notes/92.pdf), which explored factors affecting access to classical music on public radio. Other Research Notes assessed consumer expenditures on arts performances, and the relationship between arts and volunteering.

The Arts Endowment's partnership with other public and private sector organizations has resulted in targeted research initiatives. One example is *Creativity and Aging*, the landmark study on the health impact of participation in the arts, commissioned in partnership with the National Institutes of Health, the U.S. Department of Health and Human Services, the AARP, and private foundations, and conducted by the Center on Aging, Health & Humanities at George Washington University in Washington, D.C.

In FY 2007, ORA issued a revised edition of *How the United States Funds the Arts* (www.arts.gov/pub/how.pdf), a report that has proved immensely popular with international visitors and audiences. In FY 2008, ORA plans to develop reports on the financial characteristics of American theater companies, on artist occupation trends gleaned from U.S. Census data, and on the classification and characterization of U.S. arts festivals.

*National Endowment for the Arts - Appropriations Request for FY 2009
Impact*

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PROGRAM SUPPORT

I. Introduction

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

II. Funding

The Arts Endowment requests \$1,700,000 in FY 2009 for Program Support (see Table 4 for a breakdown of expenses).

Provided below are the categories through which we undertake Program Support activity.

- A. Panels and Reviewers. Critical to our work is our national merit review system. As required by law, the Arts Endowment engages expert advisors to review applications, enhancing the credibility and fairness of the review system. The Agency requests \$755,000 for panelist and reviewer compensation and travel. The additional funding is requested to increase the honorarium paid to panelists from \$125 per day to \$200, which is in line with the honorarium paid by other Federal grantmaking agencies. This increase will allow us to properly compensate experts from the various arts disciplines whose judgments and opinions are so vital to the work of the Agency.
- B. Consultants. The Arts Endowment engages expert consultants to address important issues in the arts, including presentations to the National Council on the Arts meetings, and to serve as readers of manuscripts submitted by writers applying for Literature Fellowships. The Agency requests \$108,000 for consultants.
- C. Printing and Reproduction. The Agency produces publications that directly relate to the arts fields, including brochures about Agency grant opportunities. The Agency requests \$200,000 for these activities.
- D. Travel: National Council on the Arts and Medal of Arts. Members of the National Council on the Arts travel to Washington, D.C. three times per year to advise the NEA Chairman on Arts Endowment policies, grant applications, and the funding of specific projects. Members, who are Presidentially-appointed, Senate-confirmed arts experts and patrons, also travel to attend working groups and other Agency meetings.

*National Endowment for the Arts – Appropriations Request for FY 2009
Program Support*

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 held each year. Created by Congress in 1984, the National Medal of Arts is conferred annually by the President to honor artists and patrons of the arts who have made extraordinary contributions to the excellence, support, growth, and availability of the arts in the United States.

We request \$55,000 to cover these costs.

- E. Research and Analysis. The Arts Endowment requests \$300,000 to support the activities of the Agency's Office of Research and Analysis, which produces unique data sets and analyses that provide important insights into public policy issues affecting artists, arts organizations, and the general public. Examples of this activity are the Agency's November 2007 report, *To Read or Not To Read: A Question of National Consequence*; the November 2006 study, *The Arts and Civic Engagement: Involved in Arts, Involved in Life*; and the earlier reports, *Reading at Risk* and *How the U.S. Funds the Arts*.
- F. AccessAbility. The Agency goal of increasing access to the arts for all Americans is achieved in part by addressing grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA). We request \$25,000 to support symposia, workshops, and panels that address accessibility issues.
- G. Other Services. The Agency requests \$99,000 for other services such as contractual services in support of National Initiatives; various costs in support of panel operations; and design services for Agency publications.
- H. Assessments for Grants.gov and Grants Management Line of Business (GMLoB). 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, one of 24 President's Management Agenda E-Government initiatives announced in 2001, 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 \$129,299 for the FY 2009 Grants.gov assessment.

The vision of GMLoB, one of five lines of business launched in 2004, is a government-wide solution to support end-to-end grants management activities that promote citizen access, customer service, and agency financial and technical

*National Endowment for the Arts – Appropriations Request for FY 2009
Program Support*

stewardship. DHHS and the National Science Foundation (NSF) are the co-managing partners for this implementation, with support from the grantmaking agencies by way of annual assessments. The Arts Endowment requests \$28,460 for the FY 2009 GMLoB assessment, which will be provided to NSF.

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

A. Quality Grant Application Review

- *Panel membership* in compliance with the Agency’s authorizing legislation, as amended, requires that panels be composed of citizens reflecting wide geographic, ethnic, and minority representation as well as individuals reflecting diverse artistic and cultural perspectives. Each panel must also include a lay member who is not engaged in the arts as a profession, but who is knowledgeable about the arts. Through this system we annually bring 400-450 individuals from across the country to Washington, D.C. to review approximately 5,000 grant applications. Panelists’ judgments, determined through panel meetings ranging from one to five days, contribute significantly to the Chairman’s funding decisions. Panel membership changes substantially from year to year; individuals may not serve for more than three consecutive years. The Agency’s Automated Panelist Bank System (APBS) assists staff in complying with these mandates.
- *Consultants* are engaged primarily to read the manuscripts of Literature Fellowship applicants and make an initial determination as to those worthy of subsequent review. This assistance is essential to the quality review of the large number of manuscripts included with Literature Fellowship applications received each year (nearly 1,000 applications were received for FY 2008 support). Consultants also review manuscripts and applications for literary grants that fund the translation of contemporary literature from other languages into English. Applications for translation projects in 20 languages were received for FY 2008 support.

B. Influential Research and Analysis

Reports, publications, and research notes produced by the Agency’s Office of Research & Analysis (ORA) provide a valuable service to the public and to those engaged in the nonprofit and commercial arts industries. The sophistication of ORA’s data collection, analysis, and presentation has elevated the Nation’s discourse about the arts and their importance to society.

In recent years, ORA has used data from the 2002 “Survey of Public Participation in the Arts” (discussed in the Research and Analysis section under the Impact tab)

*National Endowment for the Arts – Appropriations Request for FY 2009
Program Support*

to illustrate the sharp decline in Americans' reading of literature over 10- and 20-year-periods. (Only 47% of American adults now engage in literary reading, and for young adults the percentage is even lower.) The resulting report, *Reading at Risk: A Survey of Literary Reading in America* (2004), has drawn relentless media coverage, provoking a national conversation about the role of leisure reading in American culture. At the NEA, the report provided the catalyst for initiating a partnership with the Institute of Museum and Library Services to develop *The Big Read*, the NEA's national literary initiative. Following the report's release, ORA has been contacted frequently by scholars and news media seeking new statistics on book-reading rates in the U.S. Those requests grew exponentially after the publication of the last book in the *Harry Potter* series, as this cultural phenomenon attracted more attention to children's reading habits.

In the fall of 2007, ORA published *To Read or Not To Read: A Question of National Consequence*, a compilation of recent research findings – many from other government agencies, but also from foundations, academia, and industry – demonstrating the strong relationship between leisure reading and reading proficiency, and between reading well and enhancing personal and professional growth opportunities. The report further shows measurable declines in reading, particularly among teenagers and young adults, and in reading comprehension by adults at virtually every education level.

Another NEA study was issued in November 2006. Titled *The Arts and Civic Engagement: Involved in Arts, Involved in Life*, the report demonstrates – with statistically reliable data – that there is a clear link between arts participation and community health. Put simply, Americans who read books, attend theater, and engage in other arts are more active in community life than those who do not. *The Arts and Civic Engagement* is a study of vital importance to every arts organization in America. For the first time, artists, arts advocates, and educators have the means to communicate – in empirical terms – the far-reaching benefits of participating in the arts. Healthy communities depend on active citizens. The arts play an irreplaceable role in producing both those citizens and their communities.

ORA also issues frequent Research Notes, 5-10-page summaries of current statistical information. Within the past two years, six research notes have been produced, including *Volunteering and Performing Arts Attendance: More Evidence from the SPPA* (March 2007). This note reported that regardless of a person's education level, gender, or age, performing arts attendance increases the probability of volunteering by nearly 32 percentage points. Moreover, levels of activity, including arts and sports attendance, are better predictors of volunteering than are demographic traits.

In addition to producing its own reports for the Arts Endowment, ORA recently has been asked to assist the University of Illinois at Chicago with a study of arts careers for people with disabilities.

*National Endowment for the Arts – Appropriations Request for FY 2009
Program Support*

C. Effective Outreach

- **The Agency’s Web site**, www.arts.gov, provides public access to information about the Agency and how to participate in its grants programs, activities, and materials. Activities made possible through our Web site include:
 - Downloading and printing the Agency’s grant application guidelines, applications, and related administrative forms.
 - Reading Agency press releases.
 - Learning about NEA-funded projects through in-depth presentations on various projects.
 - Accessing Agency research reports and publications.
 - Easy access to public documents, such as the Agency’s annual “Performance and Accountability Report.”
 - Nominating individuals for the annual *National Medal of Arts*, *NEA Jazz Masters*, *NEA National Heritage Fellowship*, and the newly-established *National Endowment for the Arts Opera Honors* awards.
 - Identifying and linking to funding and professional development resources outside the Arts Endowment.
 - Directly linking to Agency staff email and locating staff phone numbers.

- **Outreach activities** also include the preparation and distribution of other quality materials (often through our Web site) on important issues in the arts related to the Agency’s research findings, application requirements, or special programs or projects. Examples include:
 - *Imagine! Introducing Your Child to the Arts*, which presents activities and suggestions in literature, dance, music, theater, visual arts, folk arts, and media arts aimed specifically at children ages 3-8 years old, and includes a pull-out guide of arts activities that parents and children can do together.
 - *Guide to the National Endowment for the Arts*, which provides details on programs and activities supported by the Arts Endowment.
 - Extensive educational materials for middle and high school teachers – including workbooks, CDs, and DVDs – for *Shakespeare for a New Generation*, *NEA Jazz Masters*, *Poetry Out Loud: National Recitation Contest*, and for each of the books included in *The Big Read*.
 - *NEA Jazz Masters*, which profiles award recipients from 1982 to 2006, including brief biographies and selected discographies for 87 honorees and a brief history of NEA’s creation of the Jazz Masters program, with an overview of the newly expanded program.

*National Endowment for the Arts – Appropriations Request for FY 2009
Program Support*

- *NEA Literature Fellowships: 40 Years of Supporting American Writers* which includes a list of all the writers and translators who have received this award, as well as a brief history of the fellowship program, sidebars highlighting some of the NEA Literature Fellows, and a section on NEA Literature Fellows who have received other national awards and honors.
 - *NEA National Heritage Fellowships 1982-2007* profiles many of the NEA National Heritage Fellowship recipients, to celebrate the 25th anniversary of the award program. In all, 70 Fellows are profiled; also included is the NEA National Heritage Fellowships DVD-ROM.
 - *NEA Arts*, the Agency's bimonthly newsletter, which presents recent information on NEA-sponsored programs, awards, grants, national initiatives, and events.
 - The Agency's *Annual Report*.
- **AccessAbility** efforts, often working through the designated Regional Arts Organizations, address grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA).

An example of our AccessAbility efforts is a mini-conference, "Creativity and Aging in America," that we sponsored in partnership with AARP, the National Center for Creative Aging, and the International Music Products Association, in May 2005. A distinguished group of 44 leaders in the fields of aging, arts, education, philanthropy, government, and research developed recommendations about the importance and value of lifelong learning in the arts for, by, and with older Americans as a quality of life and healthcare issue. Two of the group's recommendations – concerning innovative housing design and livable communities for aging in place – were included in the final report of the 2005 White House Conference on Aging.

*National Endowment for the Arts – Appropriations Request for FY 2009
Program Support*

Table 4
National Endowment for the Arts
Detail of Program Support Activities

(\$ in thousands)

ACTIVITIES	FY 2007 Obligations	FY 2008 Appropriation	FY 2009 Request
Panels and Reviewers	552	640	755
Consultants	89	104	108
On-Sites	182	0	0
Printing and Reproduction	183	255	200
Travel: NCA and MOA	52	53	55
Research and Analysis	229	370	300
AccessAbility	23	25	25
Other Services	120	197	99
E-Grants Assessments a/	<u>294</u> b/	<u>29</u>	<u>158</u>
Total Program Support	1,724 c/	1,673 d/	1,700

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

b/ Includes obligations of \$134K for FY 2008 Grants.gov assessment.

c/ Includes \$1,672K appropriated in FY 2007, \$429K of carryover funds to FY 2007, and \$85K of prior year deobligations brought forward to FY 2007. Excludes \$462K of FY 2007 funds carried forward to FY2008.

d/ Excludes \$462K carried forward to FY 2008 from FY 2007.

*National Endowment for the Arts – Appropriations Request for FY 2009
Program Support*

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SALARIES AND EXPENSES

I. Introduction

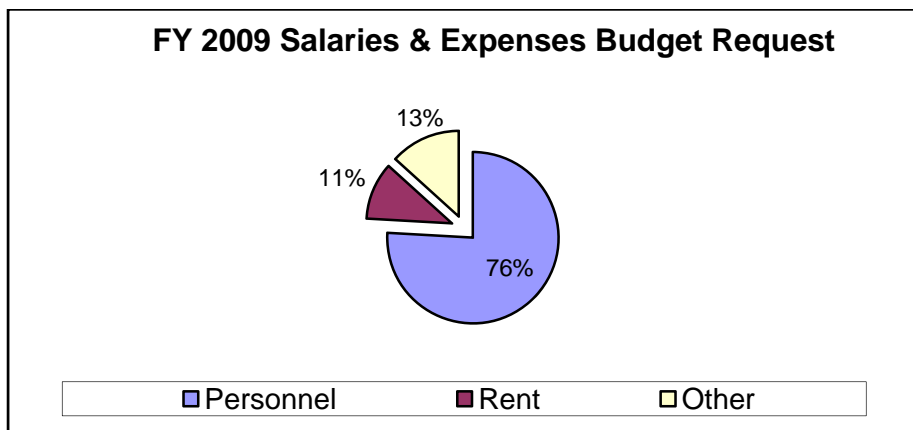
The Salaries and Expenses (S&E) budget provides operating funds essential to the achievement of the mission, goals, and outcomes of the Arts Endowment, its Office of the Inspector General (OIG), and the President’s Committee on the Arts and the Humanities (PCAH). More specifically, funds are needed for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

In addition to providing information on our S&E financial requirements, we report on related management activities, achievements, and directions, and highlight progress in addressing the President’s Management Agenda (PMA).

II. Funding

The Arts Endowment’s FY 2009 request for S&E is \$25,080,000. The S&E budget components are (also see Table 5):

Personnel Compensation and Benefits	\$19,036,000
Staff and Invitational Travel	500,000
Rent	2,708,000
Contractual Services	1,888,000
Other Operating Services ¹	<u>948,000</u>
Total	<u>\$25,080,000</u>



¹ Includes transportation of things, communications and utilities, printing and reproduction, supplies, and equipment.

*National Endowment for the Arts – Appropriations Request for FY 2009
Salaries and Expenses*

- A. Personnel Compensation and Benefits. The Agency's ability to achieve its mission is directly linked to the quality and expertise of its employees. The Personnel Compensation Request of \$19.036 million will support approximately 161 FTE, covering the 2.9% percent pay raise proposed for FY 2009, and within-grade increases.
- B. Staff and Invitational Travel. The Arts Endowment requests \$500,000 for local and out-of-town travel for staff (including the OIG and the Arts Endowment's portion for PCAH). The travel request supports Agency outreach efforts, technical assistance to grantees and potential applicants, and travel associated with the planning and implementation of the Agency's projects, activities, and initiatives.
- C. Rent. The Agency expects to be charged approximately \$2.708 million in rent by the GSA for office space in the Old Post Office Building (OPOB) in FY 2009. *This is a \$522,000, or 24%, increase in costs over FY 2008 for the same amount of space.* The rent increase reflects updated GSA rent rates for 2009 expected to apply when a new Occupancy Agreement between the Arts Endowment and GSA takes effect at the start of FY 2009.

In FY 2006, GSA announced plans to solicit offers to redevelop the OPOB. Since then, we have received no further guidance from the GSA regarding a move from the OPOB; as a result, this budget assumes the Agency remains in the OPOB through FY 2009.

- 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 \$1.888 million for these purposes.
 - 1. Security. The Agency is estimating security charges of approximately \$537,000, as advised by the Department of Homeland Security. Basic and building specific charges are estimated at \$238,000, and guard services are estimated at \$299,000.
 - 2. Training. The Arts Endowment requests \$112,000 for Agency-wide training. This request supports training needs for human resources and information technology professional development.
 - 3. Miscellaneous Services. The Agency requests \$1.239 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.

*National Endowment for the Arts – Appropriations Request for FY 2009
Salaries and Expenses*

Funds are also used in support of the Agency's information technology management program including:

- Maintenance of the electronic personnel file system with the Office of Personnel Management and the National Finance Center.
- Support of the financial management information system provided under an interagency agreement with the U.S. Department of Transportation's Enterprise Services Center (ESC).
- Development of interfaces required by Administration E-Government initiatives (such as Grants.gov and Grants Management Line of Business (GMLoB)). We will need to build interfaces between our legacy systems and a GMLoB consortia service center. In addition, agencies will need to design/build those elements of a common solution end-to-end system that must be tailored to each agency's unique needs (e.g., in our case, managing the multimedia work samples that are essential to our application review process).

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 \$100,000 for express mail charges and one or two permanent change of station moves in FY 2009.
2. Communications, Utilities and Miscellaneous Charges. We request \$410,000 for telecommunications, mailing services, utilities, and equipment rental.
3. Printing. We request \$71,000 for printing activities, including print notices in the Federal Register and Code of Federal Regulations.
4. Supplies and Equipment. The Arts Endowment requests \$213,000 for supplies, and \$154,000 for equipment.

III. Administrative Strategies and Achievements

Since his arrival in 2003, Chairman Gioia has *focused leadership and management on improving the Agency's performance and productivity*. The Agency's commitment to this strategy, and our dedication to the achievement of the President's Management Agenda (PMA), are reflected below:

*National Endowment for the Arts – Appropriations Request for FY 2009
Salaries and Expenses*

A. Improved Grants Management

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

- In FY 2007, the Agency's CIO served as Chairman of the multi-agency Grants Executive Board, which oversees the Grants.gov and GMLoB initiatives.
- The Agency's Grants & Contracts Officer serves on the multi-agency Grants Policy Committee, the governing board for all grants streamlining activities under P.L. 106-107.

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

- Contributed to developing a standard financial assistance opportunity announcement template, standard financial assistance award document templates, and standard financial and report formats for Federal grants and cooperative agreements with governmental and non-profit organizations.
- Contributed to the development of uniform terms and conditions for Government-wide requirements applicable to Federal awards. Title 2 CFR, Grants and Agreements, is in place and the various applicable OMB Circulars have been consolidated into Title 2 – providing a “one-stop shop” for grants policies. As part of this effort, the NEA moved its Suspension and Debarment regulations into Title 2 as well.
- Contributed to the establishment of more reasonable charges for the participation of small agencies in Grants.gov.

Internal Efforts. We continue to simplify our application requirements. Where possible, we have replaced hard copy application support items with electronic versions. Mirroring government-wide efforts, we have made many of our Agency-specific application forms "generic" so that they can be used across funding opportunities. This provides constituents – and our staff – with familiar and consistent application material.

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

- The Arts Endowment's OIG has increased its financial management and compliance evaluations and limited scope audits of grantees by focusing on metropolitan areas where they can coordinate visits with several grantees during

*National Endowment for the Arts – Appropriations Request for FY 2009
Salaries and Expenses*

a fixed period of time. During FY 2007, 35 evaluations and audits in eight States were conducted.

- The Grantee Technical Assistance Program (GTAP) continues to provide one-on-one assistance in all areas of grants compliance. In FY 2007, focus was put on the Regional Arts Organizations (RAOs); four RAOs that serve thousands of grantees in more than 35 States were included. Among the issues addressed were the management of multiple Federal grants and cooperative agreements; personnel activity/time and effort reporting; and management of subgrants. Also, as an outgrowth of the Agency's involvement with a government-wide National Policy Requirements working group, clarification was provided on the "flow-down" requirements of various Federal laws, rules, regulations, and OMB Circulars to grantees and subgrantees.
- The NEA Web site helps applicants become more self-sufficient regarding Federal grants management through resources such as *Grant-At-A-Glance*, where grantees can access information about their current and past grants to help them manage their awards. A downloadable and fillable *Section 504* self-assessment workbook is also now available on our Web site. This Program Evaluation Workbook is designed to assist grant recipients in evaluating the current state of accessibility of their programs and activities to disabled visitors and employees. More specifically, the workbook is intended to assist organizations in their efforts to: (a) comply with the Endowment's regulations implementing Section 504 of the Rehabilitation Act of 1973, as amended, including the preparation of a self-evaluation of all programs, activities, policies and practices to determine areas of noncompliance, and (b) better understand the relationship between 504 and the Americans with Disabilities Act (ADA).

B. Effective Outreach

Grants Workshops. There is a great demand for funding from the Arts Endowment and, as a result, the grant process is extremely competitive. The Agency is committed to broad public and geographic outreach. By offering grants workshops, often hosted by Members of Congress, the Arts Endowment provides public service and important information to small and mid-size nonprofit organizations throughout the country. By providing general technical assistance to potential applicants and grantees at community, State, and national workshops and conferences, the Arts Endowment is ensuring that underserved areas have knowledge of funding opportunities available to them. Since the inception of the program in 2002, more than 4,300 people have attended 54 workshops conducted in 24 States.

National Initiatives. Planning for and effective delivery of the Agency's National Initiatives requires extensive interaction with arts organizations, school systems, and underserved communities – such as military installations – in all 50 States. Arts Endowment staff will continue efforts in support of the National Initiatives,

*National Endowment for the Arts – Appropriations Request for FY 2009
Salaries and Expenses*

including *The Big Read* and its goal of reaching every Congressional district in FY 2009.

International Efforts. The Chairman of the NEA is called upon by the U.S. Department of State's Bureau of Educational and Cultural Affairs to represent the U.S. with cultural officials of other countries. Most notable is the Arts Endowment's role in spearheading bilateral *Big Read* programs with Russia, Egypt, and Mexico, and literary anthologies with Russia, Pakistan, Northern Ireland, and Mexico.

The success of our outreach efforts is reflected in the fact that, from FY 2004 through FY 2007, nearly 1,200 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.

C. Strategic Management of Human Capital

We have established human capital (HC) strategies that enable us to carry out the Agency's Strategic Plan. We manage our HC programs consistent with applicable internal controls and merit-based principles – confirmed by the 2004-2005 Human Resource Management Delegated Examining oversight review conducted by the Office of Personnel Management (OPM). And we build our budgets and programs consistent with our available HC resources.

We conduct assessments on an ongoing basis to ensure that our staffing level and competency mix are sufficient to operate effectively and achieve our mission. We sustain a high-performing workforce as evidenced by our capacity to manage our demanding application and grant workloads without increases in resources. Training is critical to this effort, particularly as employees retire and new staff come on board. In addition, we instituted annual leadership training to improve and enhance performance, and to serve as a key element of succession planning.²

D. Expanded E-Gov

Grants.gov. NEA has been an active partner in Grants.gov from its inception and continues to exceed the goals set by OMB and Grants.gov. The NEA posts electronic application packages for 100% of its discretionary and mandatory funding opportunities. In FY 2009, the NEA will achieve its goal of receiving 100% of its applications for these opportunities via Grants.gov.

The Agency also is revising internal business practices to accommodate electronic applications. NEA staff can now access, review, update, and print application

² The average years of Federal service for Agency staff is currently 15.9. By the end of FY 2008, assuming no substantial change in the composition of staff, approximately 27% of Agency staff will be eligible for optional retirement; 12% will be eligible for early retirement.

*National Endowment for the Arts – Appropriations Request for FY 2009
Salaries and Expenses*

materials via their desktop PCs. In a pilot effort, we are making electronic application materials available to some NEA panelists so that they have the option of using "portable" versions (instead of bulky notebooks) that can be easily taken anywhere – while on travel, for example – to study in advance of panel meetings. In addition, another pilot project enables NEA panelists to preview visual arts work samples online.

GMLoB. Beyond Grants.gov, we are anticipating a similar work effort for the Grants Management Line of Business (GMLoB). The goal of GMLoB is to develop a government-wide solution to support end-to-end grants management activities that promote citizen access, customer service, and agency financial and technical stewardship. NEA is fully supportive of the goals of this e-gov initiative, and the Agency's CIO chaired one of OMB's GMLoB consortia review committees. We believe that the Agency's urgent need for an upgraded grants management system can be best fulfilled via a cross-servicing agreement with the National Endowment for the Humanities. We believe such an agreement would substantively improve the NEA's grants management capabilities at a reasonable price – a price considerably below that anticipated from other Federal agency service providers.

Here are some examples of expanded capabilities that a new grants management system would provide:

- All applications received and processed electronically.
- No need for multiple "shadow" databases to track progress of applications undergoing review.
- Potential to convene panels and review applications electronically.
- Comprehensive online payment request, progress reporting, and final reporting capabilities.
- Better integration of the application review and award decision process with the currently separate applications and grants databases.
- Increased ease, accuracy, and transparency of reporting.

The Federal Funding Accountability and Transparency Act (FFATA). FFATA mandated the development, by January 2008, of a single searchable Web site, accessible by the public for free that includes information about each Federal award. NEA was among those agencies that were able to provide up-to-date information about its grant awards for OMB's early launch of this Web site – USAspending.gov – in December 2007. Prior to the launch, NEA staff worked closely with the FFATA Task Force to meet the goals and deadlines of this Act by participating on the SF 424 Forms Families & FFATA Implementation Subcommittee of the Grants Policy Committee to determine necessary changes to the government-wide SF 424 Forms Families for compliance with FFATA requirements.

*National Endowment for the Arts – Appropriations Request for FY 2009
Salaries and Expenses*

Enterprise Human Resources Integration (EHRI). In response to the EHRI project, one of OPM's e-gov initiatives, the Arts Endowment began conversion efforts to an EHRI system in FY 2007 with full implementation scheduled for FY 2008. EHRI is a collaborative e-gov initiative designed to transform the way Federal HR specialists and managers access human resource information and the way all Federal employees access their personnel file information.

E. Competitive Sourcing

We conduct our staffing inventory and subsequently submit it in compliance with the Federal Activities Inventory Reform (FAIR) Act. We use contracting as an important management tool, particularly in the areas of information and facilities management – pursuant to competition.

F. Improved Financial Management

Through a cross-servicing interagency agreement, the U.S. Department of Transportation's Enterprise Services Center provides the NEA with a finance system compliant with the Financial Systems Integration Office's *Federal Financial Management Systems Requirements*. The Agency has received an unqualified audit opinion for all five of our financial statement audits to date.

G. Integration of Budget and Performance

We have prepared this FY 2009 budget request as a performance budget, with performance data integrated throughout. This integration ensures that Agency goals, programs, and budget categories are aligned. We have developed program outcomes and indicators to assess achievements in relation to plans. Indicators are generally statistical in nature. We also are using indicators to determine areas of adjustment or emphasis in our budget request, where appropriate.

IV. Office of Inspector General (OIG)

The Office of Inspector General was established in 1989 pursuant to provisions of the Inspector General Act Amendments of 1988 (P.L. 100-504). 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 fraud, waste, and abuse, and ensure efficient, effective service. In addition, the OIG works with the Chief Information Officer to ensure the Arts Endowment's compliance with the Federal Information Security Management Act (FISMA).

*National Endowment for the Arts – Appropriations Request for FY 2009
Salaries and Expenses*

There is no separate appropriation for the OIG. The Arts Endowment provides funding for the activities of the OIG based upon the Inspector General’s budget as approved by the Arts Endowment Chairman.

A summary of the OIG costs is shown below.

Office of Inspector General Costs

(\$ in thousands)

	FY 2007	FY 2008	FY 2009
	<u>Obligations</u>	<u>Appropriation</u>	<u>Request</u>
11.1 Personnel Comp. ³	338	386	351
12.1 Personnel Benefits	58	72	76
21.1 Travel	17	16	16
24.0 Printing	0	1	1
25.2 Training	6	7	7
26.0 Supplies	<u>1</u>	<u>1</u>	<u>1</u>
Total	420	483	452

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

Established by Executive Order in 1982, and renewed every two years since, the President’s Committee on the Arts and the Humanities plays a key role within each Administration by:

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

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

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

³ Supports 3.0 FTE in FY 2007, 3.3 FTE in FY 2008, and 3.0 FTE in FY 2009.

*National Endowment for the Arts – Appropriations Request for FY 2009
Salaries and Expenses*

the Committee staff. The Humanities Endowment shares the costs of the PCAH through an interagency agreement with the Arts Endowment; the PCAH budget is shown below.

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

	FY 2007	FY 2008	FY 2009
	<u>Obligations</u>	<u>Appropriation</u>	<u>Request</u>
11.1 Personnel Comp. ⁴	365	419	434
12.1 Personnel Benefits	84	97	101
21.1 Travel	46	38	43
23.1 Rent	99	113	136
23.3 Comm., Utilities & Misc. Charges	9	9	9
24.0 Printing	6	6	6
25.4 Contractual Services ⁵	67	22	25
26.0 Supplies	<u>2</u>	<u>2</u>	<u>2</u>
Total	678 ⁶	706 ⁶	756 ⁶

⁴ Includes 2 FTE carried by NEA and 1 FTE carried by NEH in FY 2007, and 2 FTE carried by both NEA and NEH in FY 2008 and FY 2009; excludes support that might be provided by other Federal agencies.

⁵ FY 2007 costs include temporary staffer in lieu of filling vacancy.

⁶ Excludes \$200,000 in FY 2007, and \$250,000 in both FY 2008 and FY 2009 requested by NEH for PCAH use.

*National Endowment for the Arts – Appropriations Request for FY 2009
Salaries and Expenses*

Table 5.
National Endowment for the Arts
Detail of Object Classification
(\$ in thousands)

OBJECT CLASSES	FY 2007	FY 2008	FY 2009
	Obligations	Appropriation	Request
11.1 Full-Time Permanent	10,986	11,504	12,125
11.3 Other Than Full-Time Permanent	2,365	2,476	2,610
11.5 Other Personnel Compensation	298	312	328
11.8 Special Personal Services	<u>0</u>	<u>0</u>	<u>0</u>
11.9 Total Personnel Compensation	13,649	14,292	15,063
12.1 Civilian Personnel Benefits	3,591	3,760	3,963
13.0 Benefits for Former Personnel	<u>0</u>	<u>10</u>	<u>10</u>
Total Personnel Benefits	3,591	3,770	3,973
Total Compensation & Benefits	17,240	18,062	19,036
21.0 Travel & Transportation of Persons	490	500	500
22.0 Transportation of Things	70	73	100
23.1 Rental Payments to GSA	2,171	2,186	2,708
23.3 Comm., Utilities & Misc. Charges	384	365	410
24.0 Printing and Reproduction	57	68	71
25.0 Other Services	2,056	1,564	1,888
26.0 Supplies and Materials	182	194	213
31.0 Equipment	<u>199</u>	<u>417</u>	<u>154</u>
Total Non-Pay	5,609	5,367	6,044
99.0 Total: Salaries and Expenses a/b/	22,849 c/	23,429 d/	25,080

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

b/ Excludes Interagency and Gift funds.

c/ Includes \$22,571K appropriated in FY 2007, \$374K of FY 2006 carryover funds into FY 2007, and \$384K of prior year deobligations. Excludes \$480K of FY 2007 funds to be carried forward to FY 2008.

d/ Excludes \$480K to be carried forward to FY 2008 from FY 2007.

*National Endowment for the Arts – Appropriations Request for FY 2009
Salaries and Expenses*

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