About the Agency
Established by Congress in 1965, the National Endowment for the Arts (NEA) is the largest national funder of non-profit arts in the U.S. Annually, the NEA awards more than 2,200 grants and cooperative agreements exceeding $130 million, funding the arts in all 50 states and six U.S. jurisdictions, including urban and rural areas, and reaching civilian and military populations.

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

- **Vision**
  A nation in which every American benefits from arts engagement, and every community recognizes and celebrates its aspirations and achievements through the arts.
National Endowment for the Arts – Chief of Staff

Michael Griffin
Chief of Staff*

Daniel Cruz Pombo
Special Assistant to the Chief of Staff

Michael Burke Kirby
Congressional Services Officer

Kim Jefferson
Council Coordinator

David Tucker
Director of Congressional Affairs

VACANT
Spec Asst for Cong Affairs & Coun Oper

Kristin Duquette
Conf Asst. to the Chief of Staff

Lauren Dugas Glover
W.House Liaison/ Sen Adv to Chief of Staff

Meredith Raimondi
Director of Scheduling

Tony Tighe
Coordinator, Federal Partnerships

Elianna Edwards
Staff Assistant

Positions: 11
Filled: 10
Vacant: 1

*denotes supervisor  ++denotes part-time position
National Endowment for the Arts – Deputy Chairman for Management & Budget

**Winona H. Varnon**
Deputy Chairman for Management & Budget*

**Historical Organizational Structure**

**Positions:** 47  
**Filled:** 43  
**Vacant:** 4  

*denotes supervisor  ++denotes part-time position
National Endowment for the Arts – **General Counsel**

- India Pinkney
  - General Counsel*

- Sarah Weingast
  - Attorney Advisor

- Aswathi Zachariah
  - Attorney Advisor

- Desiree Flippins
  - Paralegal Specialist

- Daniel Fishman
  - Attorney Advisor
  - TERM

- Valencia Rainey
  - Expert / Consultant

---

Positions: 6  
Filled: 6  
Vacant: 0

*denotes supervisor  ++denotes part-time position
Ronald Stith
Inspector General*

Monica Muhammad
Senior Auditor

Rashaad Lee
Auditor

Kathryn Jones
Auditor

Vacant
Auditor
National Endowment for the Arts – Literature & Arts Education

History Organizational Structure

Senior Deputy Chairman - VACANT

Ayanna Hudson
Arts Education Director*

Garrick Davis
Program Manager

Denise Brandenburg
Arts Education Specialist

Nancy Daugherty
Arts Education Specialist

Lakita Edwards
Arts Education Specialist

Terry Liu
Arts Education Specialist

Amy Stolls
Literature Director*

Jessica Flynn
Grants Management Spec. (Literature)

Mohamed Sheriff
Grants Management Spec. (Literature)

Carol Walton
Senior Advisor for Programs and Partnerships*

VACANT
Division Coordinator, Literature & Arts Education*

Eleanor Billington
Program Manager

VACANT
Asst Grants Management Specialist

Tamika Shingler
Asst. Grants Management Specialist

Positions: 13
Filled: 11
Vacant: 2

*denotes supervisor     ++denotes part-time position
National Endowment for the Arts – Multidisciplinary Arts

Positions: 10
Filled: 10
Vacant: 0 *denotes supervisor  ++denotes part-time position
National Endowment for the Arts – **Partnerships**

**Senior Deputy Chairman** - VACANT

- **Michael Killoren**
  Local Arts Agencies & Challenge America Director*

- **Laura Scanlan**
  State & Regional Director*

- **VACANT**
  Dir, Programs & Partnerships *

  - **Jennifer Eskin**
    Division Coordinator, Partnership*

  - **VACANT**
    Asst Grants Management Specialist

- **Lara Holman**
  Grants Mgmt Specialist (Locals/Challenge America)

- **Vacant**
  Grants Management Specialist

- **Katie Levy**
  Grants Mgmt. Spec. (AEAC)

---

Positions: 08
Filled: 06
Vacant: 02

*denotes supervisor  ++denotes part-time position
National Endowment for the Arts – Performing Arts

Senior Deputy Chairman - VACANT

Doug Sonntag
Performing Arts Director*

Kate Folsom
Dance Specialist

Juliana Mascelli
Dance Specialist

Court Burns
Music Specialist

Anya Nykyforiak
Music Specialist

Georgianna Paul
Opera Specialist

Katja von Schutenbach
Jazz Specialist

Ann Baker
Music & Opera Director*

Greg Reiner
Theater & Musical Theater Director*

Eleanor Denegre
Musical Theater/Theater Specialist

Carol Lanoux Lee
Musical Theater/Theater Specialist

Carol Walton
Senior Advisor for Programs and Partnerships*

Jennifer Kareliusson
Coordinator, Performing Arts*

Katherine Patterson
Division Specialist
TERM

Natalie Donovan

Bryan McEntire
Asst. Grants Management Specialist

*denotes supervisor   ++denotes part-time position

Positions: 15
Filled: 15
Vacant: 0
National Endowment for the Arts – Visual Arts

Senior Deputy Chairman - VACANT

Jason Schupbach
Design Director*

Courtney Spearman
Grants Management Specialist (Design)

Jennifer Hughes
Community Solutions Spec

Katryna Carter
Senior Associate

Katherine Bray-Simons
Grants Management Specialist
TERM

Jax Deluca
Media Arts Director*

Sarah Metz
Grants Management Specialist (Media)

Sarah Burford
Grants Management Specialist (Media)

Wendy Clark
Museums/Visual Arts Director*

Toniqua Lindsay
Grants Management Spec. (Museums)

Meg Brennan
Visual Arts Specialist

Patricia Loiko
Indemnity Administrator

Laura Bramble
Asst. Indemnity Admin.

Kathleen Dinsmore
Grants Mgmt. Spec. (Museums & Visual Arts)

Carol Walton
Senior Advisor for Programs and Partnerships*

Janelle Ott
Division Coordinator, Visual Arts*

Lauren Miller
Grants Management Spec. (Trainee)

Laska Hurley
Administrative Assistant

VACANT
Grants Management Spec. (Trainee)

*denotes supervisor  ++denotes part-time position

Positions: 18
Filled: 17
Vacant: 01
National Endowment for the Arts – Public Affairs

Positions: 15
Filled: 14
Vacant: 1 *denotes supervisor  ++denotes part-time position

Jessamyn Sarmiento
Dir Strategic Comm & Public Affairs*

Victoria Hutter
Assistant Director/Press*

Donald Ball
Assistant Director/Publications*

Allison Hill
Staff Assistant

Samra Khawaja
Public Affairs Spec (Social Media)

Judith Kargbo
Public Affairs Spec (Press Secretary)

Carlos Arrien
Web Specialist

Paulette Beete
Social Media Manager

Rebecca Gross
Writer/Editor

Adam Kampe
Audio Visual Production Specialist

David Low
Web Manager

Josephine Reed
Media Producer

Kelli Rogowski
Public Affairs Specialist

VACANT
Visual Information Specialist

Elizabeth Auclair
Public Affairs Specialist

Kelli Rogowski
Public Affairs Spec (Social Media)

Judith Kargbo
Public Affairs Spec (Press Secretary)
National Endowment for the Arts
Organizational Chart

Chairman
Jane Chu

Senior Advisor
Caralyn Spector

Senior Advisor, Innovation
Bill O’Brien

Chief of Staff
Michael Griffin

Deputy Chairman for Management & Budget
Winona Varnon

General Counsel
India Pinkney

Inspector General
Ronald Stith

Public Affairs
Jessamyn Sarmiento

Senior Deputy Chairman
VACANT

Interim Reporting Structure
National Endowment for the Arts – Chairman’s Immediate Office

Jane Chu
Chairman

Caralyn Spector
Senior Advisor to the Chairman

Bill O'Brien
Senior Advisor for Innovation to the Chairman
National Endowment for the Arts – EEO/Civil Rights, Guidelines & Panel Operations, and Research & Analysis

Senior Deputy Chairman - VACANT
Mike Griffin - Chief of Staff*
Reporting: July 7, 2015 through December 31, 2016

EEO/Civil Rights
- VACANT
  EEO Specialist

Guidelines & Panel Operations
  Jillian Miller
  Director*

Research & Analysis
  Sunil Iyengar
  Director*

  Patricia Shaffer
  Supervisory
  Program Analyst*

    Neil Chidester
    Program Analyst

    David Berlin
    Program Analyst

    Melissa Menzer
    Program Analyst

    Ellen Grantham
    Program Analyst

    Patricia Germann
    Research Specialist

    Bonnie Nichols
    Operations
    Research Analyst

Kathy Plowitz-
Worden
Panel Coordinator

Daniel Beattie
Program Analyst

Sherry Hale
Staff Assistant

Positions: 13
Filled: 12
Vacant: 1
*denotes supervisor ++denotes part-time position

Interim Reporting Structure
National Endowment for the Arts – General Counsel

Positions: 6
Filled: 6
Vacant: 0
*denotes supervisor  ++denotes part-time position

Interim Reporting Structure

India Pinkney
General Counsel*

Sarah Weingast
Attorney Advisor

Aswathi Zachariah
Attorney Advisor

Desiree Flippins
Paralegal Specialist

Daniel Fishman
Attorney Advisor
TERM

Valencia Rainey
Expert / Consultant
National Endowment for the Arts – Inspector General

Positions: 5
Filled: 4
Vacant: 1
*denotes supervisor  ++denotes part-time position

Interim Reporting Structure

Ronald Stith
Inspector General*

Monica Muhammad
Senior Auditor
Rashaad Lee
Auditor
Kathryn Jones
Auditor
Vacant
Auditor
Positions: 13  
Filled: 11  
Vacant: 2  
*denotes supervisor  ++denotes part-time position  

National Endowment for the Arts – Literature & Arts Education

Senior Deputy Chairman - VACANT  
Carol Walton - Senior Advisor for Programs and Partnerships*  
Reporting: July 7, 2015 through December 31, 2016

Ayanna Hudson  
Arts Education Director*

Garrick Davis  
Program Manager

Denise Brandenburg  
Arts Education Specialist

Nancy Daugherty  
Arts Education Specialist

Lakita Edwards  
Arts Education Specialist

Terry Liu  
Arts Education Specialist

Amy Stolls  
Literature Director*

Jessica Flynn  
Grants Management Spec. (Literature)

Mohamed Sheriff  
Grants Management Spec. (Literature)

Carol Walton  
Senior Advisor for Programs and Partnerships*

VACANT  
Division Coordinator, Literature & Arts Education*

Eleanor Billington  
Program Manager

VACANT  
Asst Grants Management Specialist

Tamika Shingler  
Asst. Grants Management Specialist
National Endowment for the Arts – Multidisciplinary Arts

**Senior Deputy Chairman - VACANT**

Carol Walton - Senior Advisor for Programs and Partnerships*
*Reporting: July 7, 2015 through December 31, 2016*

- **Clifford Murphy**
  Folk & Traditional Arts Director*
  - Bill Mansfield
    Folk & Traditional Specialist
  - Cheryl Schiele
    Folk & Traditional Specialist

- **Michael Orlove**
  Artist Communities, Presenting & Multidisciplinary Works Director*
  - Lara Allee
    Presenting & Multidisciplinary Works Spec.
  - Sidney Smith
    Artist Communities & Presenting Specialist

- **Carol Walton**
  Senior Advisor for Programs and Partnerships*
  - Erin Waylor
    Division Coordinator, Multidisciplinary Arts*
  - Rebecca Palizza
    Division Specialist
  - Jennie Terman
    Grants Management Specialist (Trainee)

*denotes supervisor ++denotes part-time position

Positions: 10  
Filled: 10  
Vacant: 0

Interim Reporting Structure
National Endowment for the Arts – **Partnerships**

---

**Senior Deputy Chairman** - VACANT

**Laura Scanlan** - State & Regional Director*
* Reporting: July 7, 2015 through December 31, 2016

- **Michael Kiloren**
  - Local Arts Agencies & Challenge America Director*

- **Lara Holman**
  - Grants Mgmt Specialist (Locals/Challenge America)

- **Vacant**
  - Grants Management Specialist

- **Katie Levy**
  - Grants Mgmt. Spec. (AEAC)

---

**Senior Deputy Chairman** - VACANT

**Carol Walton** - Senior Advisor for Programs and Partnerships*
* Reporting: July 7, 2015 through December 31, 2016

- **Carol Walton**
  - Senior Advisor for Programs and Partnerships*

  - **Jennifer Eskin**
    - Division Coordinator, Partnership*

- **VACANT**
  - Asst Grants Management Specialist

---

*denotes supervisor  ++denotes part-time position

---

Positions: 10
Filled: 08
Vacant: 2

Interim Reporting Structure
National Endowment for the Arts – Performing Arts

Senior Deputy Chairman - VACANT
Carol Walton - Senior Advisor for Programs and Partnerships*
Reporting: July 7, 2015 through December 31, 2016

Doug Sonntag
Performing Arts Director*

Kate Folsom
Dance Specialist

Juliana Mascelli
Dance Specialist

Court Burns
Music Specialist

Anya Nykyforiak
Music Specialist

Georgianna Paul
Opera Specialist

Katja von Schuttenbach
Jazz Specialist

Ann Baker
Music & Opera Director*

Eleanor Denegre
Musical Theater/Theater Specialist

Carol Lanoux Lee
Musical Theater/Theater Specialist

Jennifer Kareliusson
Coordinator, Performing Arts*

Greg Reiner
Theater & Musical Theater Director*

Carol Walton
Senior Advisor for Programs and Partnerships*

Greg Reiner
Theater & Musical Theater Director*

Eleanor Denegre
Musical Theater/Theater Specialist

Carol Lanoux Lee
Musical Theater/Theater Specialist

Jennifer Kareliusson
Coordinator, Performing Arts*

Kate Folsom
Dance Specialist

Juliana Mascelli
Dance Specialist

Court Burns
Music Specialist

Anya Nykyforiak
Music Specialist

Georgianna Paul
Opera Specialist

Katja von Schuttenbach
Jazz Specialist

Positions: 16
Filled: 16
Vacant: 0

*denotes supervisor  ++denotes part-time position
National Endowment for the Arts – Public Affairs

Jessamyn Sarmiento
Dir Strategic Comm & Public Affairs*

Victoria Hutter
Assistant Director/Press*

Donald Ball
Assistant Director/Publications*

Allison Hill
Staff Assistant

Samra Khawaja
Public Affairs Spec (Social Media)

Judith Kargbo
Public Affairs Spec (Press Secretary)

VACANT
Public Affairs Specialist

Carlos Arrien
Web Specialist

Paulette Beete
Social Media Manager

Rebecca Gross
Writer/Editor

Adam Kampe
Audio Visual Production Specialist

David Low
Web Manager

Josephine Reed
Media Producer

Kelli Rogowski
Public Affairs Specialist

*denotes supervisor  ++denotes part-time position

Positions: 15  Filled: 14  Vacant: 1

Interim Reporting Structure
President’s Committee on the Arts and the Humanities

Megan Beyer
PCAH, Executive Director*

VACANT
Special Asst. to the Exec. Director

*denotes supervisor    ++denotes part-time position
# NEA Appropriations by Fiscal Year (FY 2009-FY 2017)

($ in thousands)

<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Project Support</td>
<td>54,100</td>
<td>63,235</td>
<td>67,243</td>
<td>56,118</td>
<td>53,183</td>
<td>56,681</td>
<td>62,380</td>
<td>63,420</td>
<td>63,906</td>
<td>9,806</td>
</tr>
<tr>
<td>Challenge America</td>
<td>9,800</td>
<td>10,000</td>
<td>7,984</td>
<td>7,987</td>
<td>7,569</td>
<td>7,987</td>
<td>7,600</td>
<td>7,600</td>
<td>7,600</td>
<td>(2,200)</td>
</tr>
<tr>
<td>American Masterpieces c/</td>
<td>13,300</td>
<td>10,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(13,300)</td>
</tr>
<tr>
<td>Our Town d/</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4,992</td>
<td>4,731</td>
<td>4,992</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td>77,200</td>
<td>83,235</td>
<td>75,227</td>
<td>69,097</td>
<td>65,483</td>
<td>69,660</td>
<td>69,980</td>
<td>71,020</td>
<td>71,506</td>
<td>(5,694)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic Plan Support</td>
<td>42,000</td>
<td>42,961</td>
<td>39,469</td>
<td>36,253</td>
<td>34,357</td>
<td>36,816</td>
<td>36,716</td>
<td>37,262</td>
<td>37,517</td>
<td>(4,483)</td>
</tr>
<tr>
<td>Underserved</td>
<td>9,000</td>
<td>12,529</td>
<td>10,683</td>
<td>9,812</td>
<td>9,299</td>
<td>9,812</td>
<td>9,937</td>
<td>10,084</td>
<td>10,154</td>
<td>1,154</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td>51,000</td>
<td>55,490</td>
<td>50,152</td>
<td>46,065</td>
<td>43,656</td>
<td>46,628</td>
<td>46,653</td>
<td>47,346</td>
<td>47,671</td>
<td>(3,329)</td>
</tr>
</tbody>
</table>

**TOTAL PROGRAM**

| Program Support | 1,750 | 1,850 | 1,876 | 2,841 | 2,144 | 2,250 | 1,990 | 1,780 | 1,950 | 200 |

**TOTAL PROGRAM & PROGRAM SUPPORT**

| Salaries & Expenses | 25,050 | 26,925 | 27,435 | 28,018 | 27,100 | 27,483 | 27,398 | 27,803 | 28,722 | 3,672 |

**TOTAL APPROPRIATION e/**

| **155,000** | 167,500 | 154,690 | 146,021 | 138,383 | 146,021 | 146,021 | 147,949 | 149,849 | (5,151) |

| Full Time Equivalents | 163 | 167 | 165 | 158 | 159 | 150 | 151 | 156 | 162 | (1) |

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a/ Excludes $50M appropriated by the American Recovery & Reinvestment Act of 2009.
b/ NEA was appropriated $146,021K in FY 2013 which was subject to a .2% across-the-board rescission of $292K and sequestation of $7,346K.
c/ Funding for American Masterpieces budget line item was not requested after FY 2010.
d/ Funding for Our Town was requested as a separate budget line item from FY 2012 to FY 2014. From FY 2015 to FY 2017 funding for the program has come from Project Support.
Funding Sources Available to the Endowment

NEA receives funds from Congress (appropriated funds), donors (gift funds), and other federal agencies (interagency funds). Please see below for further details regarding these funds:

- **NEA Appropriated Funds**
  - Categories of NEA Appropriated Funds
    - An annual appropriation is received from Congress for Grants and Administration
      - Annual appropriation provides funding for the fiscal year which runs from October 1 to September 30
      - NEA’s appropriation is a “no-year” appropriation meaning that funds are available until fully expended
      - At the start of a fiscal year, unobligated balances from prior fiscal years are carried forward for use in the current year (often referred to as carryover)
      - During the fiscal year, recoveries of prior year unpaid obligations are brought forward for use in the current year (often referred to as prior year deobligations)
  - NEA Appropriated Funds are subject to apportionment by the Office of Management and Budget (OMB)
    - An apportionment is a plan, approved by OMB, to spend resources provided by law

- **Gift Funds**
  - Donations can be made in multiple ways (e.g., check, on-line, stock, bequest)
  - Types of Gift Funds
    - Administrative
      - Donations that are not specifically designated by the donor for program use are allocated for administrative use
      - Funds have been used for Chairman’s reception and representation purposes, travel, and other administrative purposes
      - Restricted administrative donations must be used for the purposes designated by the donor
    - Programmatic
      - Donations that are restricted for programmatic purposes must be used for the programs designated by the donor
  - Categories of Gift Funds
    - Current year gifts
      - At the start of a fiscal year, unobligated balances from prior fiscal years are carried forward for use in the current year (often referred to as carryover)
      - During the fiscal year, recoveries of prior year unpaid obligations are brought forward for use in the current year (often referred to as prior year deobligations)
  - Gift Funds are not subject to apportionment by OMB
  - The agency head or his/her designee and the NEA General Counsel approves the use of all gift funds in writing
  - NEA General Counsel reviews all donations to determine if the donation is acceptable legally
  - NEA has the authority to invest gift funds
- Funds are invested in Treasury T-Bills
- Interest earned is subject to the terms of the original gift agreements

**Interagency Funds**
- Types of Interagency Funds
  - Administrative
    - Funds received are designated as administrative by the transferring agency and are intended to be used for an administrative purpose (e.g., travel, contracts, etc.)
  - Programmatic
    - Funds received are designated as programmatic by the transferring agency and are intended to be used for programmatic purposes (i.e., a grant or cooperative agreement)
- Time Period for Use of Interagency Funds
  - Funds received from other Federal agencies maintain the timing classification associated with these funds (i.e., one-year appropriation, multiple-year appropriation, or no-year appropriation)
    - One-year appropriation is available for obligation only during a specific fiscal year
    - Multiple-year appropriation is available for obligation for a definite period of time in excess of one fiscal year
    - No-year appropriation is available for obligation for an indefinite period
- Categories of Interagency Funds
  - Current year interagency funds
    - At the start of a fiscal year, unobligated balances from prior fiscal years available for use in the current year (note time period discussion above) are carried forward (often referred to as carryover) and used for purposes as outlined in the interagency agreement
    - During the fiscal year, recoveries of prior year unpaid obligations available for use in the current year (note time period discussion above) are brought forward and used for purposes as outlined in the interagency agreement (often referred to as prior year deobligations)
- Interagency Funds are subject to apportionment by OMB
- Funds remaining after work requested in the interagency agreement is complete are either returned to the transferring agency or to the U.S. Treasury, depending on the time period for use of the funds (this rarely occurs)
### Financial Summary

#### SUMMARY OF FUNDS AVAILABLE

<table>
<thead>
<tr>
<th>Description</th>
<th>FY 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriated Program Funds</td>
<td>118,366,000</td>
</tr>
<tr>
<td>Appropriated Balance, Prior Year 1/</td>
<td>9,184,070</td>
</tr>
<tr>
<td>Nonfederal Gifts 1/</td>
<td>1,044,319</td>
</tr>
<tr>
<td>Interagency Transfers 1/</td>
<td>4,091,000</td>
</tr>
<tr>
<td><strong>TOTAL PROGRAM FUNDS AVAILABLE</strong></td>
<td>132,685,389</td>
</tr>
<tr>
<td><strong>TOTAL PROGRAM SUPPORT FUNDS AVAILABLE 1/</strong></td>
<td>2,490,182</td>
</tr>
<tr>
<td><strong>TOTAL SALARIES &amp; EXPENSES FUNDS AVAILABLE 2/</strong></td>
<td>34,903,516</td>
</tr>
<tr>
<td><strong>TOTAL FUNDS AVAILABLE 3/</strong></td>
<td>170,079,087</td>
</tr>
</tbody>
</table>

1/ Includes FY 2015 unobligated funds brought forward into FY 2016, prior year deobligations carried forward into FY 2016, and funds newly available in FY 2016, as applicable.

2/ Includes appropriated funds, nonfederal gifts, and interagency transfers including FY 2015 unobligated funds brought forward into FY 2016, prior year deobligations brought forward into FY 2016, and funds newly available in FY 2016, as applicable.

3/ Includes nonfederal gifts and interagency transfers held on behalf of the President's Committee on the Arts and the Humanities.

#### Summary of Funds Obligated for FY 2016

<table>
<thead>
<tr>
<th>Description</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Creation of Art</strong></td>
<td></td>
</tr>
<tr>
<td>Direct Endowment Grants</td>
<td></td>
</tr>
<tr>
<td>Project Support</td>
<td>12,086</td>
</tr>
<tr>
<td>Challenge America</td>
<td>568</td>
</tr>
<tr>
<td>Total Creation of Art</td>
<td>12,654</td>
</tr>
<tr>
<td><strong>Engaging with Art</strong></td>
<td></td>
</tr>
<tr>
<td>Direct Endowment Grants</td>
<td></td>
</tr>
<tr>
<td>Project Support</td>
<td>52,337</td>
</tr>
<tr>
<td>Challenge America</td>
<td>7,758</td>
</tr>
<tr>
<td>Total Engaging with Art</td>
<td>60,095</td>
</tr>
<tr>
<td><strong>Promoting Knowledge</strong></td>
<td></td>
</tr>
<tr>
<td>Direct Endowment Grants</td>
<td></td>
</tr>
<tr>
<td>Project Support</td>
<td>4,153</td>
</tr>
<tr>
<td>Challenge America</td>
<td>28</td>
</tr>
<tr>
<td>Total Promoting Knowledge</td>
<td>4,181</td>
</tr>
<tr>
<td><strong>Partnerships for the Arts</strong></td>
<td></td>
</tr>
<tr>
<td>State &amp; Regional Partnerships</td>
<td></td>
</tr>
<tr>
<td>Basic Plan Support</td>
<td>37,346</td>
</tr>
<tr>
<td>Underserved</td>
<td>10,114</td>
</tr>
<tr>
<td>Total Partnerships for the Arts</td>
<td>47,460</td>
</tr>
<tr>
<td><strong>Total Program Funds Obligated</strong></td>
<td>124,390</td>
</tr>
<tr>
<td><strong>Total Program Support Funds Obligated</strong></td>
<td>1,472</td>
</tr>
<tr>
<td><strong>Total Program &amp; Program Support Funds Obligated</strong></td>
<td>125,862</td>
</tr>
<tr>
<td><strong>Total Salaries &amp; Expenses Funds Obligated</strong></td>
<td>29,078</td>
</tr>
<tr>
<td><strong>TOTAL FUNDS OBLIGATED 2/</strong></td>
<td>154,940</td>
</tr>
</tbody>
</table>

1/ Includes appropriated funds, nonfederal gifts, and interagency transfers

2/ Includes funds obligated on behalf of the President's Committee on the Arts and the Humanities
Mission
The Office of the Chief of Staff (COS) serves as the primary counselor to the NEA Chairman on a range of matters including government affairs, external stakeholders, strategic vision, policy development, and implementation.

Overview
The COS Office manages the following areas:

Office of the Chairman

The Chief of Staff manages the immediate office of the Chairman and its staff responsible for directing and recording all correspondence, handling internal and external meeting requests, keeping the Chairman’s schedule, advising on Chairman’s travel and trip planning, and assigning appropriate staffing to meetings and events the Chairman attends.

Congressional Affairs

Congressional Affairs is one of the core responsibilities of the COS Office. The COS and Director of Congressional Affairs serve as the primary advisors to the Chairman on matters related to Congress. More detail on Congressional Affairs can be found in its own section.

White House Affairs

The COS Office also handles all affairs related to the White House. The White House Liaison reports to the COS and works with the COS, PPO, and the Chairman to fill political appointments at NEA. Staff in the Office including the COS and White House Liaison also handle other interactions with the White House from Cabinet Affairs, Public Engagement, and other offices as it arises. The lone exception to this is that OPA liaises directly with White House Communications.

Interagency Affairs/Federal Partnerships

Interagency Affairs and Federal Partnerships are also handled by COS Office. Many partnerships are first started by political appointees in the Office and then as the work requires handed over to subject matter experts in other appropriate offices. Additionally, COS Office staff processes all interagency agreements, (IAs), MOUs, and MOAs with other agencies and runs an electronic approval clearance process so that various offices sign and approve these documents.

External Stakeholders

The COS Office handles large-scale outreach to external stakeholders including convening and running Agency meetings with representatives from Arts Service Organizations. Meetings are held at least twice a year usually in the spring and in early December.

Council Operations

COS Office handles the operations for the National Council on the Arts (NCA). An 18-member body of part-time PAS officials chaired by the NEA Chairman, NCA meets three times a year (the last Thursday and
Friday of March, June, and October) to advise the Chairman of NEA and approve recommendations for grant funding. NEA cannot make most of its grant awards without approval by NCA. Matters for approval are coordinated by Kim Jefferson, Council Coordinator in the Office, and logistics for the meetings are planned by staff in the Office of COS.

Other Offices

Since June 2015, the COS in absence of a Senior Deputy Chair has managed the Office of Research and Analysis, the Office of Guidelines and Panel Operations, and the Office of Civil Rights and EEO.

Issues for the first 30, 60, and 90 Days

January 21 - February 20

- Analyze, Evaluate, and Have Input into ongoing preparations for FY 2018 budget submission to OMB and Congress.
- Contact Congressional authorizes and appropriators.
- Review, Prioritize, and Respond to incoming invitations and meeting requests for the Chairman/Acting Chairman
- Begin coordination with White House and PPO on the nomination of a Chairman and timeline for filling other political appointments.
- Contact current NCA members.
- Continue ongoing work of nominating and confirming members to the National Council on the Arts.
- Monitor preparations for March 2017 NCA Meeting.

February 21 - March 23

- Continue building relationships with authorizers and especially appropriators ahead of FY 2018 appropriations process.
- Oversee logistical preparations for March 2017 council meeting. Work with OPA to develop meeting agenda and develop scripts for Chairman/Acting Chair.
- Continue to prioritize and respond to incoming invitations and meeting request. Begin to play Chairman/Acting Chairman travel for remainder of calendar year 2017. Begin outreach to external stakeholders in the arts field including national arts service organizations.
- Review federal partnerships and determine upcoming decision points and action items. Meet with federal interagency partners as needed.

March 24 - April 23

- Plan meetings or other engagement for external stakeholders including arts service organizations.
Mission
The Office of Guidelines & Panel Operations (OGPO) is dedicated to providing superior products and services to applicants, panelists, the public, and NEA staff to carry out the competitive application process.

Overview
We manage the following areas for the agency:

Guidelines
We work with the senior management and staff agency-wide to develop the funding opportunity announcements -- known as guidelines for grants, and program solicitations for cooperative agreements -- that let applicants know what they can apply for, what they need to submit for their applications, and how we’ll review their applications. We also ensure that these materials are consistent with the agency's policies and legislation, comply with federal rules about collecting information from the public, and are compatible with our systems for receiving applications. To measure results, we survey all applicants after each deadline to assess their satisfaction with the grant application process.

Panel Operations
We manage the coordination and planning for the agency's advisory panel activities for the competitive application review process. We ensure that panelists, panels, and their processes comply with the agency's policies and legislation, and work with senior management to develop panel policies and approve panelists.

Issues for the first 30, 60, and 90 Days
January 21-February 20

1. Make any final changes to application guidelines for competitive grants being reviewed at the March National Council on the Arts meeting for the following grantmaking categories: NEA Heritage Fellowships, NEA Jazz Masters Fellowships, Our Town, and Partnership Agreements. These guidelines will be published in April and May.

2. Determine who will approve panelists for application review panels. The authority rests with the Chairman, but it can be delegated. If it is to be delegated, provide that delegation.

3. Update annual panel composition policies to allow staff to plan for the upcoming approval of their panelists.

4. Begin approving panelists for the review of competitive applications for the following grantmaking categories: NEA Jazz Masters Fellowships, Federal Advisory Committee on International Exhibitions (FACIE), and ad hoc leadership projects, as necessary. These panels will begin meeting in February.

5. February 16: Application deadline for FY 18 funding for the Art Works grantmaking category.
February 21-March 23

- March 8: Application deadline for FY 18 funding for the Literature Fellowships: Creative Writing grantmaking category.

- March 15: Application deadline for International Indemnity.

- Begin approving panelists for the review of competitive applications for the Literature Translation Fellowships category. The panels will meet in May.

March 24-April 23

- Begin approving panelists for the review of competitive applications for the following grantmaking categories: Art Works, Literature Fellowships: Creative Writing, and ad hoc leadership projects, as necessary. These panels will begin meeting in June and continue through September.

- Make initial decisions about changes to application guidelines for competitive grants being reviewed at the June National Council on the Arts meeting for the following grantmaking categories: Literature Fellowships: Translation Projects and Research: Art Works. These guidelines will be published in July and August.

- April 13: Application deadline for FY 18 funding for the Challenge America grantmaking category.

- Begin preparations for the renewal of the President’s Committee on the Arts and Humanities Federal Advisory Committee (FACA) charter, an administrative step to allow the committee to continue operating. This includes determining a White House liaison/contact for this presidential committee.
IX. Congressional Relations and Issues

a. Congressional Committees

The authorizing committees with jurisdiction over the National Endowment for the Arts are the House Committee on Education and Workforce and the Senate Committee on Health, Education, Labor, and Pensions. The Subcommittees on Interior, Environment, and Related agencies of the House and Senate Appropriations Committees have jurisdiction over funding levels for the NEA.

Hearings:
Over the last decade there has been one oversight hearing regarding the NEA.¹ In terms of budget hearings, although NEA used to testify in person annually before the House Subcommittee on Interior and Environment, it has not been asked to testify in person since 2011.

Nominations:
On the Senate side, the Committee on Health, Education, Labor, and Pensions has jurisdiction over nominations to the National Council on the Arts and for the Chair of the NEA.

The 115th Congress will bring changes to the leadership and membership of Congressional Committees. Information regarding authorizing and appropriations committees for the 114th Congress follows:

House Committee on Education and Workforce
Website: http://edworkforce.house.gov/ (minority website: http://democrats-edworkforce.house.gov/)
Address: 2176 Rayburn House Office Building
Phone: 202-225-4527
Committee Ratio: 22/16
Chair: John Kline (R-MN-02)
Ranking: Robert C. “Bobby” Scott (D-VA-03)
Membership: http://edworkforce.house.gov/committee/subcommitteesjurisdictions.htm

Senate Committee on Health, Education, Labor, and Pensions
Website: http://www.help.senate.gov/ (minority website: http://www.help.senate.gov/ranking/newsroom)
Address: 428 Dirksen Senate Office Building
Phone: 202-224-5375
Committee Ratio: 12/10
Chair: Lamar Alexander (R-TN)

Ranking: Patty Murray (D-WA)
Membership: http://www.help.senate.gov/about/members

House Committee on Appropriations
Website: http://appropriations.house.gov/ (minority
website: http://democrats.appropriations.house.gov/)
Address: H-305, The Capitol
Phone: 202-225-2771
Committee Ratio: 30/21
Chair: Harold Rogers (R-KY-05)
Ranking: Nita M. Lowey (D-NY-17)
Membership: http://appropriations.house.gov/about/members/

Subcommittee on Interior, Environment, and Related Agencies
Website: http://appropriations.house.gov/subcommittees/subcommittee/?IssueID=34778
Address: B-308 Rayburn House Office Building
Phone: 202-225-3081
Subcommittee Ratio: 8/5
Chair: Harold Rogers (R-CA-42)
Ranking: Betty McCollum (DFL-NY-04)
Membership: http://appropriations.house.gov/about/members/interiorenvironment.htm

Senate Committee on Appropriations
Website: http://www.appropriations.senate.gov/ (minority
Address: S-128, The Capitol
Phone: 202-224-7257
Committee Ratio: 16/14
Chair: Thad Cochran (R-MS)
Ranking: Barbara Mikulski (D-MD)
Membership: http://www.appropriations.senate.gov/about/members

Subcommittee on Interior, Environment, and Related Agencies
Website: http://www.appropriations.senate.gov/subcommittees/interior-environment-and-related-agencies
Address: 131 Dirksen Senate Office Building
Phone: 202-228-0774
Subcommittee Ratio: 8/7
Chair: Lisa Murkowski (R-AK)
Ranking: Tom Udall (D-NM)
b. Congressional Organizations

The National Endowment for the Arts draws support from the Congressional Arts Caucus. As stated on its website, the Congressional Arts Caucus “began its formation in the 1980s. The Caucus has since supported federal funding for the National Endowment for the Arts – an independent government agency established in 1965 – and other federal arts initiatives.” Its purpose is stated as a “bipartisan organization for Members of Congress to support the arts through federal initiatives and learn more about the impact of the arts to our economy, educational system, industry strength, healthcare costs and service members returning from war.”

The Caucus has 176 members (138 Democratic and 38 Republican) and is co-chaired by Representatives Louise Slaughter (D-NY-25) and Leonard Lance (R-NJ-07). The list of members may be found at: https://artscaucus-slaughter.house.gov/membership.

c. Nominations and Confirmations

The National Endowment for the Arts “shall be headed by a chairperson” “appointed by the President, by and with the advice and consent of the Senate” for a term of four years. In addition to the chairperson, members of the National Council on the Arts also face Senate confirmation. The National Council on the Arts is comprised of the chairperson of the NEA, and 18 members “appointed by the President, with the advice and consent of the Senate.” National Council on the Arts members are nominated for a six-year term or part of a six-year term if the nomination occurs after the term has already begun. If a replacement for a member has not been confirmed by the time a term has expired, the member in an expired term continues to serve until his or her replacement is confirmed by the Senate.

Individuals nominated to serve as members of the National Council on the Arts may be confirmed under an expedited Senate process.

The expedited Senate process is provided for in S. Res. 116 (112th Congress). This process consists of:

1. President nominates individual. This nomination is sent to the Senate. The nominee is placed on the Executive Calendar under the heading “Privileged Nomination” and noted that information has been requested by the committee with jurisdiction over the nomination. In the case of the NEA, that committee would be the Senate Committee on Health, Education, Labor, and Pensions (HELP).

2 https://artscaucus-slaughter.house.gov/about-me/history-accomplishments

2. The nominee submits a questionnaire to the HELP Committee, as well as answering any additional questions submitted by the Committee. Once the Committee is satisfied that it has received the information it has requested, the Chair of the Committee notifies the Executive Clerk that information has been received. The nominee remains on the Privileged Nomination section of the Calendar for a period of 10 session days. During this 10-day period any Senator may request that a nominee be referred to the appropriate committee of jurisdiction (thereby removing that nominee from the expedited process).

3. After the 10-day period has ended, a nominee is placed in the “Nominations” section of the Calendar and may be brought to the Senate floor for a vote.

The nomination and confirmation process for members of the National Council on the Arts and Chairman of the NEA have largely been uneventful. Dana Gioia, who served as chair from 2003 to 2009, was nominated on January 9, 2003, discharged from the HELP Committee and confirmed by voice vote on January 29, 2003. He was renominated on September 28, 2006 and discharged from the HELP Committee and confirmed on December 9, 2006. Rocco Landesman was nominated on June 11, 2009, was ordered reported favorably (without written report) from the HELP Committee on August 4, 2009, and confirmed on August 7, 2009. The current chair, Jane Chu, was nominated on February 12, 2014, was ordered reported favorably (without written report) from the HELP Committee on May 14, 2014, and confirmed on June 12, 2014.

c. Required Authorization/Appropriations Reports and Updates to Congress

Statutory Requirements

Statutory provisions regarding the NEA can be found in title 20 of the United States Code (Subchapter I of Chapter 26). The table of contents for Subchapter I is as follows:

§ 951. Declaration of findings and purposes.
§ 952. Definitions.
§ 953. National Foundation on the Arts and the Humanities.
§ 954. National Endowment for the Arts.
§ 954a. Access to the arts through support of education.
§ 955a. Omitted.
§ 956a. National Capital arts and cultural affairs; grant programs.
§ 957a. Omitted.
§ 959. Administrative provisions.
§ 959a. Gifts, bequests, and devises.
§ 960. Authorization of appropriations.

Under 20 U.S.C. § 954(q) the chairperson of the NEA is required to “prepare a periodic report on the state of the arts in the Nation.” The state of the arts report “shall be submitted to the
President and the Congress and provided to the States, not later than October 1, 1992, and quadrennially thereafter.”

20 U.S.C. § 959(d) requires the chairperson of the NEA to submit an annual report to the President “for transmittal to the Congress on or before the 15th day of April of each year setting forth a summary of its activities during the preceding year or its recommendations for any measures it considers necessary or desirable.” A copy of the annual report for 2015, submitted on April 15, 2016, may be referenced at: https://www.arts.gov/sites/default/files/2015%20Annual%20Report.pdf

Subsection (e) of the same section also provides that the National Council on the Arts may “submit an annual report to the President for transmittal to the Congress on or before the 15th day of April of each year setting forth a summary of its activities during the preceding year or its recommendations for any measures which it considers necessary or desirable.”

The National Council on the Arts falls under the provisions of the Federal Advisory Committee Act (FACA).5 Under FACA, the charter for the National Council of the Arts must be renewed biennially and submitted to Congressional authorizing committees. The Charter, signed by Chairman Chu and dated October 13, 2016 was submitted to the House Committee on Education and Workforce and the Senate HELP Committee on October 14, 2016

Under The Federal Activities Inventory Reform Act of 1998 (P.L. 105-270, 112 Stat. 2382, 31 U.S.C. § 501 note) “[n]ot later than the end of the third quarter of each fiscal year, the head of each executive agency shall submit to the Director of the Office of Management and Budget a list of activities performed by Federal Government sources for the executive agency that, in the judgment of the head of the executive agency, are not inherently governmental functions.” After OMB review, “the head of the executive agency shall promptly transmit a copy of the list to Congress and make the list available to the public.”

**Other Requirements**

As part of the annual budget and appropriations process, the NEA submits its budget justification to the appropriate Appropriations Subcommittees.

e. Key Pending Legislation

There is, at present, no pending legislation that could be considered critical to the operation or function of the NEA. Each year, the critical legislative priority of the NEA is to achieve enactment of the President’s requested budget recommendation.

For FY 2017, the Administration requested a budget of $149,849,000:

For necessary expenses to carry out the National Foundation on the Arts and the Humanities Act of 1965, [$147,949,000] $149,849,000 shall be available to the National Endowment for the Arts for the support of projects and productions in the arts, including arts education and public outreach activities, through assistance to the

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5 Codified in 5 U.S.C. App. §§ 1-16.
organizations and individuals pursuant to section 5 of the Act, for program support, and for administering the functions of the Act, to remain available until expended.\(^6\)

The NEA budget has three major components: Promotion of the arts, Program support, and Salaries and expenses. Promotion of the arts consists of Direct Endowment Grants, and State and Regional Partnerships. For FY 2017, the Administration requested a total of $119,177 ($71,506,000 for Direct Endowment Grants and $47,671,000 for State and Regional Partnerships). The requested amount for Program support was $1,950,000, and for Salaries and expenses $28,722,000. It is important to note that appropriations for the NEA are considered “no-year monies.” Although not limited to a specific fiscal year, since the vast majority of the amount appropriated to the NEA is grant funding, this grant funding is generally obligated during the course of the fiscal year.

With a new Administration, and a new Congress, working to enact the NEA’s FY 2018 request should be a critical focus of the Congressional Affairs effort, while insuring that policy riders that affect the NEA are not included in the enacted version of the FY 2018 funding bill.

f. Implications of Continuing Resolutions

Regarding implications of continuing resolutions on the NEA, the primary consideration is the funding level provided. As of November 1, 2016, the NEA is operating under a continuing resolution that provides the FY 2016 funding level (less .5%). This amount is $1.9 million below the FY 2017 requested level and the amount provided in the House-passed FY 2017 Department of the Interior, environment, and related agencies appropriations bill (and $500,000 below the amount agreed to by the Senate Appropriations Committee).

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\(^6\) Proposed appropriations text, FY 2017 Budget, Appendix at 1315. Note that the amount in brackets was the amount provided in FY 2016 and the italicized amount represents the FY 2017 request.
Overview
Research into the value and impact of the arts is a core function of the National Endowment for the Arts. Through its Office of Research & Analysis (ORA), the NEA brings social scientific methods and behavioral research to bear on these investigations, in a bid to strengthen public knowledge about the arts’ benefits for individuals and communities. Further, by working closely with other NEA units, ORA examines and evaluates the Agency’s performance as a federal grantmaker.

Research Products, Programs, and Partnerships
ORA-generated content is distributed via website, email lists, and social media, through reports, briefs, interactive data visualizations and statistical tables, and through a monthly blog post and quarterly e-newsletter. For Agency staff, ORA runs analyses of NEA grants data upon request and in periodic reports to senior management; the office also hosts brown-bag presentations about research and evaluation. Examples of ORA’s recent and ongoing projects are given below.

Surveys, Data Collections, and Analytic Reports:
- The Survey of Public Participation and the Arts (SPPA) is the nation’s largest, most representative survey of adult patterns of arts participation. Conducted in partnership with the U.S. Census Bureau, the survey draws from a sample exceeding 35,000 adults. ORA distributes summaries, full reports, and raw data and other supplementary material in the form of products such as A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002–2012. The next SPPA will be fielded in the summer of 2017, with one or more reports to be released by the following summer.
- The Annual Arts Basic Survey (AABS), like the SPPA, is conducted by the U.S. Census Bureau. The survey permits more frequent trend analysis than does the SPPA. To date, it has been fielded in 2013, 2014, and 2015. The AABS alternates between surveys tracking arts attendance, and those tracking the personal performance and creation of artworks. Together with the SPPA, the AABS yields data that can be examined for all 50 states. Results from the 2016 AABS will be posted to the NEA website in late 2017.
- The Arts and Cultural Production Satellite Account (ACPSA), a joint product of ORA and the U.S. Bureau of Economic Analysis, is the first comprehensive and detailed measure of arts and culture’s contribution to the U.S. economy. The NEA and the National Assembly of State Arts Agencies plan to collaborate on user-friendly data visualization tools to allow state arts agencies more effectively to access ACPSA data at the state level. Statistical tables fact-sheets and maps showing arts and cultural industry employment within each state will be posted to the NEA website by February 2017, as will national estimates of the arts’ value added to the GDP.
- A research report about older adults’ patterns of participation in arts activities, and about the extent to which this participation (whether through arts attendance or arts creation) correlates with positive health outcomes. To be released in the spring of 2017, the report will be based on an analysis of data from the 2014 Health and Retirement Study.
- A research report on how access to arts and cultural venues can play a role in U.S. residents’ choice of neighborhood. To be released in the fall or winter of 2017, the report will be based on an analysis of data from the 2015 American Housing Survey.
Research Programs, Guides, and Data Tools:

- **Research: Art Works** is a grants program that supports research examining the value and/or impact of the arts, either as individual components of the U.S. arts ecology or as they interact with each other and with other domains of American life.

- The NEA Research Labs program supports a series of transdisciplinary research partnerships, grounded in the social and behavioral sciences, to produce and report empirical insights about the arts for the benefit of arts and non-arts sectors alike.

- **Research: Art Works Grantee Reports**: ORA requires all research grantees to submit a final report of their study results, to be posted to the NEA website. The office also requires research grantees to submit a data management plan that will ensure appropriate storage and accessibility of data associated with their research.

- The **National Archive of Data on Arts and Culture (NADAC)** is an ORA-funded repository that facilitates research on arts and culture by acquiring and sharing datasets—particularly those created by government agencies and nonprofit organizations—with researchers, policymakers, arts and cultural practitioners, and the general public.

- **The NEA Guide to Community-Based Research on the Arts and Health** will be an online resource with equal benefits for community-based arts practitioners (including arts therapists) and biomedical or behavioral researchers who want to study the arts as a health intervention.

- **NEA Research Publications** often include not only PDFs and print copies of the reports but also spreadsheets and other data files underlying charts and tables.

- **Arts Data Profiles (ADPs)** are collections of statistics, graphics, and summary results from data-mining about the arts.

External Partnerships:

- Since 2011, the NEA has convened a **Federal Interagency Task Force on the Arts and Human Development** on a quarterly basis to encourage and promote more and better research on how the arts can help people reach their full potential at all stages of life. In 2015, Task Force members began a literature review of the social and emotional benefits of the arts in early childhood, leading to a [NEA research report](http://www.national Endowment for the Arts) on that topic.

- The NEA is cooperating with the U.S. Department of Agriculture's Economic Research Service to analyze and report arts-and-design data from the Rural Establishment Innovation Survey.

- In 2016, ORA and other NEA staff worked with the U.S. Department of Justice’s Office of Juvenile Justice and Delinquency Prevention (OJJDP) to support a [literature review](http://www.national Endowment for the Arts) about arts-based programs and arts therapies for at-risk, justice-involved, or traumatized youth. In addition, ORA helped OJJDP to identify [specific arts programs](http://www.national Endowment for the Arts) that can be tagged and displayed as part of its online “Model Programs Guide” to evidence-based programs for these populations.

Internal Partnerships:

- With NEA Design and Literature staff, respectively, ORA is leading evaluation studies of the Our Town and Poetry Out Loud programs.

- With NEA Arts Education staff, ORA oversaw a planning and feasibility study of how the NEA might support a national arts-education data collection effort.

- As part of the Agency’s commitment to the White House Deputies’ Evidence Agenda, ORA is working with NEA offices and divisions to create logic models that allow units to set their own goals and performance targets.

- Consulting Programs & Partnership staff, ORA has prepared standard templates for reporting and mapping grants data for the benefit of NEA directors.
Overview
An early task of the incoming administration is to establish a new Strategic Plan by Feb. 5, 2018. The Strategic Plan will define the agency mission, long-term goals, strategies planned, and the approaches it will use to monitor progress in addressing specific national needs, challenges, and opportunities related to its mission. It explains the importance of the goals, appraises agency’s capabilities, assesses the operating environment, and provides for evaluations and other studies to inform agency actions. It also provides the framework for agency Annual Performance Plans, Annual Performance Reports, and on Performance.gov. See OMB Circular No. A-11, Part 6, Section 230 for specific guidance on agency strategic planning. The current NEA Strategic Plan is available on the NEA website. The NEA is not required to establish agency priority goals (APG) unless directed to do so by the OMB Director.

Planning for the FY 2018-2022 Strategic Plan will be led by a staff executive working group, including the Deputy Chairman for Management & Budget, the State & Regional Director/Partnership Team Leader, a senior Public Affairs staff representative, and a representative from the artistic discipline staff. The Office of Research & Analysis (ORA) has been tasked to facilitate the executive working group and to coordinate the strategic planning process. Following consultation with NEA staff and representatives of national service organizations, the working group will finalize a strategic framework consisting of draft strategic goals, strategic objectives, and mission statement for review by the National Council on the Arts and for submission to OMB. After receiving feedback from OMB, the working group will consult with Congress, requesting input on the draft strategic framework.

Following Congressional input, a draft Strategic Plan will be posted on the NEA website with a request for public comments. The Strategic Plan and Performance Plan will be submitted to OMB with the FY 2019 budget submission. After receiving feedback from OMB, the Strategic Plan will be submitted to OMB for clearance and then released to the public. Key dates for planning activities are provided below.

Work to Date
A timeline of major actions associated with strategic planning was prepared by ORA and approved by the Deputy Chairman for Management & Budget in July 2016. The senior management team was briefed on the strategic planning process and timeline in Oct. 2016. The staff executive working group will be established in Nov. 2016 to lead strategic planning work.

First 30 Days
Meet with staff executive working group for briefing on the strategic planning process and timeline.

First 60 Days
Staff executive working group consults with staff and service organizations about the strategic plan. Staff presents high-level findings from consultations and presents an early draft of the strategic framework (mission, vision, goals only) to the National Council on the Arts.

First 90 Days
Draft strategic framework is approved by the Chairman and the senior management team by May 30, 2017.

Key Dates for Strategic Planning
<table>
<thead>
<tr>
<th><strong>TIMELINE</strong></th>
<th><strong>DATES</strong></th>
<th><strong>NOTES</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Targeted consultation with Agency staff</td>
<td>1/16/2017 - 3/3/2017</td>
<td>Tentative list: Chairman’s office; Chief of Staff’s office; P&amp;P; OPA; OGPO; DCMB, including Budget, G&amp;C, Admin Services, Finance, HR, and ITM; IG; OGC; and Civil Rights.</td>
</tr>
<tr>
<td>Consultation with service organizations</td>
<td>Mar. 2017</td>
<td>Consult during NEA meeting of service organizations; A-11: &quot;Agencies may consider using the existing published Strategic Plan to begin earlier consultations with Congress and other stakeholders before a more fully-developed revision is completed.&quot;</td>
</tr>
<tr>
<td>Consultation with National Council</td>
<td>Mar. 2017</td>
<td>Present high-level findings from earlier consultations; present early draft of strategic framework (mission, vision, goals only)</td>
</tr>
<tr>
<td>Submission of draft Strategic Plan (Framework) to OMB</td>
<td>6/2/2017</td>
<td>A-11: &quot;At minimum, the June submission to OMB via Performance.gov must include: draft strategic goals; draft strategic objectives, including a short description for each; . . . and the Agency’s mission statement.&quot;</td>
</tr>
<tr>
<td>Receipt of OMB feedback on draft Strategic Plan (Framework)</td>
<td>6/30/2017 (estimated)</td>
<td>A-11: &quot;OMB will review the submissions, coordinate with other offices in the Executive Office of the President, as appropriate, and provide initial feedback to agencies within four weeks of the June submission.&quot;</td>
</tr>
<tr>
<td>Consultation with Congress on draft Strategic Plan (Framework)</td>
<td>7/10/2017 - 7/21/2017</td>
<td>A-11: &quot;These consultations generally should occur after the initial draft is reviewed by OMB, during the summer prior to publication, though agencies may determine alternative outreach approaches, such as ongoing agency communications and contact processes, in consultation with OMB.&quot;</td>
</tr>
<tr>
<td>Public posting of draft Strategic Plan (FY 2018-FY 2022) and request for public comments</td>
<td>8/14/2017 - 9/1/2017</td>
<td>A-11: &quot;Consultation with external stakeholders could include . . . posting the draft plan on the internet and inviting comment after OMB has been provided an initial draft.&quot;</td>
</tr>
<tr>
<td>Strategic Plan and FY 2019 Performance Plan submitted to OMB with budget submission</td>
<td>9/11/2017</td>
<td></td>
</tr>
<tr>
<td>Receipt of feedback from OMB on the budget submission, Strategic Plan, and FY 2019 Annual Performance Plan (Passback)</td>
<td>Nov 2017</td>
<td></td>
</tr>
<tr>
<td>Submission of Strategic Plan to OMB for clearance</td>
<td>12/22/2017</td>
<td>A-11: &quot;Agencies must provide the final draft Strategic Plan to OMB for clearance no later than December 22, 2017.&quot;</td>
</tr>
<tr>
<td>Release of new Strategic Plan (FY 2018-FY 2022)</td>
<td>2/1/2018</td>
<td>A-11: &quot;...every Federal Agency [must] produce a new Strategic Plan by the first Monday in February following the year in which the term of the President commences.&quot;</td>
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Mission
The Office of Program Innovation (OPI) was established in 2010 to explore innovative and emerging practices, programs and cutting edge endeavors in the arts. OPI efforts seek to encourage new art forms and new approaches to the creation or presentation of art. The office also works to advance new areas of resonance and impact with sectors and populations that have not felt a strong connection to NEA’s programs and grant-making activities of the past.

Overview
OPI is currently supporting advances in the following areas for the Agency that will involve activities in the new administration’s first 30, 60 and 90 days.

I. NEA/DoD Healing Arts Partnership
Creative Forces: NEA Military Healing Arts Network is a partnership of the National Endowment for the Arts (NEA) and the Department of Defense that serves the unique and special needs of military patients and veterans who have been diagnosed with Traumatic Brain Injury and psychological health conditions, as well as their families and caregivers. Creative Forces places creative arts therapies at the core of patient-centered care in military and veteran medical facilities, makes community arts programming available in the states or regions where clinical sites are operating, and invests in research on the impacts and benefits of these innovative treatment methods.
Funding note: The NEA received a 1.97 million dollar appropriations increase from Congress for FY2016 with instructions to use the funding to expand support for the Military Healing Arts program. The program receives administrative support for the initiative through two Cooperative Agreements with The Writers Center and with Americans for the Arts.

II. Intersection of Art/Science/Humanities
The Integration of Education in Sciences, Engineering, and Medicine with the Humanities at the Undergraduate and Graduate Levels- A consensus study from the National Academies of Sciences, Engineering and Medicine (NAS).
This study is a follow on activity of an MoU signed in 2013 (expiring in September of 2017) by the NEA, NEH and the National Science Foundation. The focus of the MoU is “to support research, practice and innovation at the intersections of art, science and the humanities”. OPI serves as co-project lead for the NEA on the NAS study with the agency’s Office of Research and Analysis.
Funding note: The NEA and NEH are supporting the study via matching grants of $150,000 each via an Interagency Agreement among the two agencies. Additional funding is being provided by the Andrew W. Mellon Foundation.

III. DARPA Collaborations
Neuroscience of Architecture-Working Group co-organized by the NEA, the Defense Advanced Project Network Agency (DARPA) and Gehry Partners. The NEA has been collaborating with DARPA since 2013 to conduct outreach and provide Subject Matter Expertise in areas related to the neuroscience of art, music, and narratives. This latest area of NEA/DARPA collaborative focus is on the Neuroscience of Architecture. Frank Gehry will host a convening at his studio in the Spring of 2017 to investigate future potential in these areas. OPI and NEA’s office of Design are helping to organize the meeting’s agenda and attendee list.
Issues for the first 30, 60, and 90 Days
January 21-February 20

CREATIVE FORCES
• Finalize planning for Creative Forces Research Working Group.
• Community Engagement Planning Groups in place for 7 of 12 Creative Forces expansion sites.
• Hard Copy draft of clinical playbooks/toolkits is generated.

NAS STUDY
• Begin planning for 2nd regional workshop/forum investigating model initiatives of arts/humanities integration in higher education and workforce settings.
• February 8-9; Conduct 2nd two-day committee meeting to analyze data and information from the fall workshop/forum and begin formulating initial findings.

NEA/DARPA/GHERY WORKING GROUP
• Convene first planning group teleconference to go over proposed agenda items and list of potential attendees.

February 21-March 23

CREATIVE FORCES
• By February 28th; finalize Cooperative Agreement extensions, amendments and renewals to cover administrative support for all of 2017.
• Convene Creative Forces Research Working Group at the NCoE.
• All 12 Creative Forces DoD or VA expansion sites have been identified. MoUs for final 5 expansion sites are initiated or in-process. Creative Arts Therapists continue to be recruited and placed upon execution of MoUs.

NAS STUDY
• Finalize plans for 2nd regional workshop/forum.
• Aggregate findings from the February Committee meeting.

March 24-April 23

CREATIVE FORCES
• Conduct Creative Arts Therapies Telehealth pilot.
• Digital prototype of clinical playbook/toolkit established, hard copy of Community Engagement playbook/toolkit is generated.

NAS STUDY
• April 6-7; 2nd regional workshop/forum is convened. Venue TBD.

NEA/DARPA/GHERY WORKING GROUP
• Neuroscience of Architecture Working Group convened at Frank Gehry’s studio, Santa Monica, CA.
Programs & Partnerships Overview

Programs & Partnerships (P&P) is responsible for managing 99% of agency grant programs and funding opportunities from application receipt through Chairman’s approval. (The sole exception is Research grants.)

P&P is responsible for cultivating and maintaining constituent relationships with applicants, grantees, cooperators, and partner organizations, including nonprofit, 501(c)3 organizations, individual artists, colleges, universities, units of state, local, and tribal governments, private sector foundations, and other federal agencies.

P&P comprises 39% of the agency’s staff, with 67 FTE. P&P is structured as five divisions, each of which supports multiple arts disciplines, grant categories, cooperative agreements, and leadership initiatives.

- Literature & Arts Education Division
  - Arts Education (pre-K through 12)
  - Literature
  - Literature Fellowships in Creative Writing and Translation
  - NEA Big Read
  - Poetry Out Loud (jointly managed by POL and States & Regions staff)

- Multidisciplinary Division
  - Artist Communities
  - Folk & Traditional Arts
  - International Activities
  - NEA National Heritage Fellowships
  - Presenting & Multidisciplinary Works

- Partnership Division
  - Accessibility
  - Arts Engagement in American Communities
  - Challenge America
  - Local Arts Agencies
  - States & Regions

- Performing Arts Division
  - Creativity Connects (pilot program: first grants to be awarded in FY 17)
  - Dance
  - Music
  - Musical Theater
  - NEA Jazz Masters
  - Opera
  - Shakespeare in American Communities
  - Theater
• Visual Arts Division
  o Blue Star Museums
  o Community Solutions
  o Design Arts
  o Indemnity
  o Media Arts
  o Museums
  o Place Based Initiatives
  o Visual Arts

To assist applicants, P&P staff provide one-on-one consultations upon request, as well as offering webinars and grant workshops each year. In-person grant workshops are provided at the request of members of Congress, at major field conferences, and occasionally—as funds permit—at the request of communities.

P&P staff processed more than 6,400 applications received for FY 16 support.
  • > 4,500 from organizational applicants
  • > 1,900 from individual writers and translators

**Art Works Grant Program**

Art Works is the agency’s flagship funding category, providing grants to organizations in 15 arts disciplines and fields. Art Works has two deadlines each year; grant recommendations are reviewed by the National Council on the Arts in October and March. For FY 16 support, the NEA reviewed 3,320 eligible Art Works applications and awarded 1,999 grants totaling more than $52 million. A one-page description of each arts discipline/field is included in the following pages.

**Other Core Grant Programs**

• Challenge America
• Literature Fellowships (Creative Writing and Translation categories)
• Our Town

**Partnership Agreements**

Congress has instructed that 40% of all NEA grant funds be disseminated by State Arts Agencies and Regional Arts Organizations, which serve the 50 states and six special jurisdictions. Details can be found on the page for States & Regions.

**Calendar for the 1st 100 days of a new administration (through April 30, 2017)**

February: application deadlines and NCA prep
March: application deadlines and NCA
April: public events for Jazz Appreciation Month and Poetry Appreciation Month
  • NEA Jazz Masters events with NPR and the Kennedy Center April 2-4
  • Poetry Out Loud events on Capitol Hill and at George Washington University April 24-26
Overview of Arts Education Field – The Arts Education field is a vibrant, layered ecosystem of organizations and programs at the federal, state and local levels – all working to ensure access to dance, music, theater, visual arts, and media arts education for all students in school and out of school.

In addition to the National Endowment for the Arts, the US Department of Education (ED) and the President’s Committee for the Arts and Humanities also provide federal leadership for arts education, along with national organizations serving specific constituencies, such as the State Education Agencies Directors of Arts Education (SEDAE), National Assembly of State Arts Agencies (NASAA), National Guild for Community Arts Education, Americans for the Arts and discipline specific organizations, such as the National Art Education Association and the National Dance Education Organization.

At the state level, the arts education ecosystem is comprised of organizations such as state departments of education, state arts agencies and state alliances for arts education. The local level ecosystem consists of school districts and principals, general classroom teachers and arts teachers, local arts agencies, arts organizations and teaching artists, parents/PTA, business, funders and municipal leaders.

This ecosystem is supported by the Arts Education Partnership (AEP), the nation’s hub for individuals and organizations committed to making high-quality arts education accessible to all students through research, policy and practice. AEP was established in 1995 through an interagency agreement between the NEA and ED and this agreement has continued unabated since that year. The work is carried out through a cooperative agreement with Education Commission of the States, AEP’s host organization.

Key Issues Facing Arts Education – With the passing of the Every Student Succeeds Act, the field is determining how to ensure the inclusion of the arts within the new requirements and opportunities of the law: e.g. Title 1, state and local plans, a well-rounded education, state accountability systems, etc. The lack of consistent state level data on the status of arts education is another key issue and, as more communities come together through collective impact to increase access and participation to arts education for all students, there are no ongoing technical assistance opportunities for these communities to learn from each other or to strengthen their practice for systemic change.

Key NEA Efforts to Support Arts Education – NEA Arts Education is implementing a strategic plan to move toward our vision -- every student engaged and empowered through an excellent arts education. The four goals of the strategy are: leverage our investments for deeper impact; drive a national data and research agenda; collaborate for collective impact; and provide leadership for the field of arts education.

In addition to funding direct learning and professional development projects, key work includes: making larger investments in collective impact projects; producing a 2015 and 2017 convening for collective impact grantees; executing a webinar series on collective impact; completion of a Rapid Feasibility Study to identify parameters and resource needs for state-by-state data collection for arts education; chairing an Arts Education Impact Group within Grantmakers for Education; establishing partnerships with ED’s Promise Neighborhoods and Office of Juvenile Justice and Delinquency Prevention; executing an annual Professional Development Institute for arts education managers at state arts agencies through a cooperative agreement with NASAA; funding an annual leadership grant to support SEDAE; joining the Federal Interagency Working Group on Youth Programs; and aligning work with AEP’s 2020 Action Plan.
Literature inspires, enriches, educates, and entertains. It reminds us that there is beauty and joy in language, that others have insights worth paying attention to, that in our struggles we are not alone. By helping writers and translators create new work and connect with audiences through publishers and other literary organizations and programs, the NEA nurtures a love of words, engages our public, continues our country’s literary legacy, and celebrates literature as an essential reflection of our nation's rich diversity of voices.

With a total annual allocation of roughly $2-2.5 million, the NEA’s Art Works category supports nonprofit literature organizations for two primary activities: publishing, which encompasses projects from small and independent presses, as well as print and online journals; and audience & professional development, which includes projects from literary centers, libraries, book festivals, service organizations, and other entities that feature readings, craft workshops, retreats, podcasts, book discussions, conferences, community outreach, and other activities.

The NEA’s investment in nonprofit publishing is essential in fostering an environment in which a vast range of literary work—in many cases, important work overlooked by mainstream publishers—is easily available to American readers. Nonprofit publishers are currently challenged by changes in technology and reading habits, copyright entanglements, pricing wars, a lack of additional funding sources, and the task of promoting their books and issues on a scale large enough to be heard in a saturated market by an ever-diminishing reading public. NEA grantees – like Graywolf Press, Words Without Borders, and Copper Canyon Press – succeed because they are powered by creative thinking, a more intimate relationship with their authors and audiences, and a desire to get artistically excellent literature into the hands of readers, despite its marketability. The Community of Literary Magazines and Presses receives NEA funding to support small publishers by providing resources and mentorship; Small Press Distribution receives funding to help small presses distribute and promote their titles.

Through our audience & professional development grants, the NEA supports literary centers like Grub Street in Boston and Literary Arts in Portland; retreats like those supported by Cave Canem and the Asian American Writers Workshop; and large service and/or membership organizations such as Poets & Writers; the Academy of American Poets, which sponsors National Poetry Month; and the Association of Writers & Writing Programs, which is taking the lead on researching field-wide racial inequity and sponsors an annual conference at which the NEA literature staff conducts presentations designed to demystify the NEA application process and discuss current trends.

Because the NEA is the largest funder of nonprofit literature and the only national funder of nonprofit literature open to submissions, the NEA is well-positioned to take a leadership role in the field and facilitate communication and growth. To this end, the NEA literature team holds periodic convenings on pertinent topics. The most recent convening in the fall of 2016 was designed to strengthen the field through a new coalition of literary organizations across all sectors called LitNet, with topics ranging from messaging and impact to funding and outreach.

The NEA literature team’s other endeavors include a quarterly newsletter to applicants and grantees; periodic field reports; and Writers Corner, an online resource that features NEA fellows (which is in the process of being revised). For a concise overview of all of Literature’s activities, see this fact sheet. (Note: the literature staff also oversees and facilitates the Creative Writing and Translation fellowship programs, the NEA Big Read, and Poetry Out Loud: see separate briefing documents on these programs.)
Through separate fellowship programs, the NEA has supported individual creative writers for 50 years, and literary translators for 35 years. The two programs have made – and continue to make with a combined annual investment of $1.2 million – an invaluable contribution to the manifold expression of American culture.

The NEA creative writing fellowships program is arguably the most egalitarian grant program in its field: applications are free and open to the public; fellows are selected through an anonymous review process in which the sole criterion is artistic excellence; and the judging panel varies year to year and is always diverse with regard to geography, ethnicity, gender, age, life experience, and aesthetic taste.

The NEA offers $25,000 grants in alternating years to published writers of prose (fiction and creative nonfiction) and poetry, giving them the time and space to create, revise, conduct research, and connect with readers. Competition for the grants is extremely rigorous; the NEA typically receives more than 1,600 applications each year and awards fellowships to roughly 35-40 applicants (2-3%).

In the history of the program, the NEA has awarded more than $45 million to a diverse group of more than 3,000 writers, many of them emerging writers at the start of their careers. In fact, the majority of the American recipients of the National Book Award, the National Book Critics Circle Award, and the Pulitzer Prize in Poetry and Fiction in the last 25 years received NEA fellowships earlier in their career, demonstrating the NEA’s outstanding track record of discovering and supporting excellent writers. Alice Walker, for example, received her NEA fellowship in 1970; in 1983, she became the first African-American woman to win the Pulitzer Prize in fiction for The Color Purple. Other examples include Louise Erdrich (NEA fellowship in 1983, National Book Award in 2012); Michael Cunningham (NEA fellowship in 1988, Pulitzer Prize in 1999); Maxine Hong Kingston (NEA fellowship in 1980, National Medal of Arts in 2013); and current Poet Laureate Juan Felipe Hererra (two NEA fellowships in 1979 and 1985). More recent fellows include Celeste Ng, Major Jackson, Sandra Beasley, Teá Obreht, and Justin Torres.

The NEA’s translation fellowships program is one of the oldest, largest, and most consistent funding opportunities for literary translators in the U.S. and, combined with the NEA’s support of translation publishers and presenters through its grants to organizations, has had a significant impact on the quality and quantity of international literature available in the U.S. Since 1981, the NEA has awarded 410 fellowships to 363 translators, with translations representing 66 languages and 77 countries.

Translation fellowships in poetry and prose are currently offered to published translators for specific projects to translate books from other languages into English. The awards provide recipients with the time and space to create masterful renditions of the world’s best literature, making these works accessible to American audiences. (To think, without literary translation there would be no Bible, no Koran. Neither, for most Americans, would there be Dante, Chekhov, Garcia Marquez, or Anne Frank.)

Applications are sent to literary translators who specialize in the source language, who then report out to panelists. Each of them considers how well the original text was rendered into English; how well it reads in English; how important the original author and work are in his or her own country; and how well-represented the author is in the US. Roughly 15-25 fellowships are awarded annually. For more information, see our recent NEA report, “The Art of Empathy: Celebrating Literature in Translation.”
Studies show that reading for pleasure reduces stress, heightens empathy, improves students’ test scores, slows the onset of dementia, and makes us more active and aware citizens. Community reading programs extend these benefits by creating opportunities to explore together the issues that are relevant to our lives and, according to a new study published in The Guardian, bridging an ever-increasing partisan divide.

The NEA Big Read is an initiative of the NEA’s literature division, managed by Arts Midwest through a cooperative agreement. With annual funding of $1.5 million, the initiative supports approximately 75 community reading programs each year, each designed around a single book in the NEA Big Read library.

Each program that receives an NEA Big Read grant—which ranges between $5,000 and $20,000—lasts approximately one month and includes a kick-off event, often attended by the mayor and other local luminaries; major events devoted specifically to the book (e.g., panel discussions and author reading); events using the book as a point of departure (e.g., film screenings and theatrical readings); and book discussions in diverse locations involving a wide range of audiences. Grantees are provided with resources, outreach materials, and training on various aspects such as working with local partners, developing public relations strategies, and leading book discussions and Q&As.

Over the last decade, the NEA has funded more than 1,330 Big Read programs, providing more than $17 million in grants to organizations in every Congressional district in the country. In turn, these organizations have leveraged nearly $42 million in local funding to support their Big Read programs. More than 4.7 million Americans have attended a Big Read event, approximately 79,000 volunteers have participated at the local level, and over 37,000 community organizations have partnered to make Big Read activities possible.

In celebration of the initiative’s 10th anniversary, the NEA announced in July 2016 a new focus for the NEA Big Read library on contemporary authors and books written since the founding of the NEA 50 years ago. Available for programming beginning in fall 2017, the book list includes 28 titles, 13 of which are new to the NEA Big Read. The authors hail from across the country and represent a range of ages and ethnicities, with more than half of the books by female authors. The list also features a range of genres, including novels, short stories, memoirs, poetry, and books in translation.

The books were selected to provide a wider range of voices, themes, perspectives, settings, and writing styles: from poems about the loss of a father to a memoir about growing up in a refugee camp to a post-apocalyptic novel about hanging on to our humanity after a flu pandemic. Claudia Rankine’s Citizen: An American Lyric combines poetry with visual art, quotations, slogans, and film scripts to reveal moments of racism that surface in everyday encounters. Another addition, Five Skies, a novel by Ron Carlson, is set in the austere, isolated landscape of Idaho and tells the story of three men working a doomed construction project. Kelly Link’s Pretty Monsters targets both adults and young adults with short stories about teenagers grappling with angst and alienation, awkwardness and awakening desires.

More information on the NEA Big Read books and authors is available at neabigread.org.
Background

Poetry Out Loud encourages students to learn about great poetry through memorization and recitation. The program helps students master public speaking skills and build self-confidence while learning about literary history and contemporary life.

Since 2005, when it was developed by the NEA and the Poetry Foundation, Poetry Out Loud has grown to reach more than 3 million students and 45,000 teachers from 10,000 schools in every state, Washington, DC, the U.S. Virgin Islands, and Puerto Rico.

Program Partners

The Poetry Foundation continues to partner with the NEA on Poetry Out Loud through its support of student travel and lodging, judge honorariums, banquets and receptions, and provision of prize funds.

The nation’s state arts agencies are the NEA’s partner in conducting Poetry Out Loud in each state. They publicize and manage the program and recruit the participating teachers and schools.

Contest Structure, Timeline, and Awards

Poetry Out Loud uses a pyramid contest structure that begins at the classroom level. Winners advance to a school-wide competition, then to a regional and/or state competition by mid-March, and ultimately to the National Finals in Washington, DC in April or May.

Each state winner receives $200 and an all-expenses-paid trip with an adult chaperone to compete for the national championship in DC. The state winner's school receives $500 for the purchase of poetry materials. The first runner-up in each state receives $100, with $200 for his or her school. A total of $50,000 in awards and school stipends is awarded annually at the National Finals. Awards are made in the form of lump sum cash payouts, reportable to the IRS. Tax liabilities are the sole responsibility of the winners and their families.

Program Materials

NEA and the Poetry Foundation provide at no cost everything needed to teach the program and run a successful classroom contest. The curriculum materials include the online poetry anthology from which students select their poems, a comprehensive teacher’s guide, videos of student performances, lesson plans, and promotional and media guides. The program does not require full class periods and can be completed in 2-3 weeks. (Anyone may use the Poetry Out Loud website and its free materials to organize their own contests; the official contests are the programs run by each state arts agency.)
Discipline Summary

In the 1960s American "artist colonies" changed their name to "artist communities" to reflect a more inclusive, engaged experience for artists. The NEA defines an Artist Community as an organization, whether focused on a single discipline or multidisciplinary, whose primary mission is to provide artist residencies. To be eligible for an NEA grant, we require artist communities do three things. 1. Provide space, time, and resources to artists. 2. Provide studio facilities and assistance with living accommodations to enable artists to live and work concurrently. 3. Utilize a competitive application process to recruit and select participants. The Alliance of Artists Communities, the field’s exceptional national service organization, estimates there are approximately 2,000 artist communities in the US today. About 400 of these meet the agency's definition of artist community.

Trends

- **Public Engagement**: Artist communities are responding to the needs of artists who want to have a social or civic impact on the community as a result of their residency. Though this is a significant trend, there will always be a place for the traditional artist communities providing space and time for the artist to work.

- **Artist Support**: Even the most generous offer of a free six week residency would be hard for a struggling artist to accept. They cannot stop working and lose income for six weeks. This underscores the need for more direct financial support to artists to participate in residencies, and the artist community field is working to address this issue through larger stipends, live off-site residencies, or even virtual residencies.

- **Accessibility**: The artist communities’ field is responding to the need of artists with disabilities with residencies that are both accessible and focused on the particular challenges of this community.

Priorities

- To continue providing outreach to the field, letting organizations know that the National Endowment for the Arts is accessible and committed to funding the artist community field.

- To provide increased support commensurate with the field’s growth over the past four years.

- To support increased diversity in the selection of residents with emphasis on artists of all races, abilities, genders, economic status, geographic location, etc.

- Collaborative pilot partnership with the Alliance of Artists Communities and the Veteran Artist Program to work with select artist communities to host residencies for veterans.

External events in 2017

- **Emerging Program Institute**, sponsored by the Alliance of Artists Communities, April 2017 in Washington, DC. We’ll meet and collaborate with new organizations and people interested in starting an artist community.

- **Creative Capital Summer Retreat**, Access to learning more about support for individual artists--working in all creative disciplines realize their visions and build sustainable practices.

- **Alliance of Artists Communities annual conference**, October in Denver, CO. We'll lead sessions about NEA granting and catch up with leaders in the field.
Folk & Traditional Arts
The discipline of Folk & Traditional Arts supports projects, programs, and lifetime honorifics that highlight and safeguard the traditional arts of the nation’s diverse communities. The NEA created the discipline of Folk & Traditional Arts in 1975 specifically to reach and support the expressive arts of rural, inner-city, immigrant, maritime, and mountain communities. Over the past four decades, the NEA has served as a national leader in this effort through a three-pronged approach: 1) State Folk Arts Partnerships (or “state folklife programs”); 2) Art Works grants in the discipline of Folk & Traditional Arts; and 3) National Heritage Fellowships. Together, the Folk & Traditional Arts programs constitute a $3 million dollar annual investment, administered by four staff members.

State Folk Arts Partnerships
Over the past 44 years, the NEA has seeded a unique national cultural resource through the development of state programs that strengthen and safeguard the nation’s diverse cultural heritage. These programs – formally called Folk Arts Partnerships, and colloquially known as State Folklife Programs – currently exist in more than 40 states, and are primarily housed at state arts agencies. Folk Arts Partnerships have built a national infrastructure for field documentation, public presentations, archives, and grants to artists to fortify the diverse cultural expressions that make our nation’s states and regions vibrant and distinct. One signature tool of the Folk Arts Partnerships are apprenticeships, which pair a master traditional artist with an apprentice for a year to ensure that living traditions are passed on to the next generation. Each program is directed by a state folklorist, and each program connects its agency – and the NEA – more closely to grass-roots arts initiatives.

Art Works: Folk & Traditional Arts
The NEA receives between 150-200 Art Works applications annually in the discipline of Folk & Traditional Arts. Projects range from folk festivals, museum exhibitions, film and CD recordings, apprenticeships, and other public programs focused on traditional culture.

National Heritage Fellowships
The National Heritage Fellowships are the highest national lifetime honor in the folk and traditional arts. Up to nine individuals receive this honor annually, which includes a $25,000 honorific. Since 1982, the NEA has awarded 413 Heritage awards for traditions as diverse as African American gospel music, Cambodian dance, Navajo rug weaving, Mexican-American mariachi music, and Appalachian ballad singing. Please see the separate page provided for details of this program.

Special Initiatives
Folk & Traditional Arts is regularly tasked to carry out outreach to underrepresented cultural communities, and to collaborate with federal, tribal, and international agencies to safeguard intangible cultural heritage.
Discipline Summary
The NEA’s International Activities office works in partnership with other government agencies and the private sector to support increased recognition of the excellence of U.S. arts around the world and to broaden the scope of experience of American artists and U.S. audiences. It fosters international creative exchange to deepen understanding across cultures and create ties between U.S. artists and communities and counterparts abroad.

US Artists International helps to ensure that the impressive range of expression and creativity of the U.S. performing arts is represented at art markets abroad. Southern Exposure supports the presentation of quality dance, music and theater artists and ensembles from Latin America in U.S. communities that have little access to this work. Performing Arts Discovery provides a platform to connect U.S. artists, producers, and arts organizations with presenters from abroad. And our newest initiative, China Performing Arts Exchange, will present exemplary performing artists from China in communities across the United States.

The primary work of the International Activities office falls into two broad areas: (1) the development and management of partnerships for international engagement and the representation of the Agency, often in partnership with the U.S. Department of State, and (2) in cultural dialogues that advance the U.S. representation in international organizations such as UNESCO, the Organization of American States, the International Federation of Arts Councils and Cultural Agencies and other such entities. In partnership with the State Department, we convene FACIE (Federal Advisory Committee on International Exhibitions) panels which make recommendations for official U.S. presentations at the Venice Visual Arts and Architecture Biennials. We are also the cultural point of contact for State’s International Visitor's Leadership Program and meet with close to 200 international artists a year.

Top Trends
- **Funding**: Given the lack of arts funding in the U.S., it is imperative the funders of international activities connect, communicate with each other, and support common initiatives.
- **Diversity**: U.S. arts representation abroad needs to extend to underrepresented countries and not focus so much on Central and Western Europe.
- **Exchange**: Reciprocal cultural exchange is important, not just to send American artists abroad but also invite foreign artists to the U.S. Additionally, it is imperative for foreign artists to experience the diversity of culture and geography that America has to offer.
- **Community Engagement**: It is important for artists to serve as cultural ambassadors when they are abroad. Performing is their main priority, but it is also important for them to reach youth, women and underserved communities by going to schools or centers where they can offer their talents and educate.

Priorities
- Further strengthen our relationship with the State Department (and other relevant federal agencies) so we can continue to work collaboratively in achieving our mutual goals.
- Strengthen core initiatives such as Performing Arts Discovery (PAD), Southern Exposure, and US Artists International.

External events in 2016
- **IFACCA's 7th World Summit on Arts and Culture**, Valletta, Malta October 18-21, 2016. A chance for national arts councils, ministries of culture and other agencies active in the global arts and culture sector to discuss and exchange experiences.
NEA National Heritage Fellowships
The National Heritage Fellowships are the highest national lifetime honor in the folk and traditional arts. Up to nine individuals receive this honor annually, which includes a $25,000 honorific. Since 1982, the NEA has awarded 413 Heritage awards for traditions as diverse as African American gospel music, Cambodian dance, Navajo rug weaving, Mexican-American mariachi music, and Appalachian ballad singing. The average annual budget for this program is $575,000, which includes both the honorifics and the cost of the ceremony and concert held in Washington to recognize the awardees.

Past Recipients
Past recipients of the National Heritage Fellowship includes several internationally recognized artists, including bluegrass musicians Bill Monroe and Ralph Stanley, Irish step dancer Michael Flatley, country singer Wanda Jackson, gospel musicians Shirley Caesar and Mavis Staples, Lakota flute player Kevin Locke, Hindustani musician Ali Akbar Khan, and basketmaker Mary Jackson. Taken as a whole, the National Heritage Fellowships encompass the broad diversity of the nation’s cultural communities and artistic forms.

Public Events
The National Heritage Fellowships ceremony is held in the Coolidge Auditorium at the Library of Congress in late September. This event is free and open to all members of the public. Awardees receive an honorific medal from the NEA Chairman. Members of Congress frequently participate in the ceremony, making remarks in honor of recipients from their state. A reception and a dinner follows the ceremony, which also serves as an important networking event for professionals and artists involved in the heritage sector.

During the same week as the Heritage ceremony, there is a concert held in honor of the Heritage awardees. The concert, during which the MC conducts brief interviews with each recipient, is free and open to the public, and is also broadcast and archived online. Likewise, the concert serves as an engine for media coverage highlighting the mastery and achievements of the heritage fellows.

In 2017, the Smithsonian Institution’s National Folklife Festival will feature NEA National Heritage Fellows. The 2017 festival will mark the 50th anniversary of the Folklife Festival and the 35th anniversary of the NEA National Heritage Fellows program.

Nomination and Review Process
The nomination process for National Heritage Fellowships is open to members of the public. Nominations are submitted online, and remain active for three years, or as long as new supporting materials are added to the nomination file. On average, there are approximately 150 active nominations annually.

A panel of up to ten folklife experts is convened to review and evaluate the nominations. Panelists make recommendations to the Folk & Traditional Arts staff, who in turn recommend nine individuals (and two alternates) to senior staff and the National Council on the Arts for approval. Upon Council approval, the Congressional Affairs staff coordinates with the fellows’ elected officials so that the fellows learn of their award by phone from Members of Congress.
Discipline Summary
The Presenting & Multidisciplinary Works discipline at the NEA is defined by a wide-reaching applicant pool, serving presenters and artists throughout many artistic disciplines. In addition to multidisciplinary presenting programs, this area supports artistic works and events that combine and/or integrate art forms, explore boundaries between art disciplines, fuse or transcend disciplines, and look to new forms of expression. Projects are multi- or cross-disciplinary in nature and may include work from the performing, visual, media, design, and literary arts. We also fund projects that provide services to artists and arts organizations.

Top Trends
- **Economic/Organizational Paradigm Shifts**: Creative thinking around entrepreneurial business models, alternative methods of revenue generation and innovative organizational design.
- **Technology/Innovation**: Remaking art forms, redefining distribution networks, changing the way many people experience the arts and creating new networks of communication.
- **New Relationships**: Communities, artists and arts organizations are challenging the traditional transactional paradigm that has been at the heart of the presenting endeavor. Non-traditional organizations such as hospitals, parks and recreation facilities, and community centers are seeking artists and arts programs to help expand mission, and engage new audiences and patrons.
- **Leadership**: Models that are grounded in the diversity of the population and which require a more collaborative, horizontal model of working as opposed to the hierarchical.

Priorities
- Continue providing outreach to the field, letting organizations--across disciplines--know that the National Endowment for the Arts welcomes multidisciplinary projects.
- Strive to provide funding sufficient to support the growth of this large field.
- Develop public and private sector funding partnerships to achieve mutual goals.
- Respond to emerging needs/issues/developments within the field through select director’s convenings such as *What is the Role of the Artist/Arts Presenter in a Community in Crisis?* Plans are in place to host our next convening on July 5, 2017 in collaboration with the Smithsonian Folklife Festival around the growth and revival of the Circus Community in the United States.

External events in 2017
- **Association of Performing Arts Presenters** – New York, NY January 5-9, 2017. The largest annual meeting of presenters, artists and funders in the presenting field.
- **International Society for the Performing Arts** New York Congress – January 10-12, 2017 Brings together international leaders in the performing arts arena to exchange and develop ideas and strengthen and nurture relationships.
- **Arts Midwest** Annual Conference – Columbus, OH, August 28-31, 2017. Booking and educational conference focused on Midwestern states.
- **Western Arts Alliance Conference** – Seattle, WA September 5-9, 2017. Booking and professional development conference focused on Western states.
- **National Performance Network** Annual Convening – Austin, TX December 1-5 – A more intimate gathering of performing arts professionals.
Office of Accessibility – Background
The NEA Office for Accessibility (OA) is the advocacy/technical assistance arm of the Arts Endowment to make the arts accessible for people with disabilities, older adults, veterans, and people living in institutions, including those in healthcare settings and correctional facilities.

Technical Assistance

- **Technical assistance to the arts field** – The OA provides technical assistance to the arts field, including NEA applicants and grantees, to help them understand and comply with federal requirements for accessibility for people with disabilities. This includes responding to telephone and email inquiries, conducting training and workshops at conferences and other events, training NEA staff, and developing materials and online resources.

- **Technical assistance to State Arts Agencies (SAA) and Regional Arts Organizations (RAOs)** – Each SAA and RAO must comply with federal accessibility requirements and appoint an accessibility coordinator (AC) who assumes responsibility for ensuring compliance with accessibility laws for both their organization and their constituents. The OA provides technical assistance to the ACs via teleconferences, peer training sessions, and ongoing direct support.

- **Design for Accessibility website** – The OA is currently developing an online resource to provide technical assistance on cultural accessibility to the field. Developed in partnership with the National Endowment for the Humanities and the Institute of Museum and Library Services, the OA plans to launch the website in 2017.

Current Leadership Initiatives

Most recently, the OA has developed leadership initiatives to support creative aging programs, arts programs in correctional facilities, and careers in the arts for people with disabilities:

- **Creativity and Aging** – The OA has supported efforts to educate professionals and practitioners in both the aging and arts fields on the need for and value of quality arts experiences for, by, and with older adults. Most recently, the OA has supported the National Center for Creative Aging (NCCA) in its ENGAGE Initiative in arts and aging for state arts agencies, in which 40 SAAs have invested in an array of activities to support work in creative aging in their states. NCCA is currently developing an interactive online resource guide for SAAs to build their capacity to continue this work.

- **Arts in Correctional Facilities** – The OA supports quality arts programming, led by professional artists, for individuals in correctional facilities. In partnership with the U.S. Department of Justice’s Federal Bureau of Prisons, the OA currently sponsors six arts residencies in federal correctional institutions, which serve as models for state and local arts organizations developing similar efforts.

- **Careers in the Arts for People with Disabilities** – People with disabilities experience significant barriers to achieving professional opportunities in the arts. The OA has responded by identifying these barriers and helping people with disabilities pursue careers in the arts. The OA recently held two convenings: a roundtable for 50 theater professionals on advancing opportunities for deaf theater artists, and a virtual convening with 400 participants to foster dialogue and generate ideas on how to address barriers to employment in the arts for people with disabilities.
**Overview**

**Challenge America** is the agency’s “gateway” program. It is the only national funding source specifically designed for small and mid-size organizations. Often the first application an organization makes to the NEA, grants are a fixed amount ($10,000) and matched 1:1 for one of three project types: guest artist, public art, or cultural tourism promotion. It is the only NEA grant that requires proposed projects to extend the reach of the arts to a community that has limited access to the arts based on either race or ethnicity, geography (rural), income, or disability. This helps the agency in efforts to embrace diversity, equity and inclusion, as it is the only NEA program which requires engagement with underserved communities. It is highly competitive (in FY17, 135 projects or 47% of the applicant pool is being funded). Between 20% - 33% of awards represent the first award an organization is receiving from the NEA. We track the “graduation” rate into other NEA program categories such as Art Works.

**Key issues**

**Challenge America:** In order to encourage and welcome new applicants, applicants are limited to no more than three consecutive years of Challenge America funding – applicants reaching this threshold may choose to “sit out,” or apply to Art Works. Although originally intended to be a streamlined program with expedited review, the volume of applications (about 300 +/-) and requirements of the online application means that this category requires about the same amount of work and planning as an Art Works application. We continue to seek opportunities to truly streamline the process and encourage applicants to “graduate” to Art Works after having success with Challenge America.

**Overview**

**Arts Engagement in American Communities (AEAC)** is similar to Challenge America in that it is also a fixed amount grant of $10,000. But similarities end there: AEAC is initiated “by invitation only” in US Congressional districts where the NEA is not awarding a grant through competitive process. It is not a formal funding program. In any given fiscal year, between 90 and 120 congressional districts (out of 435) fall into this category, as gap districts. Staff works discreetly to research and identify an organization with the programming and administrative capacity to successfully administer a federal grant. Extensive “high touch” staff technical assistance is often involved. Invited applicants are guided to propose a project that is already planned, since this is an expedited process – the timing is generally about six weeks between invitation and submitting an application (though deadlines are flexible and floating). This turnaround is faster than any other program in the agency.

**Key issues**

**Arts Engagement in American Communities (AEAC)** is not publicly promoted – it is the mechanism by which the agency (Congressional Affairs) reports to Congress that all 435 districts are served. Many of these districts lack a traditional arts support infrastructure, such as foundations, corporations, and philanthropy. Many are perennial AEAC districts: sparsely populated rural areas, and/or in areas where “artistic excellence and merit” must be evaluated by strictly local standards. In other words, these projects may not be competitive in other NEA programs. Also, in some locales, an invitation to receive a federal grant is unwelcome. We are working to encourage and cultivate AEAC applicants to “graduate” into other programs, including Challenge America and Art Works.
Local Arts Agencies
Hyper-local intermediaries

Overview
There were 400 Local Arts Agencies (LAAs) in America in the 1960s – today there are 4,500 Local Arts Agencies nationwide. This highly decentralized network has combined budgets totaling more than $1.5 billion. Local Arts Agencies may be units of municipal government, private non-profit organizations, or hybrids of the two. Each is a unique reflection of the community it serves, from grassroots community-based, all volunteer organizations, to agencies with budgets of $50 million (City of Los Angeles) to $160 million (New York City). The top 60 city LAAs alone have combined budgets of more than $800 million. They are well positioned to understand hyper-local nuances of the entire cultural ecosystem.

Key issues (for the LAA field)
- Diversity, equity and inclusion is a top priority for most of the field. Public sector agencies in particular have long held mandates to reflect the communities they serve.
- Dedicated revenue streams for arts and culture, such as hotel/motel, cigarette tax, sales tax, property tax, etc.
- Cultural planning, cultural asset inventory, and issue-specific plans (public art, facilities, racial equity), etc.
- Neighborhood, community, economic, and workforce development
- Arts Education partnerships, especially with school districts focused on systemic change (Collective Impact).
- Public Art (percent-for-art ordinances and maintenance, permanent and temporary)
- Cultural programming, and especially activation of non-traditional spaces and in neighborhoods outside of the “cultural core”
- Social (community) issues: homelessness, health, food deserts and nutrition, immigration, public safety, transportation,
- Partnerships with non-arts entities (Chambers of commerce, tourism, developers, etc.)
- Advocacy for the arts, cultural and creative industry sector(s)
- Training and professional development for the sector.
- Individual artist support

Key Efforts NEA has taken to advance the field
- NEA funded the Local Arts Agency Census ($250k), in partnership with Americans for the Arts (June, 2016) - the most comprehensive survey of the field in more than three decades.

- NEA hosted Readiness and Resiliency convening in April, 2016 to address the role of the arts in both natural disasters (beginning with Hurricane Katrina) and civil unrest (St. Louis, Baltimore), and the arts in healing (Boston, Orlando). Other federal agencies included IMLS, NEH and FEMA.

- A misconception persists that an LAA application puts the Local in competition with other discipline-based Art Works applicants in their community. This is not true – Locals are an NEA discipline.

- LAAs are supported in other NEA portfolios, including Arts Education – where they are well represented in Collective Impact grants ($100k), as well as Our Town, as both lead and primary partners, and Folk and Traditional Arts.
Overview
The National Endowment for the Arts fostered the creation and has encouraged expansion of state arts agencies (SAAs) since the mid-1960s. Today, agencies exist in all 50 states and six U.S. jurisdictions. Each agency is a unit of state government, is funded through state appropriations and other sources of state funds, and is authorized to re-grant federal funds enabling the NEA to extend its reach to every community in America; translating national leadership into local benefit.

Each of the 50 state arts agencies and two of the territories (District of Columbia and the Virgin Islands) is a member of one of six US regional arts organizations. The regionals (RAOs) are private, nonprofit entities created by state arts leaders in the mid-1970s to facilitate the exchange of artists across state borders. Over time, RAOs have evolved to play a major role in strengthening the effectiveness and efficiency of the U.S. arts infrastructure. They draw on their ability to cultivate public and private resources; work collaboratively across state, national, and international borders; and deliver programming across all arts disciplines.

Congressional statute provides that 40% of NEA’s grant dollars be designated for state arts agencies, regional arts organizations, and the national service organization (National Assembly of State Arts Agencies) that supports the work of the states and regions. This investment amounted to $50 million in FY 2016.

NEA funds SAAs and RAOs in the form of Partnership Agreement grants, reflecting the fact that the work of the NEA and the states and regions extends beyond that of the typical grantee/grantor relationship. We also share policy priorities in areas such as arts education, reaching underserved communities, community cultural development, growth and stability of arts organizations, and increasing access to the arts for all citizens.

Key Issues for the Field
- Addressing the needs and priorities of constituents whose demographics are rapidly changing
- Recovering from recent recessionary times in which state budgets were severely reduced
- Utilizing data and research to amplify the value of public support for the arts in the face of competing requests for state resources.

Key Efforts NEA Has Taken to Advance the Field
1. NEA works with our partners to implement key national initiatives. While these efforts provide great benefit to the NEA, they also help to build the capacity of our partners. Examples include:
   - State Arts Agencies are our key partner in implementing Poetry Out Loud (POL); in hosting constituent roundtables for the Creativity Connects initiative; and in implementing the community engagement component of Creative Forces.
   - Regional arts organizations are our partners in other national initiatives such as Big Read (Arts Midwest); Shakespeare in American Communities (Arts Midwest); POL national finals (Mid Atlantic Arts Foundation); Performing Arts Discovery (all regionals).
2. Beyond grants, NEA has invested in research and data collection to help states build their case for the public value of the work and services they provide.
NEA Grants in Art Works: Creativity Connects

Art Works: Creativity Connects is a pilot initiative intended to connect arts organizations to other sectors of the economy. The initiative’s first applications were received and grants awarded in 2016 for projects occurring in 2017. The objectives of Creativity Connects are to link the arts and non-arts sectors, to demonstrate the value of working with the arts, to help develop the infrastructure of the cultural sector, build bridges, and support new partnerships. Creativity Connects applications were received in all artistic disciplines and areas of practice such as arts education and presenting. Submissions came from 45 states and District of Columbia.

Thirty-seven Creativity Connects grants were made in its first round covering all artistic disciplines. With 17 states and the District of Columbia represented in the grants’ geographic reach it is notable that these projects will serve audiences and artists in both rural and urban areas. Arts organizations have enlisted partners from non-arts sectors including healthcare, nutrition, juvenile justice, science, technology, education, the environment, and medical research.

Many of the most competitive projects were on-going projects with established partnerships, which is not surprising given the initiative’s compressed schedule. One such example is “The Lullaby Project” overseen by Carnegie Hall and New York Presbyterian Hospital. Now in its fifth year, the project is a musical intervention designed for mothers-to-be in challenging circumstances such as poverty and homelessness. With the help of professional musicians, participants write lullabies for their babies and develop a network of support with healthcare providers and other project participants.

New partnerships are also represented among the Creativity Connects grants such as Diavolo Dance Theatre from Los Angeles working with Virginia Tech’s Institute for Creativity, Arts and Technology on the development of new lights and other materials that can be incorporated into performance. The First Peoples Fund in Rapid City, SD is partnering with the Lakota Fund to provide education, professional development, and financial support to Native American artists on the Pine Ridge Reservation. Additionally, the Martha Graham Dance Company is working with the Google Cultural Institute on the development of a digital archive.

Overall, the Art Works: Creativity Connects initiative demonstrated the hunger of arts organizations to work in new ways with new partners. With tremendous and continuing changes in technology, demographics, and the very definition of the arts, that hunger is certain to grow.
NEA Grants in Dance

American dance is encyclopedic in scope, encompassing the artistry of cultures from around the globe. The grants for dance projects made by the National Endowment for the Arts seeks to reflect this diversity. Thus, in addition to ballet, modern dance and tap, classical dances of India, capoeira from Brazil, as well as dances from all parts of Africa and Asia are included in the grants portfolio.

The first grant made by the newly created NEA in 1966 was given to American Ballet Theatre to support its national tour. Grants to the nation’s other great dance institutions soon followed with support for the Martha Graham Dance Company, the New York City Ballet, the San Francisco Ballet, and the Alvin Ailey Dance Company. Early on, the NEA’s panelists recognized the need to support the full ecosystem of dance, so support was extended to dance presenters, national and statewide service organizations, dance education and training, as well as dance companies large and small.

The nature of the projects receiving support embraces the developing needs and challenges of the dance field. These include support for new choreography, the restaging of existing works, touring, and home season performances for dance companies. Dance presenters such as Jacob’s Pillow Dance Festival in Lee, MA or the American Dance Festival in Durham, NC receive support for performances, extended residencies, and to commission new works. Dance service organizations such as Dance/USA based in Washington, DC receive grants for research, national convenings, and professional development. Training institutions such as the School of American Ballet receive grants to support the training of future professional dancers.

One of the key roles played by the NEA’s dance grants has been in helping to spread dance across the country and aid its development outside of a handful of large urban centers. In the first five years of grant making dance organizations in only six states received support reflecting the extreme concentration of practicing artists. With encouragement from the NEA with grants for touring, artists’ residencies, audience development, and performance support, dance organizations in all 50 states now regularly receive grants. Notable initiatives that helped the national development of the art over the years include the Dance Touring Program, the National College Choreography Initiative, American Masterpieces/Dance, and the National Dance Project that was started in partnership with the New England Foundation for the Arts.

Today, the American dance scene is a thriving and vibrant enterprise that is national in scope. Major dance companies such as Miami City Ballet, Pacific Northwest Ballet in Seattle, Ragamala Dance in Minneapolis, Ballet West in Salt Lake City, and the Lula Washington Dance Company in Los Angeles, have been embraced by their communities for their artistry and contributions to improving civic life. For instance, dance companies offer free performances, training, and in-school arts exposure. The Mark Morris Dance Group has a program of dance training specifically for individuals with Parkinson’s disease, while Ballet Tech offers tuition-free training to New York City public school students.

The NEA’s support for dance has been critical to the growth and maturation of a discipline that had once been available only to a geographically isolated and small audience. As the art form adapts to new possibilities using technology for creating art, distribution, education, and audience development NEA support will remain at the forefront recognizing how this American art form can best serve a nation.
**NEA Grants in Music**

NEA grants support a wide range of music – from classical to contemporary music as well as jazz – that is produced by an array of performing ensembles (such as chamber music ensembles, choruses, jazz ensembles, and symphony orchestras) and organizations (including festivals, presenting organizations, and education organizations). In addition, music grants support professional artist development programs, artist residencies, and service organizations.

Last year (FY 2016), we received 404 music applications and provided $5,685,000 in funding for 252 of those projects.

Organizations of all types and sizes apply for a variety of music production, presentation, professional development, engagement, and education projects. In addition to projects that focus on the standard repertoire, NEA Music grants support the commissioning and performance of new American works. Of particular interest are music projects that feature meaningful collaborations, innovative presentation strategies, and initiatives that help organizations engage audiences in new and meaningful ways.

We support leading orchestras such as the Los Angeles Philharmonic, New World Symphony (Miami, FL), Boston Symphony, and The Chicago Symphony; outstanding professional choruses including Conspirare (Austin, TX), and the Los Angeles Master Chorale; and chamber music groups such as the Kronos Quartet (San Francisco, CA), the International Contemporary Ensemble (Brooklyn, NY), and Alarm Will Sound (New York, NY).

We extend the NEA’s reach when we fund music service organizations such as New Music/USA and the American Composers Forum, which provide information and opportunities for composers; and Chamber Music America, Chorus America, and the League of American Orchestras, which nurture their respective fields with outstanding programs and services.

Among the key issues facing the music field are:

- Concerns about audience engagement and about broader community engagement. There has been an increase in the number of applications seeking support for new and innovative approaches to help address these concerns.
- Efforts to increase the diversity of music organizations and to become more inclusive (including diversity of approaches to programming, as well as the racial and ethnic diversity of artists and arts organization leaders, and of audiences).
- Opportunities to use technology (to enhance audiences’ experiences, and to reach new audiences).
- Labor disputes at some major orchestras. This has led the League of American Orchestras to launch efforts to help forge new working relationships between musicians and management in the orchestra field.
- A troubling decline in school music programs, thereby limiting access to opportunities for all children to have the opportunity to make and learn about music.
**Overview**
The nonprofit theater and musical theater field consists of more than 1,700 theaters across the nation. Theatre Communications Group, the service organization for the American theater, has nearly 500 members. The National Alliance for Musical Theater, the service organization for American producers of musical theater, has 210 members.

The NEA supports musical theater by funding the work of established musical theater producing organizations as well as musical theater projects by companies known primarily for non-musical work; presenters applying with a musical theater-specific project; local, regional, and national service organizations; new musical development organizations; musical theater for young audiences; musical theater by ensemble companies; puppetry companies; professional theaters situated within university settings; community-based theaters; and touring companies.

**Key Issues**
A key issue for the Musical Theater field is building on the success of projects such as “Hamilton” to create the next great generation of composers, lyricists, and songwriters. With a much higher cost of developing new musicals than plays, producers are naturally risk averse, increasing the importance of funding for the non-profit sector. Without support for emerging musical theater talent, we will be left with only the most commercially minded new shows, largely drawn from movies, existing artist catalogues, and now even, incredibly, board games (“Clue, the Musical” and “Monopoly the Musical” are coming to Broadway this season).

**Key Efforts the NEA has taken to support the field**
The NEA received the 2016 Special Tony Award in recognition of our service to the Theater and Musical Theater field over the past 50 years. Over 100 NEA funded projects have gone on to be nominated for Best Play or Best Musical, with 36 wins, including 2016’s winners for Best Musical and Best Play, “Hamilton” and “The Humans.”

With the return of Musical Theater as its own discipline in FY18, the NEA has sent a strong message to the field of the importance of Musical Theater as an art form, and we look forward to an increase in both the quantity and quality of applications for Musical Theater projects.

The NEA sponsored a Musical Theater Songwriting Challenge for High School students this past summer, as a pilot program. The pilot program took place in three cities (Dallas, Minneapolis/St. Paul, and Seattle), bringing a finalist from each city to New York City for an intensive finalist weekend, which consisted of mentorship from professional artists, panel discussions, and sessions with Broadway leaders, as well as the experience of seeing “The Color Purple” on Broadway. The weekend culminated in a performance of the finalists’ three songs, with a panel including Norm Lewis and Anais Mitchel selecting a winning song, and scholarship awards for each finalist. This program demonstrated the incredible need for opportunities to nurture and develop the next generation of musical theater talent.
NEA Jazz Masters Fellowships
Jazz was born in America, and is uniquely rooted in American history and culture. The NEA Jazz Masters Fellowships, initiated by the U.S. Congress in 1982, are the highest honor that our nation bestows on those who have made exceptional contributions to the advancement of the art form.

Described by the *New York Times* as a “rare public accolade for jazz,” the recipients are selected from nominations submitted by the public. The awardees – who receive a one-time $25,000 Fellowship, and are honored at a live-broadcast and webcast tribute concert – represent a panoply of musical distinction, from vocalists and percussionists to vibraphonists and saxophonists, all of whom have advanced the music through their commitment to jazz.

Each year a varying number of living giants of jazz are selected and, to date, 145 awards have been presented to distinguished figures in American jazz, including performers from Count Basie, Ella Fitzgerald, and Dizzy Gillespie to Pacquito D’Rivera, Carmen McRae, and Herbie Hancock. In addition to jazz artists, the NEA recognizes jazz advocates through the A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy, which is awarded to an individual whose passion for jazz and its artists has been demonstrated through major contributions to the appreciation, knowledge, and advancement of the music. Honorees include jazz critic Nat Hentoff and educator Jamey Aebersold, among others.

The NEA has also created a variety of accessible, free-of-charge educational resources to extend the impact of the NEA Jazz Masters honorifics, including:

- NEA Jazz Masters Video tributes, NEA Jazz Masters Tribute Concert webcasts, and highlights of NEA Jazz Masters panel presentations;
- NEA Jazz Moments comprising more than 335 downloadable, license-free audio clips with transcripts featuring excerpts from interviews with NEA Jazz Masters and from their recordings;
- Podcasts with more than 30 NEA Jazz Masters as well as other jazz musicians and field experts;
- Interviews with more than 45 NEA Jazz Masters;
- The NEA Jazz Masters publication, digital and print brochures showcasing the newest class of honorees; and
- NEA Jazz Masters Oral History Program. In an interagency partnership with the Smithsonian Institution’s National Museum of American History, the voices of 95 Jazz Masters have been captured in audio- and videotaped interviews. Clips highlighting individual journeys, downloadable interview transcripts, and photo portraits are featured on Smithsonian Jazz.

Plans for the 2017 NEA Jazz Masters
Within the framework of a cooperative agreement with the John F. Kennedy Center for the Performing Arts, the Kennedy Center will produce a live-streamed 2017 NEA Jazz Masters Tribute Concert in the Center’s Concert Hall on Monday, April 3 at 7:30pm. A Jazz Masters Listening Party at National Public Radio’s headquarters and a master class with the Jazz Masters for Howard University’s jazz studies majors are also among the plans. The names and background information about the five honorees to be celebrated in April may be accessed in the 2017 NEA Jazz Masters Announcement.
NEA Support of the Opera Field

It is said that storytelling meets a fundamental human need and, thanks to opera's signature blend of singing, acting, scenic artistry, costume design, lighting, dance, and orchestral playing, storytelling through opera can be especially compelling and vivid.

NEA grants support a wide range of opera projects, from existing productions in the opera canon, to the commission, development, presentation, and professional recordings of new operatic works, as well as artist-development programs and artist residencies. We especially encourage applications for collaborations and innovative projects that engage audiences in new and meaningful ways. Last year (FY16), we received 107 Opera applications and provided $2.1M in funding for 67 of those projects. (Twenty-four additional opera projects were funded through other NEA arts disciplines.)

Organizations of all types and sizes are welcome to apply, including large opera companies such as San Francisco Opera and the Metropolitan Opera; smaller, entrepreneurial companies such as Urban Arias (VA), and The Industry (CA); opera festivals including Opera Theatre of Saint Louis and Santa Fe Opera; and artist training programs such as the Martina Arroyo Foundation (NY) and Wolf Trap Opera (VA). In addition, the NEA funds projects by service organizations such as OPERA America, which extends our reach by providing information and professional development for opera company leaders – some that otherwise would not have a connection to the NEA.

Among the key issues facing the opera field are:

- Concerns about engagement of opera audiences and about broader community engagement. There has been an increase in applications seeking support for new approaches to engagement.
- Efforts to increase the diversity of opera organizations and to become more inclusive. There are efforts underway aimed at diversifying the operas that are being produced, and increasing the diversity of artists, administrators, board members, and audiences. Initiatives have also been launched to help to identify and mentor women composers of opera, and women opera conductors.
- Opportunities to use technology (to both enhance audience experiences, and to reach new audiences). Digital sets can both reduce costs of scenery/set construction and oftentimes enhance audience impact.
- Relevance for today’s audiences. New operas are based on significant events/issues in American culture, such as John Adam’s Dr. Atomic, Philip Glass’ Appomattox, Adolphus Hailstork’s Rise for Freedom, and Jake Heggie's Dead Man Walking.
- Increasing access. “Opera in the Outfield” events that transmit live opera to ballparks, and the Met’s “Live in HD” series that broadcasts live opera to movie theaters reach people otherwise unable to see or afford live opera performances.

Recent NEA national initiatives in opera also include: NEA Opera Honors, initiated through a change in the NEA legislation in 2008 and designed to acknowledge lifetime achievement by significant opera leaders (2008-2011); and, Great American Voices, a program pairing opera companies and military installations for performances nationwide (2006-2008).
Overview
Shakespeare in American Communities is a program of the National Endowment for the Arts administered through a subgrant program with Arts Midwest that brings performances and related educational activities to audiences across the country. The program supports high-quality, professional productions of Shakespeare’s plays for middle- and high-school students in underserved schools throughout the United States.

Annually, up to 40 nonprofit theater companies are selected to receive $25,000 grant awards to provide performances of a Shakespeare play and related educational activities for middle- and high-school students. These funds enable theater companies to present additional performances and educational activities; engage more schools, including underserved schools; and expand their geographic reach.

Key Issues
The key issue for theaters producing and presenting the works of Shakespeare is finding ways to make his work accessible to modern and diverse audiences. Successful efforts have been trending towards more inclusive casting of the plays, and setting the plays in modern contexts. The Oregon Shakespeare Festival has been a leader in this area, with a majority minority repertory acting company and a project called “Play On!” which has commissioned a diverse set of writers and dramaturgs to translate Shakespeare’s plays into contemporary English.

Key Efforts the NEA has taken to support the field
Beginning in 2003, the initial phase of the program organized regional tours of Shakespeare plays by six theater companies. The companies visited 172 communities and 500 schools across all 50 states. As its first phase gained momentum, a new dimension of the program began as the Department of Defense supported the NEA to expand the program to military bases. In its later years, the program shifted to focus exclusively on school performances. Online educational resources on teaching Shakespeare are available to participating schools as well as the general public.

More than 100 theater companies across the United States have taken part in Shakespeare in American Communities since the program’s inception. Selected companies have presented 33 of Shakespeare’s 37 plays. To date, the program has supported 9,400 performances and more than 31,700 related educational activities at 8,500 schools in 3,600 communities in all 50 states, the District of Columbia, and the U.S. Virgin Islands.

Shakespeare in American Communities is helping to build future audiences and inspiring students to become informed theatergoers. The program’s national prestige empowers theater companies to leverage new connections in their community with teachers and school districts, civic and state partners, and other funders.
Overview
The nonprofit theater field consists of more than 1,700 theaters across the nation. The field’s national service organization, Theatre Communications Group (TCG), has nearly 500 members, and the National Alliance for Musical Theater has 210 members.

The NEA supports producing theaters; presenters applying with a theater-specific project; local, regional, and national service organizations; new play development organizations; theaters for young audiences; ensembles; Shakespeare festivals; puppetry companies; professional theaters situated within university settings; community-based theaters; and touring companies.

Key Issues
The most common point of discussion in the theater field currently is the topic of equity, diversity and inclusion. Many important leading theaters, such as The Public Theater, The Guthrie Theater, The Oregon Shakespeare Festival and Baltimore Center Stage are addressing these challenges head-on with exciting results. TCG is taking a leading role as well, with a comprehensive Equity, Diversity and Inclusion Initiative comprising multiple programs for the field.

The other issue that keeps theater leaders up at night is the increasing shifting of foundation and corporate funding away from not only theater, but all arts programs. Theater seems to be particularly heavily impacted by this, with the most dramatic examples being foundations in California and Pennsylvania. The NEA Director of Theater & Musical Theater served on a panel at the summer 2016 TCG National Conference on this topic, which included foundation officers from the Irvine and Packard Foundations, as well as a corporate giving officer from Bank of America. This is an area where the NEA could potentially provide field-wide leadership.

Key Efforts the NEA has taken to support the field
In January of 2016, inspired by the success of the Broadway revival of “Spring Awakening” which was composed of a mixed hearing and deaf cast, the NEA convened a group of deaf and hearing artists, producers and funders in New York to take on the challenges facing Deaf Artists. A report from this convening was published, along with a series of blog post from participants in the convening.

The NEA hosted a convening for TCG’s Equity, Diversity and Inclusion Initiative in June, 2016. This convening brought together a cohort of 80 participants from theaters around the country engaged in moving the field forward.

The NEA received the 2016 Special Tony Award in recognition of our service to the Theater and Musical Theater field over the past 50 years. Over 100 NEA funded projects have gone on to be nominated for Best Play or Best Musical, with 36 wins, including 2016’s winners for Best Musical and Best Play, “Hamilton” and “The Humans.”
2016 marks the 7th year of the Blue Star Museums program, a national partnership among Blue Star Families, the National Endowment for the Arts, and museums across the country. Designed to recognize the sacrifices made by our military families, the program provides free admission to active duty personnel and their families between Memorial Day and Labor Day to thousands of museums across the country. Leadership support was also provided by MetLife Foundation through Blue Star Families. In 2015, the program reached 840,000 active duty military personnel and their families, who visited art museums, science centers, historic houses, children's museums and other cultural venues. There is a vast potential audience for the program with more than 1.4 million active duty military in the United States, and an estimated 900,000 children whose parents have served in multiple deployments. There are Blue Star Museums in all 50 states, the District of Columbia, Puerto Rico, and American Samoa.

Thanks to efforts of the Blue Star Museum team, more than 2,000 museums signed up for the program. To reach all of these museums, the NEA engages with our many organizational partners such as the American Alliance of Museums, the Association of Art Museum Directors, the Association of Children's Museums, and the American Society for State and Local History and the Association of Science and Technology Centers.

An impressive education and public relations campaign was developed to complement the program, anchored by an online Blue Star Museums link that features an interactive map of the United States that makes available -- via a drop down menu -- a list of each participating museum by city and state. Additionally there is a Blue Star Museums blog, a dedicated hashtag via the NEA's Twitter account, a Facebook presence, and an online public relations toolkit that includes marketing materials such as posters, postcards, ads, and logos. Bi-monthly newsletters provide museums with the latest promotional materials. To further assist museums with military outreach, the NEA hosted a special webinar that featured a public affairs specialist from the Pentagon.

In 2016, First Lady Michelle Obama commended the Blue Star Museums Program, noting:

As Americans, each of us owes a debt of gratitude to those who serve, and this initiative is an excellent opportunity to show just how grateful we are for their sacrifices.
Community Solutions Taskforce
In late 2014 U.S. Office of Management and Budget established a Community Solutions Taskforce team to provide an infrastructure to enable federal staff to more effectively partner with local communities and support comprehensive place-based investments. The taskforce enhances coordination across agencies to improve federal interactions with local government, nonprofits, business and other stakeholders. NEA has been an active member in the taskforce by lifting up local, arts-based, community development strategies, and providing both best practices and funding opportunities. Arts and culture can strengthen communities by helping to revitalize local economies, providing rich engagement for youth, impacting educational outcomes, creating spaces and places where people want to be, facilitating authentic engagement and community planning, reimagining vacant properties, and improving quality of life for existing residents. The NEA has committed to working more closely with other federal agency partners and has demonstrated that support in the following ways:

- **NEA Community Solutions Specialist Position**: Charged with facilitating and coordinating federal, state, and local government efforts to improve communities across the nation, this new position focuses on integrating arts and cultural approaches into comprehensive community development work. This position is one of nearly 60 career positions across all federal agencies that are specifically charged to serve as liaisons with other federal agencies and help local communities access federal resources, including best practices, data, and funding.

- **Training for NEA Staff**: 18 NEA staff members have attended *Delivering Outcomes for Communities* training in 2016. This training seminar is a three-day course to enhance the ability of federal staff to forge effective partnerships with communities, use data in innovative ways, tap high-value resources throughout federal government, and network with federal agency staff.

- **Memorandum of Agreement**: NEA was one of 16 federal agencies that signed a MOA in 2016 to improve collaboration across the federal government in support of local communities’ efforts to build better outcomes. The MOA includes examples of federal technical assistance offered by each agency, as well as legal authorities that expedite new interagency agreements.

Community of Practice - [https://communitysolutions.sites.usa.gov/](https://communitysolutions.sites.usa.gov/)
Over 700 federal staff participate actively in a community of practice to exchange ideas, inspiration, and resources via a website, list serve and webinars. Webinars are hosted on a bi-weekly basis by federal agencies. In October 2016, NEA hosted a webinar on the role of arts and culture in community revitalization, featuring Theaster Gates and Calvin Holmes.

Ongoing Federal Collaboration
NEA continues to steward work with federal agency partners to integrate arts and cultural strategies into place-based work, including strong ties with programs at HUD, USDA, EPA, ED and DOJ. NEA is engaged in the Promise Zone initiative led by HUD and USDA, providing direct technical assistance to local communities on best practice models, assisting communities in conceiving NEA grant applications, and facilitating relationships with local, state, and regional arts partners. Engagement with the Promise Zone initiative has enabled the NEA to develop new relationships with Native American communities, rural communities, and underserved urban neighborhoods. Other recent federal collaborations where NEA played a critical role include DOT’s Every Place Counts; HUD’s Play Everywhere Design Challenge, Choice Neighborhood grants and Rebuild by Design; ED’s Arts Education Partnership and Promise Neighborhood program; and DOJ’s National Forum on Youth Violence Prevention.
About the Design program - https://www.arts.gov/artistic-fields/design
From the typeface on this page to the neighborhood in which you live, every object and place is the result of design. Design surrounds us and has a direct impact on the quality of our lives. Furthermore, designers fuel innovation by employing creative thinking to solve problems, drive economic development, and address social issues. The design field encompasses many disciplines including, but not limited to, architecture, communications and graphic design, fashion design, historic preservation, industrial and product design, interior design, landscape architecture, planning, universal design, social impact/public interest/human centered design, rural design, and urban design. The National Endowment for the Arts recognizes design's ever-present impact on society by funding activities that encourage, preserve, and disseminate the best in American and global design.

Since 1966, the NEA has awarded more than $130 million to design and placemaking programs. Design includes two grant programs – Art Works Design and Our Town (Creative Placemaking) – in addition to being the hub for Community Solutions activities and several long standing, place-based partnership programs. Community Solutions and Creative Placemaking initiatives are covered in separate briefings.

Art Works Design Grants
Design is one of the original arts disciplines supported when the NEA was founded in 1965. In FY 2016, the Art Works Design program will award $1.6 million to 54 organizations, with an average award of $30,000. Grantee projects range from the second Chicago Architecture Biennial - North America’s most notable architecture event, to diversity and inclusion programs organized by the American Institute of Graphic Arts (AIGA), to grassroots efforts that prepare low-income communities for redevelopment which could otherwise negatively affect their neighborhoods’ character and affordability.

Field Engagement and Special Initiatives
Convenings: Building off of a Social Impact Design convening in 2012 and a series of webinars, the NEA partnered with the Surdna Foundation in May 2016 to host Designing Equity. The convening was about how designers are working in partnership with people and organizations from low income communities to improve the quality of the built environment and to build local power and capacity, or what is called community engaged design. The meeting helped gain clarity about what exemplary practice, partnership, and funding looks like for this emerging field of practice.
Industrial Design and Manufacturing: In November 2016 we will complete a year-long research partnership with the National Institute of Standards and Technology’s Manufacturing Extension Partnership. Culminating in a report, infographic, and webinar, the research examines the challenges faced by small and medium-sized manufacturers (SMMs) in integrating industrial design into their firms, identifies the value of industrial design, and concludes that industrial design is a key ingredient for the future success of SMMs, suggesting types of public-private partnerships to support it.
Webinars: We track trends in the field and host webinars on those topics. For example, this year we are featuring the Cooper Hewitt’s new exhibition, By the People: Designing a Better America, and the research from our new report on Industrial Design and Manufacturing.
Newsletter: Each month our newsletter goes out to 7500 subscribers with information about NEA activities and deadlines, as well as field related grant and fellowship opportunities, new federal initiatives, and announcements about awards and honors.
Public Events: The Director and Specialists frequently speak on panels and at conferences.
The Arts and Artifacts Indemnity Act (P.L. 94-158) was established by Congress in 1975 to minimize the costs for U.S. museums to insure international exhibitions, making it possible for great works of art and cultural treasures from foreign lenders to be accessible to the American public. Additional legislation was passed in 2007 to create a domestic component to the program for exhibitions consisting of loans from U.S. owners, enabling American museums to more readily share their collections.

The federal government pledges payment in the rare case of damage to or theft of the artwork during transport and while on view, at no cost to the museums. To date, paid claims total only $104,000 - the result of the loss of two objects in 1982; they were later recovered, and the payout costs were reimbursed to the U.S. Treasury leaving a zero-loss ratio.

The Indemnity program is staffed by the Indemnity Administrator and Assistant Indemnity Administrator, supervised by the Director of Museums and Visual Arts. The General Counsel of the National Endowment for the Humanities is the designated legal authority. The program is administered on behalf of the Federal Council on the Arts and the Humanities, comprised of the heads of federal agencies -- such as the NEA; NEH; Commission of Fine Arts; General Services Administration; Library of Congress; National Archives and Records Administration; National Science Foundation; and the departments of State, Commerce, Education, Health and Human Services, Housing and Urban Development, Interior, Labor, Transportation, and Veterans Affairs.

Applications for indemnity, received quarterly, include information about the care and handling of the art objects, such as methods of packing, shipping, installation, security, and climate control at each venue, and a list identifying each object, its owner, and USD value. Submissions are reviewed by an Advisory Panel of museum directors, curators, conservators, and registrars each with knowledge and experience of museum standards of practice. The panel makes recommendations to the Federal Council, and the Council determines which exhibitions receive indemnification. The Certificate of Indemnity documentation to the applicant is signed by the NEA Chairman.

Subsequent legislation steadily increased the amount of indemnity coverage available. Currently, the Federal Council is authorized to commit the Treasury to up to $1.8 billion in value per exhibition, with an overall cap of $15 billion at any one time for the international program; the domestic program limits are $1 billion per exhibition, and $7.5 billion at one time. The indemnitee covers a deductible (first dollars paid in the event of a claim), based on a sliding scale of the total value indemnified.

To date, more than 120,000 works of art have been indemnified in more than 1400 exhibitions, in some 250 museums nationwide, saving them approximately $420 million of commercial insurance premiums. Given the high cost to organize art exhibitions, it simply would not be possible for many museums to present shows without the Indemnity program.
Field Overview
Media Arts includes film, video, audio, digital art, virtual art, Internet-based art, interactive art, video games, creative coding, and other forms of digital media and new technology. During two annual deadlines, the NEA Art Works grant program accepts applications in the media arts discipline to support the creation, exhibition, education, and distribution of historic and contemporary artworks that use electronic media, film and technology as an artistic medium or a medium to broaden appreciation and awareness of any arts discipline. All genres and phases of project support are eligible. Organization types that comprise our portfolio of applicants include: community media art centers, public media television and radio broadcasting stations, film/video/new media festivals, non-commercial cinemas, and other 501c3 organizations that support the exhibition, education, and production of independent film, video, audio, and other new media technologies. Additionally, organizations of all disciplines may apply to Art Works: Media Arts for projects that use digital technologies to broaden audiences, for activities such as live-streaming performances or designing new web distribution platforms.

Key Issues
- The definition of Media Arts continues to evolve as the field embraces emergent genres and forms, moving beyond traditional radio, television, and film and actively partners with non-arts sectors, such as computer science, technology, and social issue organizations.
- The field seeks to establish a stronger, more sustainable infrastructure that addresses funding and distribution challenges for independently produced media, such as non-fiction documentary and open-source software for artists.
- Resources, such as affordable software, equipment, technical staff, and Internet access, are expensive to acquire and maintain, contributing to an existing digital divide, especially for small-to-mid-sized organizations in underserved communities, as well as independent artists.
- Arts organizations across disciplines seek to expand audiences and programming using digital strategies, such as live streaming and embracing new web platforms. Undertaking such activities can be costly and require additional technical personnel and equipment. These capacity building activities are eligible in the Media Arts discipline, though limited funding is available.

Key Efforts
- Since the Media Arts discipline was represented by an acting director from 2013-15, the new Media Arts director is prioritizing relationship building (and rebuilding) with the field, as well as identifying key issues and trends.
- To better understand and serve the emergent practices in the new media field, media arts staff actively participates in ongoing education with contemporary media arts practitioners.
- With the support of the NEA research team, an analysis of state funding for media arts activity across the nation is currently in process.
- Recent conversations with the National Minority Consortia are leading to a potential convening at the NEA (spring/summer 2017) that addresses programmatic diversity in public media.
Overview
Today’s museums serve as vital community centers, and play an important role in education. In addition to being meticulous in caring for objects; museums must continually evaluate how best to present such treasures; and how best to reach their audiences – a challenging task made more difficult today by an abundance of easy access entertainment and short attention spans. The NEA’s Museum program helps institutions fulfill both their traditional obligations as well as other contemporary challenges and demands, primarily through Art Works grants. The majority of museum Art Works grants are for exhibitions.

The field is supported by strong service organizations, namely the American Alliance of Museums (AAM) and the Association of Art Museum Directors (AAMD). Among other services, these groups help museums track legislation related to issues of concern (i.e. charitable giving, artists rights, and provenance). There is also a healthy infrastructure of regional and statewide museum associations.

Key Issues/Challenges
- New Technology / Digital Universe – staying relevant to audiences (specifically millennials) is a challenge facing all museums. This is an issue in the presentation of exhibitions, as well as collection care. Museums are the caretakers of objects, and increasingly the caretakers and keepers of data. Investments in new technology are expensive and can quickly become obsolete. Staying both agile and fiscally responsible is increasingly challenging for the field.
- Economic – The nation’s art museums are generally supported through a combination of private, corporate, and government sources. NEA grants continue to be a sought after imprimatur, helping museums leverage other funds.
- Lack of Diversity/Inclusion – Museums are making efforts to increase diversity in staffing, audience and programming. The field has done important research (specifically a study by Mellon commissioned by AAMD) that has helped to clarify and quantify the problem. NEA Art Works grants have supported a variety of efforts to address this lack of diversity.

Opportunities/Bright Spots
Museums today are increasingly vital, addressing critical community concerns. This is evident in several programs – all of which have been supported by NEA Art Works grants:
- Diversity in Staffing – The Association of Art Museum Directors, together with the United Negro College Fund and Historically Black Colleges and Universities, pairs college students with museums for apprenticeships. Participants have semester and year-long work opportunities in curatorial, finance, development, and facilities management.
- Military/Veterans Programs – At the Museum of Glass in Tacoma, WA returning wounded soldiers participate in the Hot Shop Heroes program. Conceived in collaboration with the leadership of Joint Base Lewis McChord, the program has special relevance for the soldiers because glass-blowing is high-risk and requires intense concentration, precision, and teamwork.
- Underserved Audiences/Demographic Outreach – Cool Culture, Inc. democratizes access to museums in all five boroughs of New York City, providing low-income families with free, unlimited access to more than 90 cultural institutions.
About Creative Placemaking
The NEA played a key role in establishing the creative placemaking field, and remains an active and visible leader. Creative placemaking occurs when artists, arts organizations, and community development practitioners deliberately integrate arts and culture into community revitalization work - placing arts at the table with land-use, transportation, economic development, education, housing, infrastructure, and public safety strategies. Creative placemaking involves many partners, including nonprofit arts and culture organizations, governmental agencies, community development and social service organizations, as well as artists, architects, designers, urban planners, and community organizers. Since 2011, the NEA has supported creative placemaking through its Our Town grants and initiatives and through partnerships with philanthropic foundations and other federal agencies.

Our Town Grants & Initiatives - https://www.arts.gov/national/our-town
Arts Engagement, Cultural Planning, and Design Grants: These grants support creative placemaking in a range of settings, from metropolitan cities to rural villages and tribal reservations. Applicants must form a partnership including at least one local governmental entity and one nonprofit organization, one of which must have an arts-based mission. Since 2011, the NEA has made nearly 400 Our Town grants, investing more than $30 million in all 50 states, the District of Columbia and Puerto Rico.
Knowledge Building Grants (KB): This program supports opportunities for arts service organizations and community development networks engaged in place-based work to expand the knowledge base about creative placemaking to members and the field. Since 2015, 15 KB grants have been awarded.
Technical Assistance (TA): This program provides TA to Our Town grantees to increase organizations’ ability to carry out successful projects, and to capture and share learning with the field. In fall of 2016, the NEA entered an MOU with the Kresge Foundation, a co-investor ($800K), to provide TA to 14 grantees (7 Our Town and 7 Kresge grantees). Local Initiative Support Corporation (LISC) will deliver TA through a Cooperative Agreement, and PolicyLink will support LISC and distill lessons for the whole field.
Our Town Program Evaluation: In spring of 2016, the NEA contracted with 2M Consulting to conduct a program evaluation of Our Town. Deliverables include analysis of completed Our Town projects to understand project inputs and outcomes, identification of an appropriate measurement framework, and application of that framework to the Our Town program.

How to Do Creative Placemaking Book: This publication includes case studies and essays from leading creative placemaking thinkers describing the diverse ways that arts organizations and artists can play an essential role in making places better across America. The book will launch in December 2016.

Leadership Initiatives
Citizens’ Institute on Rural Design (CIRD): Through a competitive application process, rural communities with populations of 50,000 or less receive technical support and expert advice provided over a three-day workshop that solves place-based design and planning challenges. Since 1991, CIRD has conducted 85 workshops in all regions of the country. The NEA has a Cooperative Agreement with Project for Public Spaces with support from the Orton Family Foundation to administer the program.
Mayor’s Institute on City Design (MICD): Through its annual series of National and Regional Institutes, MICD brings mayors together with leading urban planners and designers to coach mayors on the principles of urban design, and tackle real-world case studies. Since its founding in 1986, MICD has convened more than 1,000 mayors. The NEA has a Cooperative Agreement with the U.S. Conference of Mayors to carry out MICD programs in consultation with dedicated MICD staff.
Overview
Not easily categorized, the Visual Arts field comprises a variety of organizations engaged in the presentation of painting, photography, ceramics, sculpture, glass, and drawing. In addition to community art centers, NEA grants are awarded to cities, social service providers, art production facilities, colleges and universities, tourism and development authorities, artist residency programs, and other NGOs. Many of these organizations develop art projects that depart from or expand upon their core missions. Typically, Visual Arts grants support exhibitions, artist residencies, and public art.

The visual arts field does not have one central advocacy or membership organization, although recent efforts have formalized with the creation of Common Field, a network of contemporary, experimental, noncommercial artist-run and artist-centered spaces. There are also medium-specific groups such as the Glass Art Society and the National Council on Education in the Ceramic Arts as well as other groups that champion the visual arts such as the College Art Association, Craft Emergency Relief Fund and the Association of Artist Communities.

Key Issues/Challenges
• Advocacy/Networking – Long without a central advocacy organization, staying connected and sharing best practices has been challenging.
• Economic – Supported through a combination of sources, the budgets for visual arts projects are often modest, and artist compensation is inconsistent. However, NEA grants continue to be a sought after imprimatur, helping to leverage other funds.
• Professional Development for Artists – Although there are programs to assist artists in business skills, marketing, portfolio development, etc., there is significant lack of emphasis in these areas within art schools.
• Conservation/Maintenance of Public Art – While there is significant public art activity across the country, maintenance and care are often an after-thought.

Opportunities/Bright Spots
Visual Arts projects serve many different audiences and many different needs as evidenced in these examples – all of which have been supported by NEA Art Works grants:
• Diversity in Outreach – Statewide mobile art programs originating in Odessa, Texas and Helena, Montana expose residents to ceramics, painting, and sculpture, focusing on art-making, presentation, and exhibition. NEA support expands the outreach, specifically for recent immigrant populations in Texas and Native Americans in Montana.
• Artist as Developer – Socrates Sculpture Park, in Long Island City, NY was founded by the artist Mark di Suvero, who transformed an abandoned landfill and dump into an open studio and exhibition space, which now functions as a neighborhood park. Today, it is internationally renowned for presenting quality arts programming in an outdoor community gathering space.
• Art and Social Service – Piece by Piece Inc., in Los Angeles's Skid Row, offers mosaic workshops led by artists for homeless clients. Instruction in mosaic art technique, color theory, decoupage, and tile-making provides both an uplifting experience and practical skill for residents of a permanent housing complex.
MEMORANDUM

TO: Administration Transition Team

FROM: Office of General Counsel

RE: Agency Ethics

GENERAL INFORMATION

The NEA’s ethics officials are: DAEO (Designated Agency Ethics Official) - India Pinkney, General Counsel and ADAEO (Alternate Designated Agency Ethics Official) - Aswathi Zachariah, Assistant General Counsel

THE NEA’s ETHICS PRACTICE

The Office of General Counsel (OGC) is responsible for ensuring that employees of the NEA are provided with appropriate government ethics training. This training occurs when an employee first joins the Agency and gets briefed on Agency ethics and also when an employee leaves the Agency and is briefed on post-employment restrictions they must adhere to. Additionally OGC coordinates ethics training for all the NEA’s 450 (confidential disclosure) and 278 (public disclosure) filers in accordance with the training requirements set forth by the Office of Government Ethics (OGE).

OGC also manages the Agency’s ethics practice on a day-to-day basis – OGC addresses staff questions regarding ethics, ensures that staff, Council members and panel members are conflict free when participating in the Agency’s deliberative grant-making process and advises the Agency when there is an ethics question (including conflicts and the appearance of conflicts) that may affect the NEA’s impartiality as a grant-making organization.

ETHICS TRAINING TIMELINE

February → Annual Ethics Questionnaire due to OGE, Ethics Pledge due to OGE.

February/March → Annual 450 disclosure reports due to Agency ethics officials.

May/June → Annual 278 disclosure reports due to Agency ethics officials.

May 31 → 1353 Travel Reports due to be uploaded to OGE (payments accepted from non-federal sources). This report covers 10/1 - 3/31.

November 30 → 1353 Travel Reports due to be uploaded to OGE (payments accepted from non-federal sources). This report covers 4/1 - 9/30.
December 31 → All mandatory ethics training for 450 and 278 filers must be completed.

***Mandatory ethics training for National Council on the Arts members are conducted by OGC three times a year at each of the annual Council meetings held in March, June and October.

***Mandatory ethics training for President’s Committee on the Arts and the Humanities (PCAH) members is conducted by OGC each time PCAH convenes.

***OGC also reviews nominees for the National Council in the Arts and PCAH that are sent to the Agency from the White House. Once OGC completes the ethics portion of the nominee’s review, the information is provided to the Senate Committee on Health, Education, Labor and Pensions. These nominees come to OGC on a rotating basis.
MEMORANDUM

TO: Administration Transition Team

FROM: Office of General Counsel

DATE: October 25, 2016

RE: Freedom of Information Act, Privacy Act and Open Government

**Freedom of Information Act (FOIA) Improvement Act of 2016**

On June 30, 2016, President Obama signed the FOIA Improvement Act of 2016 which amends and supplements FOIA (the “2016 FOIA Amendments”). The most significant implication of the 2016 FOIA Amendments is the modification of Exemption 5 to FOIA. Previously, “inter-agency or intra-agency memorandums or letters which would not be available by law to a party other than an agency in litigation with the agency” could be withheld under FOIA. 5 USC sec. 552(b)(5). Under the 2016 FOIA Amendments, this exemption now only applies for twenty-five years, and thereafter may be disclosed. While we do not withhold with any regularity, we do use this exemption, for example, in responding to requests for arts advisory panel deliberative materials. The Office of General Counsel is working with senior management to develop strategies for implementing these aspects of the 2016 FOIA Amendments.

In addition the 2016 FOIA Amendments impose new duties for Chief FOIA officers in regards to training, and changes the requirements of the agency’s annual FOIA report to the Department of Justice’s Office of Information Policy (OIP).

Pursuant to the 2016 FOIA Amendments, a new government-wide required policy will be issued by January 1, 2017 which adopts a “release to one is a release to all” presumptive standard for federal agencies. The agency is awaiting guidance from the Department of Justice on how to implement this standard.

**New FOIA Regulations**

The NEA is required update our FOIA regulations to comply with the 2016 FOIA Amendments by December 30, 2016. The agency is on track to promulgate these regulations before that date.

**FOIA Reports**

The agency must submit for review their draft 2016 Annual FOIA Report to OIP for by November 21, 2016 and the draft 2017 Chief FOIA Officer Report must be submitted by February 3, 2017. Cleared reports are posted on the NEA website at Agency FOIA Reports | NEA, as well as required quarterly FOIA reports.
**Privacy Act**

The Privacy Act of 1974 is a companion to FOIA. It allows individuals access to federal agency information about themselves. It requires that personal information in agency files be accurate, complete, relevant and timely. Additionally, each agency must publish descriptions of each system of records maintained by the agency that contains personal information.

Previously, the agency had issued joint Privacy Act regulations with the National Endowment for the Humanities and the Institute for Museum and Library Sciences. We no longer maintain common practices with these agencies, and are in the process of revising our Privacy Act regulations. Because these regulations substantively relate and refer to our FOIA regulations, which will be updated imminently per the 2016 FOIA Amendments, we must wait until completing our FOIA regulations to update our Privacy Act regulations. We expect to promulgate new agency Privacy Act regulations soon after updating our FOIA regulations, likely in January of 2017.

**Open Government**

The Open Government directive was issued by the Obama Administration in 2009 and calls upon all agencies to release as much information to the public as possible in order to create more robust public oversight. The cornerstones of Open Government are transparency for greater agency accountability, collaboration between agencies and participation by the public in governance. The directive requires that each agency submit an Open Government Plan (“the Plan”) every two years to the White House’s Office of Science and Technology Policy. The plan should include flagship projects, new and ongoing Open Government initiatives and an update on an agency’s progress since the previously filed Plan. The NEA recently completed its 2016 Open Government Plan and has submitted it to OTSP and posted it on our website at [Open Government | NEA](#).
MEMORANDUM

TO: Administration Transition Team

FROM: Office of General Counsel

DATE: October 25, 2016

RE: Section 504 of the Rehabilitation Act Regulations Update

The NEA and NEA grantees are required to comply with federal disability laws such as Section 504 of the Rehabilitation Act. The NEA’s Office of Accessibility provides technical assistance to the field in order to further compliance. The Office of Accessibility does not process complaints arising out of NEA federally-funded assistance (such as grants) or related to accessing an NEA-Sponsored program, even if it is based on disability. All complaints must be filed with the Office of Civil Rights, which in turn consults with OGC in accordance with agency procedures.

NEA’s regulations on Section 504 have been undergoing revisions and are very close to being published. We estimate they will be published by December of this year. The Department of Justice has required agencies to update their Section 504 regulations with regards to alterations on existing structures and new design in a manner that will streamline compliance. Presently, an NEA grantee may either comply with the original 1991 ADA Standards for Accessible Design (36 CFR, appendix A), the Uniform Federal Accessibility Standards (36 CFR part 1190) or the 2010 Standards for Accessible Design (28 CFR 35.151; 2004 Americans with Disability Act Accessibility Guidelines, 36 CFR part 1191, appendices B and D). Under the new regulations, applicants will only be able to comply with the 2010 Standards for Accessible Design.

In addition to substantive changes, the NEA will be also updating certain outdated language in our regulations (such as changing references to “handicapped persons” to refer to “individuals with disabilities”).
MEMORANDUM

TO: Administration Transition Team

FROM: Office of General Counsel

DATE: October 25, 2016

RE: National Environmental Policy Act (NEPA)

GENERAL INFORMATION

The National Environmental Policy Act of 1969 (NEPA) requires federal agencies to engage in a consultation process before taking any action that has the potential to have an impact on the environment. Agencies are not required to publish NEPA regulations, but are encouraged to do so.

The NEA is close to finalizing its NEPA regulations. Substantively, these regulations do not change any aspect of the NEA’s NEPA procedures. Like all agencies, the NEA is required to engage in “scoping” (determining the scope and potential effect of each federal action, including grants), determining if categorical exclusions apply and if they do, whether their use is nonetheless barred by certain extraordinary circumstance. If the action is not exempt, the Agency is required to develop an Environmental Assessment, and thereafter develop either a Finding of No Significant Impact or an Environmental Impact Statement.

Changes to Agency grant-making procedures and guidance from the White House Council on Environmental Quality (CEQ) have altered some of the substance of the regulations that will be promulgated. For example, the regulations closely track our grant process, and dovetails closely with our National Historic Preservation Act Procedures. Changes to the implementation of these procedures have required changes in the regulations to ensure that our regulatory requirements do not diverge from actual agency practice. However, these changes also require input from the White House Council on Environmental Quality (CEQ) before they can be published. Currently, the regulations are estimated to be published for comment in April 2017.

In recent years, no NEA grant has been found to require an Environmental Assessment, Finding of No Significant Impact, or Environmental Impact Statement. This is because the scope of NEA’s grant-making activities do not tend to rise to the level of environmental impact requiring a NEPA review. For example, the Agency does not allow grant funds to be used for construction, a typical precursor to a full NEPA review. The Agency’s focus on creative place-making has drawn increased attention to these regulations so applicants who seek funding can have consistent guidance as to how a proposed project may be treated under NEPA.
MEMORANDUM

TO: Administration Transition Team
FROM: Office of General Counsel
DATE: October 25, 2016
RE: National Historic Preservation Act (NHPA)

GENERAL INFORMATION

The National Historic Preservation Act of 1966 ("NHPA") protects America’s historic resources. Section 106 of NHPA requires all Federal agencies provide State Historic Preservation Offices ("SHPOs") and other key local and tribal organizations with an opportunity to comment on any federal project when that project has the potential to effect a historic property. Properties are considered “historic” under this act when the property is either: (a) 50 years old or older (b) located in a historic district or (c) otherwise eligible for inclusion on the National Register of Historic Places.

Given a number of the projects that the NEA funds that may potentially impact historic resources in some manner, particularly in our “Our Town” grant program (innovative creative place-making projects that leverage community development and creativity, such as developing arts districts or commissioning public art), the Agency has a robust historic preservation review practice that is designed to ensure that before any project is funded, the agency is in compliance with NHPA.

PROGRAMMATIC AGREEMENT

As part of historic preservation review, the NEA is one of the few federal government agencies to sign a Nationwide Programmatic Agreement (the “PA”) which allowed to the Agency to streamline the historic preservation review of certain types of grants and delegate certain responsibilities to applicants to interface with SHPOs about the nuances of their projects. The PA, which is an agreement between the NEA, the Advisory Council on Historic Preservation (“ACHP”, our regulator for section 106 purposes) and the National Council of State Historic Preservation Officers (“NCSHPO”, an organization representing SHPOs), is in place until 2024 and builds in reporting requirements for the NEA to ACHP and NCSHPO – mainly to inform these organizations on the Agency’s implementation and execution of the PA. The NEA, ACHP and ACHP view the PA and it’s execution (starting in 2014) as a success, and ACHP has used it as a model for other agencies to use in incorporating effective and efficient historic preservation review process.
The PA’s annual report that will be submitted to ACHP and NCSHPO by the end of this calendar year and will cover FY15 grants and some residual data from FY14 that was requested by ACHP and NCSHPO.

**THE NHPA PROCESS**

Information about recommended NEA grants with the potential to impact historic resources is provided to OGC by each of the relevant program offices. OGC then determines whether (1) certain exemptions provided for the in PA can be applied to the recommended grant award, (2) the applicant must consult with their SHPO on the nature of their project activities so the SHPO can make an assessment as to whether there will be any adverse impact on historic resources, (3) the agency must engage in consultations with any appropriate Tribal Historic Preservation Officer (THPO) so that the THPO can make a determination as to adverse impact, or (4) the recommended grant is in compliance with NHPA because no historic resources are impacted in its project activities. Funds cannot be released until the Agency makes a final determination based on its historic preservation review as this review is a term of the applicant’s grant award. Failure of applicants to timely consult with their SHPOs or to provide other required information such as project locations or details of project activities to the Agency so the Agency can proceed with historic preservation review, can result in the delay of grant funds being released or possible termination of a grant award.

**TIMING**

Because of the high volume of recommended grants that must be reviewed for historic preservation concerns and the limited resources within OGC, grant awards that potentially implicate historic resources may take months to be reviewed. This timing information is provided early in the application process to all applicants in order to manage their expectations in the event they receive a NEA grant award that is subject to historic preservation review.

Looking forward, the Agency is addressing this resource challenge by issuing a job announcement on September 29, 2016 for a full time Historic Preservation analyst to take over key non-legal aspects of the review of applications for NHPA compliance. OGC will still play a role in the determination of whether the requirements of NHPA are met in all historic preservation review.
MEMORANDUM

TO: Administration Transition Team

FROM: Office of General Counsel

DATE: October 25, 2016

RE: Creative Forces: The NEA Military Healing Arts Network

The NEA received an appropriations increase of more than 1.9 million dollars for FY2016 that was specifically targeted to expand support for its military healing arts initiative. The Agency has set a target date to have the initial group of twelve sites determined by the end of February 2017.

In terms of the process, per our discussions with the Defense Health Agency, while a global agreement at a higher level of the military chain of command is possible, the NEA was instructed to proceed with separate Memoranda of Understanding (MOUs) with individual Military Training Facilities (MTFs) while the global issues are being discussed. For the individual MTFs, we have prepared a general template that is then reviewed and edited by the local MTF’s Judge Advocate General. Their edits are discussed and incorporated and a circulation draft is provided for internal NEA review. Once this preliminary internal review is done, it is provided to the MTF to send up its chain of command for review and edits. Those edits are noted and the final version is again circulated in the NEA for final approval and sign off. Separately from the discussions with the DHA and MTFs, the NEA is also in discussions with the Veterans Administration to have a higher level global agreement. We do not have an anticipated time period within which a draft for the global agreement for VA sites will be ready for review.

Currently there are three MOUs (Walter Reed/WRNMMC, Camp Lejeune, JBER) in circulation for final approval and sign off. There are three additional MOUS (CAMP Pendleton, Joint Base Lewis McChord, Fort Hood) being reviewed outside of the Agency but have not yet been released for internal circulation for final review. Fort Belvoir is currently under an MOU that terminates on December 31, 2016, however, the parties have been negotiating a new agreement and anticipate having a draft for preliminary internal review and circulation by November 30, 2016. Finally, we have exchanged drafts and templates with the Naval Surface Warfare in Virginia Beach, and we anticipate that that draft ready for preliminary internal review and circulation before the end of the calendar year.
MEMORANDUM

TO: Administration Transition Team

FROM: National Endowment for the Arts, Office of General Counsel

DATE: October 25, 2016

RE: President’s Committee on the Arts and the Humanities
Turnaround Arts

GENERAL INFORMATION

Turnaround Arts is a program initiative from the President’s Committee on the Arts and the Humanities (PCAH). It is designed to help transform the nation’s most underperforming schools (as defined by the Department of Education) through comprehensive arts education. In FY 16, the Department of Education transferred approximately $2.9 million dollars via inter agency agreement to PCAH/NEA to help further the continued execution and evaluation of Turnaround Arts around the country. The Kennedy Center is currently working with PCAH and the NEA as a cooperator in the application of these funds to Turnaround Arts in accordance with the interagency agreement.

TURNAROUND ARTS AND THE KENNEDY CENTER

PCAH is in the process with partnering with the Kennedy Center on Turnaround Arts. The Kennedy Center will take over certain financial, fundraising, administrative, operational and programmatic components of Turnaround Arts and PCAH will consult as necessary. Given the Kennedy Center’s expertise in the area of arts education, PCAH views this partnership as a natural fit.

TIMELINE

PCAH and the Kennedy Center anticipate they will have the agreement memorializing their arrangement completed and executed by December of 2016.
INTRODUCTION
The communications plan we develop will be our roadmap to effective engagement with our key constituencies. Smart communications is a vital tool for making the case on the importance of arts and culture in the United States. The plan will be updated as needed to reflect emerging agency or administration priorities, as well as any new directives set forth by the new chairman. To ensure we are representing the agency in the best way and to support its strategic efforts, our communications planning and outreach will be informed by and support the NEA 2014-2018 Strategic Plan and the Art Works vision that defines it.

In the agency’s strategic plan, it is laid out that the National Endowment for the Arts relies on a simple, straightforward credo: "Art works." It refers to works of art themselves, represents the ways that art works on individuals and communities to change, confront, challenge, and inspire us, and declares that arts jobs are real jobs that are part of the real economy. The Office of Public Affairs (OPA) demonstrates variations of this credo through the artists, arts organizations, and communities we feature in our blogs, NEA publications, social media, and in the media, in which we give them the platform to explain the power of art and how it works in making people and communities better. This plan will allow us to examine how we can better position these and other stories of success and expand the ways we use them and more to reach our key audiences.

The NEA mission is to strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation. OPA stays true to this mission by weaving it in as a basis for the examples and human faces we use to tell the agency’s story.

With NEA's support, our nation is one in which every American benefits from arts engagement, and every community recognizes and celebrates its aspirations and achievements through the arts. As OPA continues to feature examples of art and artists that are carrying out this visionary work, we will succeed in helping to shape the kind of America in which people care that art matters and understand its positive relevance to their everyday lives.

The NEA’s 2014-2018 strategic goals rely on a thorough engagement with those in the arts and cultural community, as well as various targeted publics. Every person has a connection with the arts, whether it’s where they live, work, or where they/their children go to school. These are all areas that the NEA cares about or has some amount influence over. We will adhere to these goals as we determine best practices and strategies for connecting with our key audiences and their influencers. NEA strategic goals include:

- Support the Creation of Art that Meets the Highest Standards of Excellence
- Foster Public Engagement with Diverse and Excellent Art
- Promote Public Knowledge and Understanding about the Contributions of the Arts
- Enable the NEA Mission through Organizational Excellence

SITUATION ANALYSIS
For nearly 50 years, the National Endowment for the Arts has served Americans and the arts and cultural community in ways that have at times been very visible and positive and at other times seemingly defensive or under-the-radar. While the NEA has implemented national initiatives and programs that have garnered positive national attention, the agency tends to be a target for negative attention.
primarily due to its status as a federal, executive agency, perception as an organization with a progressive, liberal agenda, and decades-old controversies.

This has resulted in an unclear story and unconvincing case for the necessity and value of art and culture in our everyday lives and a federal agency to support it. The responsibility of OPA is to provide the agency and all of its stakeholders with the appropriate tools and language that will help to define and preserve the what and how we do business, and, emphasize the why we do it.

The agency is at a crossroads. We have an opportunity to take all of the great work being done in every part of the agency, and make a credible and value-driven case for our importance and necessity as a federal agency, a player in the arts communities of America, and an impactful resource for our economy.

There are a number of key upcoming leverage points that will put the agency front and center, including -- the confirmation of a new Chairman and the 50th anniversary year. We will need to use these opportunities strategically, with a purpose and longevity of message. That is why this planning process is so important.

OPA is on the right track. This plan will capture and improve the way we conduct our business, so that we can do our day-to-day work, but infuse it with additional activities, tactics and ideas that move us beyond where we are today and build a more solid external communications function.

At the same time, the agency's internal structures are in flux. The management, grant processes, and even how we work with each other, is changing. We need to set up systems to better communicate with our internal audiences so that they have a better sense of our mission and their role in it. With this comes the way in which we also communicate with grantees and other stakeholder audiences. These "preaching to the choir" audiences need to be given the tools to be ambassadors for us, carrying our message so more people understand and care about our mission.

GUIDING PRINCIPLES
The purpose of this strategic plan is to provide a clear statement of the direction for the agency identity, marketing, communications, content development, and public relations functions of the NEA. The guiding principles that we adhere to are laid out below. In all that we do, these will frame our thinking and planning for implementation. Because most of these principles are already part of how we do business, it will not require a wholesale change of how we operate. What this does is cement our foundation and better clarify it.

Refine and leverage
We continue to familiarize ourselves with best practices, especially regarding monitoring and targeting our social media and digital platforms to better reach potential audiences where they are. This means continuing to hone the quality of what we produce -- from our outbound marketing, including our website and publications, such as NEA Arts, in which we control the messaging, to our inbound marketing which shifts the emphasis and attention to the public and a dialogue with them. In the latter scenario, our activities make it easier for audiences to make the connection with what we do via social media platforms or speaking events, our website, or otherwise allow them to make contact and learn more.
Consistency
NEA's overall positioning and main messages remain untested. NEA staff and National Council on the Arts members, as well as key stakeholders and other constituencies we are seeking to influence, are not able to provide a consistent overview or elevator speech of who we are and why what we do is so important. Updated messaging and tools to help internal and stakeholder audiences communicate will help to close the consistency gap.

Increase capacity
To move NEA toward a culture of communications, OPA will enlist the sustained support of senior managers and discipline staff. To do this OPA will make a convincing case for the value of an all-agency communications approach, facilitate message and presentation training, encourage a communications mindset among non-OPA staff, and work with senior staff to integrate communications tasks into existing discipline work flows.

Content Strategy
NEA and our grantees are doing important and meaningful work that has the ability to change lives and improve our world. We will continue harvesting the stories that demonstrate the impact we have on those we serve. Our focus will be on better integrating the storytelling among our traditional media, social media and publications/content development and by identifying new and powerful outlets for dissemination. In this way we will improve our ability to showcase stories of how individuals are affected by the programs we support, personalize our mission, and make it more memorable and relevant.

Research and test, test, test
The overriding benefit of message testing is ensuring that all communications reflect messages that we know are meaningful to key audiences. It will allow us to reveal our strongest themes and messaging elements, explain why certain messages resonate best and explore the nuances across multiple audience segments. Ultimately, research will be crucial in establishing a baseline for measuring the success of our efforts and in reducing the risk of lost time and money that often comes with even the most educated assumptions.

Lead the dialogue
Digital is a great relationship builder. Humans by their very nature are communicative and inquisitive, and our digital channels allow us to interact with our audience on both levels. The greatest benefit of digital lies in its ability to forge individual relationships because unlike any other broadcast medium, digital channels allow direct engagement with each member of the audience. Well-conceived digital strategies and campaigns push the NEA forward in the consciousness of our audience and lead to lasting understanding and support.

Accessibility and Transparency
The value of customer service cannot be overemphasized. Discipline staff already spend a great deal of time working with applicants and grantees and the OPA staff devotes time responding to requests for information from the public and the media. Those efforts should continue and expand as online communication diversifies and broadens. This applies to the agency’s website, as well, where information must be easily accessible. An emphasis on transparency in both communications and publications means that we provide as much information as possible to the public and the media in a timely fashion.
AUDIENCES
Communications are tailored to specific audiences to ensure their effectiveness. Key stakeholders are our main audiences that we want to motivate. Influencers are channels that we must communicate with and convince to publish or use our information in the way we want. These third parties provide us additional credibility and visibility about our issues and impact.

Key Stakeholders
- Public, private and cultural providers (including, SAAs, RAOs, national service orgs, current and potential grantees)
- Federal Agencies
- Elected Officials (Federal, State and Local)
- Segment of the population that participates in the arts on a regular basis
- Millennials
- NEA Staff, National Council on the Arts

Influencers
- Traditional media (broadcast, print, audio, video, online media outlets)
- Bloggers and people on social media
- Trade Publications
- NEA staff/National Council on the Arts
- Notables/celebrities/public personas
- Philanthropic sector, thinks tanks, policy groups
- SAAs, RAOs, LAAs, service orgs

CHANNELS
The NEA can more effectively provide consistent and unified messages by identifying and managing all communications avenues. Knowing our audience and the channels they use to get information is important. A multifaceted approach to overall communications helps ensure greater impact of messages. The following list summarizes the stakeholder and influencer communication channels NEA utilizes:

- NEA website and related properties (NEA blogs, NEA newsroom, audio podcast segments, webcasts, webinars, hangouts, newsletters, etc.)
- NEA Arts and other NEA publications and research materials
- NEA social media (Facebook, Twitter, YouTube, Pinterest, Tumblr, iTunes U)
- Traditional media (broadcast, print, audio, video, online media outlets)
- Speaking engagements, events, site visits of senior and discipline staff
- Merchandized content such as speeches, op-eds, letters to the editor, etc.
- Websites and social media platforms of SAAs, RAOs, and other partners, federal agencies
- Email
- Chairman travel

MESSAGES
The communication strategy will be grounded in a set of key messages. They are not equally relevant to all of the key audiences. Messages will need to be nuanced and supplemented depending on
circumstances. We need to review our current research and develop/update messaging that will then be tested for relevancy and meaning among key audiences. In this way, we will know when we say something, there is a better chance it will be retained and ultimately acted upon. We need to ensure we have certain messaging that includes a sense of urgency and call-to-action. We can't just communicate for the sake of communicating; there needs to be something we want audiences to do.

COMMUNICATIONS STRATEGY
The overall goal of the communications strategy is to:

Demonstrate and create buy-in from stakeholders and key publics that the NEA is a responsible and necessary champion of our nation's art.

The communication strategy is built on four mutually-reinforcing objectives:

1. Maintain and enhance a positive, credible, and meaningful image of the NEA
2. Establish the NEA as the bully pulpit on arts and cultural dialogue in the U.S.
3. Expand brand awareness and engagement via digital properties
4. Strengthen the NEA's communications capacity

OBJECTIVE 1. Maintain and enhance a positive, credible, and meaningful image of the NEA
Our most important objective is to have more people know who we are and why our existence is important to their lives. We have such amazing stories to tell, great work that will continue beyond our 50 years and that is a cornerstone for many small, rural communities across our nation. This broader knowledge and deeper understanding will help us when we face reputational challenges.

Strategy 1.1 Create awareness on the value and impact of the arts on American life by exposing audiences to the best in the arts and cultural field through NEA publications and online properties.

Strategy 1.2
Make arts and cultural policy and issues relevant to the American public by giving arts research and data a human face and showcasing positive impact stories of individuals/real people in key media outlets and other platforms.

OBJECTIVE 2. Establish the NEA as the bully pulpit on arts and cultural dialogue in the U.S.
Thought leadership is about ideas -- big and small -- that change how people perceive the NEA. It should intrigue, challenge, and inspire even people already familiar with us. It should help start a relationship where none exists, and it should enhance existing relationships. However, thought leaders can’t be thought leaders if they aren't heard. A single speech at a conference, unless it goes viral, is much like placing a single advertisement on TV in one time slot or posting one tweet at 10 a.m. and hoping that people catch it. Thought leadership needs to be turned into a campaign: tweeted, placed in media, Facebooked, webinared, even advertised.

The NEA Chairman is our most valuable communication asset. Management of the Chairman’s schedule, and, in particular, her public appearances will need to be done taking into account its scarcity and high value - in short, on the basis of a rolling strategic plan that will be developed by OPA in close collaboration with the Chairman’s Office and other senior team members. Other spokespersons for NEA will include the senior deputy chairman, deputy chairs, directors, communication officers, and staff when they are called upon.
Strategy 2.1
Further develop and solidify the reputation of the NEA as a thought leader in the arts.

Strategy 2.2
Position the NEA Chairman and key staff as the go-to national spokespeople on the arts.

OBJECTIVE 3. Expand brand awareness and engagement via digital properties
While our digital platforms are part of the set of tools in our overall communications toolbox, we must focus planning on the specifics of how we use those tools, such as how we use analytics from our website to better optimize who we are talking to and what content we are pushing out to ensure we are making the most of the content that is driving or pulling people to our website and our other properties and platforms.

Strategy 3.1
Use the analytics from our various platforms and properties to measure impact, establish baselines, and refine strategies.

Strategy 3.2
Increase social media followers/(repeat) visits/interaction/downloads on our properties and platforms and build audience relationships.

OBJECTIVE 4. Strengthen the NEA's communication capacity
Every action, word, and image sends a message, and every staff member is a messenger, from the admin assistant to the chairman. The NEA staff, plus National Council on the Arts members, elected officials, and grantees are communicators on our behalf, whether they realize it or not. All of us must be trained in how to talk about the agency. Internal communication is the framework for the expression of an organization's culture. It is also a determining factor in the quality of external communication. Effective internal communication helps create a common understanding among staff about management priorities and agency/administration issues. Effective management-led internal communication strengthens teamwork and trust.

Strategy 4.1
Empower all agency staff to tell our story

Strategy 4.2
Develop and expand internal communication activities to staff and the field
The Rapid Response Process is a system for dealing with an inquiry about a controversial topic quickly and thoroughly. These inquiries can come from any source, but they are most often brought to our attention by the media or a Congressional office. Victoria Hutter will be the Agency's Rapid Response Process coordinator and point of contact. The alternative point of contact is Jess Sarmiento. All inquiries that may fall under the rapid response umbrella should be forwarded Victoria for action. The below steps will then be followed:

**Step 1**
Immediately (within 30 minutes of request coming in), Victoria will alert the following group that an inquiry has come in, who it’s from (background on news outlet). At this point, we are not expecting a response from the emailed group. This is just an FYI, that there will be a request for comment at some point following that email.

Alert goes to:
- Nicki Jacobs and Diane Biddle, Winona Varnon -- Grant & Contracts
- Discipline director and coordinator with a cc to Carol Walton, Laura Callanan (Programs & Partnerships)
- India Pinkney, Sarah Weingast, Aswathi Zachariah (General Counsel)
- Mike Griffin and Laura de la Torre (Chief of Staff/Congressional)
- Jessamyn Sarmiento (Public Affairs)

**Step 2**
Investigate inquiry -- In order to craft a first draft response, Victoria will send a follow up email to Grants and Contracts (Nicki/Diane) to get facts/details on grant in question, as well as Programs & Partnerships (discipline director and coordinator) for additional information on the grant.

**Step 3**
First draft response -- From the information gleaned from G&C and P&P, Victoria will craft a first draft response. Victoria will clear the initial response with Jess before sharing it with the entire group. Once Jess has reviewed, this first draft response will then be emailed to the group below. Along with the response, Victoria will include the details/caveats she learned from G&C and P&P, if relevant.

First draft response goes to:
- Nicki Jacobs and Diane Biddle, Winona Varnon -- Grant & Contracts
- Discipline director and coordinator with a cc to Carol Walton, Laura Callanan (Programs & Partnerships)
- India Pinkney, Sarah Weingast, Aswathi Zachariah (General Counsel)
- Mike Griffin and Laura de la Torre (Chief of Staff/Congressional)
- Jessamyn Sarmiento (Public Affairs)

**Step 4**
This group will be asked to respond to the draft with recommendations, comments or questions.

**Step 5**
Once the group has provided their input, Victoria will send out a final response to the group for one last review.

**Step 6**
Final response must be reviewed and signed off on by Jess Sarmiento, India Pinkney and Mike Griffin prior to sending to requestor.

**Include in all emails**
- Subject line: Rapid Response Action Required
- Tag as "high priority"
- Request a "read receipt" for the message to ensure we know who is opening the email
- Add point to each email: "PRIVILEGED AND CONFIDENTIAL"
Media Relations Calendar

January
- Research: Webinar and outreach about Research Labs and cross-sector research

February
- Research: Arts Data Profile #12. Bureau of Economic Analysis arts and culture satellite account finding of economic impact of the arts. New will be state level data in addition to national numbers as well as employment and salary information.
- NEA Jazz Masters concert on April 3. Concert release in late February with advisory 10 days prior

March
- National Council on the Arts meeting March 24

April
- Research: Arts Data Profile #13. Artists in the Labor Force along with infographic
- Poetry Out Loud National Contest (national competition April 25-26). Press release 4 weeks prior with advisory 1 week prior.

TO BE ADDED WHEN KNOWN
- Creative Forces: Additional sites and community activities as confirmed (potential quick win)
- International programs done in partnership with Mid Atlantic Arts Foundation
NEA Arts is the agency’s quarterly magazine where we look at artists and arts organizations who are making an impact on American communities today, and look at issues pertinent to the arts community. The magazine comes out in March, June, September, and December in both print and online (which includes online-only features such as additional articles and audio and video pieces). A schedule for 2017 issues will be developed in November 2016.

ArtMatters is the agency’s monthly electronic newsletter that shares with our partners in communities nationwide what is happening at the NEA, including highlights of our content, from blogs to podcasts to research, and what is happening in the arts elsewhere on the Internet.

We are continuing the multi-year contract with Interpersonal Frequency, our technical services contractor that provides assistance maintaining, refining, and revising our Drupal-platform website. Projects upcoming in 2017 include developing a robust NEA Big Read section of the website with information on all the books that are part of the initiative; revising the Writers Corner section into a more comprehensive NEA Literature Fellowships section; and adding a new microsite that has been in development over the past three years, Design for Accessibility.
The Grants & Contracts Office (G&C) reviews and obligates all grants, cooperative agreements, and agency contracts; manages all post-award activity, including payments, amendments, reporting, and closeout; and provides ongoing technical assistance on Federal grants and procurement management for recipients and staff. G&C is the only office authorized to issue or amend an award on the Chairman's behalf. There are 10 Grants staff (OPM 1109 series) and two Contracts staff (OPM 1102 series). The Contracts staff are periodically supplemented with contractor support.

**During the first 30 days from the President’s inauguration – if not before – the following activities will be occurring in the Grants & Contracts office.**

1. G&C reviews, approves and award grants and cooperative agreements that were recommended at the October 2016 Council and under Chairman’s Delegated Authority for Challenge America grants.

   **Immediate Decision Needed:** whose name and signature will be standardized on the grant award notification:
   - Generally has been the Chairman since FY 1994 when Jane Alexander became Chairman. Prior to that it was the Director of the Grants Office or someone authorized to sign on his or her behalf.
   - Has at times been other senior leaders when there was no chairman or acting chairman, including the Senior Deputy Chairman and the Deputy Chairman for Management & Budget.
   - If the Chairman has a conflict an alternative person was authorized to provide his/her signature.

   See [Appendix A](#) for more information and a recommendation for a policy change. If there is no change:
   - The Grants & Contracts office must be provided with the signatures for the award notifications as soon as possible to reduce duplicate work that occurs if documents have to be revised and re-run.

**During the first 45 days from the President’s inauguration, the following activities need attention:**

2. March 2017 Council requirements that impact G&C:
   - **Pre-Council requirements**
     Prepare Council hotel and other requisition requirements (e.g., dinners, travel, NEA meeting set up, etc.) in conjunction with Contracts staff.
   - **Post-Council requirements**
     Determination of conflicts by Council Operations and the Office of General Counsel to:
     - Prepare separate authorizations as necessary to make grant awards and obligate NEA funds (a.k.a. Chairman’s memo) for Budget and G&C.
     - For any person whose “name” will be on the grant award notifications; ensure his/her conflicts with grant organizations are entered into the Grants Management System (GMS)

3. **When new Chairman, as relevant, is in place.**
   - Issue delegation(s) from Chairman to G&C Office to obligate the government on his/her behalf for grants, cooperative agreements, and contracts
     - Complete additional delegations as appropriate.
Appendix A

No other Federal grantmaking agency has the head of the Agency’s name and signature on a grant award notification. Generally, non-political staff, and Grants staff who have Federal financial assistance law training in particular, receive delegation authority to obligate the agency, and their name/signature is included on the legal award notification.

In 2003 the White House (through OMB, which issues guidance and regulations for federal financial assistance), provided the following information in a Federal Register notice (Volume 68, Number 120 Monday, June 23, 2003) regarding what a federal grantmaking agency must provide to its potential applicants and grantees:

VI. Award Administration Information

1. Award Notices—Required. This section must address what a successful applicant can expect to receive following selection. It also may address the timing, form, and content of notifications to unsuccessful applicants.

a. If your practice is to provide a separate notice stating that an application has been selected before you actually make the award, this section would be the place to indicate that the letter is not an authorization to begin performance (to the extent that you allow charging to awards of pre-award costs at the recipient’s own risk).

The NEAs provide this through our Tentative Funding Recommendation (TFR) process. These notifications have had the Deputy Chairman (P&P), the Senior Advisor to P&P, and other persons of similar standing as the “signatory.” Also known as the “Happy letters.”

b. This section should indicate that the notice of award signed by the grants officer (or equivalent) is the authorizing document (legal, binding document), whether it is provided through postal mail or by electronic means, and to whom.

Recommendations:

1. I recommend that the NEA go back to using a non-political position on our grant award documents for the following reasons:
   - Grantees are often confused, thinking that person is the person who can respond to their questions—even though it says contact another office.
   - Political people turn over more frequently and documents need updating (signature blocks, signatures, etc.). This can also often delay awards being made, or rework if a group of awards was scheduled to go out and the signatory is now gone.
   - The “signer” is intended to be a person who legally binds the federal government, and thus generally has had training in federal grants management, federal assistance law and/or other similar federal training.

2. If the agency decides to do this, even for a while, I recommend that this go into place as soon as feasibly possible. The lag time between preparing award documents and issuing/obligating can be 1 – 6
weeks, and every document would have to be redone, wasting time and paper, if we don’t take advantage establishing the Director of Grants or the DCMB for these notifications.

3. If necessary, the head of the agency could provide a “congratulatory” note that is sent out in conjunction with the legal documents. To save time, it could be generic. If there’s interest in the letter being more personal (Dear so and so…), ITM would have to create a new document for the award package through the “NEA Grants Package Module” system. *NOTE that when we move to the eGMS for making awards, we will be able to follow this model easily.*
## Top Issues for New Leadership

### Within the first 30 days (from Inauguration)

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<tr>
<th>Priority</th>
<th>Action</th>
<th>Activity/Description</th>
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<tbody>
<tr>
<td>1</td>
<td>Whose name and signature will be standardized on the grant award notification (see detail)?</td>
<td>Approves and makes grants and cooperative agreements Ongoing: G&amp;C reviews, approves and awards grants and cooperative agreements that were recommended at the October 2016 Council and under Chairman’s Delegated Authority for Challenge America grants</td>
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### Within the first 45 days (from Inauguration)

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<tbody>
<tr>
<td>1</td>
<td>Designate and train staff to implement requirements to prepare for the March 2017 NCA meeting.</td>
<td>Prepare Council hotel and other requisition requirements (e.g., dinners, travel, NEA meeting activities, etc.) in conjunction with Contracts staff.</td>
</tr>
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<td>2</td>
<td>Determine conflicts associated with whomever approves NCA-recommended awards.</td>
<td>Prepare separate authorizations as necessary to make grant awards and obligate NEA funds (a.k.a. Chairman’s memo) for Budget and G&amp;C.</td>
</tr>
<tr>
<td>3</td>
<td>Enter conflicts into GMS.</td>
<td>For any person whose “name” will be on the grant award notifications; ensure his/her conflicts with grant organizations are entered into the Grants Management System (GMS).</td>
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### When a new Chairman or Acting Chairman is in place

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<th>Priority</th>
<th>Action</th>
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<tbody>
<tr>
<td>1</td>
<td>Issue written delegation to agency.</td>
<td>Issue written delegation(s) from Chairman to G&amp;C Office to obligate the government on his/her behalf for grants, cooperative agreements, and contracts.</td>
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The Administrative Services Offices (ASO) provides administrative support which permits all NEA offices to function smoothly and accomplish the NEA mission. The ASO works with all parts of the agency, including all offices under the Deputy Chairman for Management & Budget (DCMB), all staff under the Deputy Chairman for Programs & Partnerships (DCPP) and the office of the Senior Deputy Chairman (SDC), as appropriate. The Office is comprised of the Director, GS-15, 1 Senior Support Specialist, GS-12, and 2 Support Services Specialists, GS-9.

What we do:

Management of Personal Property and Equipment:
- Maintains records/databases documenting NEA non-IT related property acquisitions;
- Conducts an annual inventory; and
- Prepares necessary documents to declare surplus property “excess”, and dispose of same in accordance with federal property management regulations.

Records Management:
- Archives, and transfers eligible permanent records as required and in accordance with Federal and Agency guidelines and procedures.
- Recommends destruction or transfer of temporary in accordance with timeframes established in the General and NEA records schedules; and
- Approves applicable records to University of Massachusetts and the Library of Congress;
- Maintain all email records in an electronic format for designated NEA employees, and
- Developing a methodology to digitize all records for electronic transfer to NARA/FRC.

Transit Benefit Program:
- Employees who utilize public transportation may currently claim $255 per month of their commuting costs as a transit benefit;
- In partnership with Department of Transportation, ASO provides this benefit to employees through an Interagency Agreement.

Fleet Management:
- Operates NEA motor vehicles for official transportation of the agency officials; and
- Responsible for maintenance of a leased vehicle in accordance with General Services Administration guidelines.

Government Printing Office (GPO):
- Operates GPO SPA 960 program for NEA which provides printing of items/documents over $1,000 and less than $10,000;
- Orders GPO Circulars (SF-1), Federal Regulations and Congressional Materials for all applicable NEA offices as the articles are issued;
- Posts Federal Register notices as required by NEA offices; and
• Manages GPO Express accounts for rush printing by commercial sources.

Contract Management:
• Manages all Administrative Services contracts for NEA to assure that all specifications of the contract are being met;
• Reconciles monthly Invoices for each contract to assure that billing is correct; and
• Acts as a Liaison with vendors as required.

Mail Management:
• Adds funds to the Postage Meter in coordination with Finance;
• Delivers mail and packages twice daily to all Offices and Programs; and
• Prepares Annual Mail Management Report to GSA for Congressional review of postage and packaging used

Telecommunications:
• Installs desk phone and teleconferencing phones;
• Maintains equipment rooms;
• Manages Conference Calling services through Tactical Digital contract;
• Set-up phones for use in Conference Centers; and
• Manage Agency Wireless Devices (blackberries, cell phones, Wireless modems)

Facility Management:
• Assign space in Constitution Center;
• Report problems to the Building Engineer via landlord provided system; and
• Notify Security of quests and meetings.

Passports and Visas:
• Process official passport requests/orders for staff with State Department;
• Cancels passports with State Department when staff leave NEA employment; and
• Distributes and collects passports for when people are going on travel and have returned from travel.

General Support:
• Orders business cards in accordance with federal guidelines;
• Purchases NEA supplies and support services using Federal and Agency micro purchasing policies and procedures; and
• Reconciles monthly statement, keeps purchase card database up to date and maintains required purchase documentation.
Emergency Response Plan
When a hazard threatens the integrity of Constitution Center or the safety of its occupants, the federal agencies and building management in conjunction with Security will make decisions on whether to shelter in place or to proceed with a building evacuation during an emergency.

I. NEA Roles/Responsibilities
Emergency Response Team for the NEA includes:
- Winona Varnon whose responsibilities include direct NEA and building management communications - Emergency contact number 202-365-9312
- Kathy Daum whose responsibilities include direct NEA and building management communications - Emergency contact number 202-744-1562
- Linda Williams, HR OEP Assistance Coordinator, 202-682-5527
- Deputy Floor Wardens on the second and third floors will clear respective floors and assist those individuals who cannot evacuate to the Designated Areas of Refuge
- Plaza Level Floor Wardens will direct staff efficiently to the outside of the building

II. Hard site locations and communication protocols
NEA Emergency Evacuation Assembly Area
Frontage Road. After exiting the building, proceed to the corner of 7th and E Street. Cross 7th Street at the crosswalk and report to the NEA Emergency Assembly Area of Frontage Road. It is adjacent to HUD.

NEA Emergency Shelter in Place Assembly Area
In the event of severe weather emergency, Stairwells 7 and 8 or on P1, which is the first level of the Constitution Center parking garage are designated as Shelter in Place Assembly Area.

Shelter in Place and Lockdown locations can be found on the 2nd and 3rd floors. These areas are used in the event of an active shooter.

Communication Protocols  NEA has three mobile radios with a direct connection to the Security Operations Center. In the event of an emergency, all directions and clearances will be communicated via these radios.

Government Emergency Telecommunications Service (GETS)
All Senior Management staff will be provided with a GETS card with the capability to respond to National Security/Emergency Preparedness events when you are unable to complete emergency calls through normal means.

III. SOPs, scenario plans and list of key decisions to be made
Staff Roles/Responsibilities
When an alarm sounds on a floor, or when shelter in place instructions are directed to staff via email, phone or over an internal intercom system; they should follow the instructions immediately. If time permits staff should: gather essential personal items, close office doors (but not lock them), evacuate directly from their current location (if not near current work space) and follow EXIT signs to the nearest stairwell to exit the building. NEA uses Stairwells 7
and 8 (do not use elevators) to evacuate NEA office spaces. After evacuating the building, staff should report to the NEA Emergency Assembly Area and employees should gather with their office. When all office staff are accounted for, the office representative should notify Administrative Services. Everyone should remain in the Assembly Area until instructed to re-enter the building or given alternate instructions.

Employees Requiring Special Assistance report to Areas of Refuge
Persons with long-term or short-term disability that impedes mobility and those who will need assistance in evacuating the building should report to the double wooden doors near the freight elevators. After the floor is completely evacuated, people should move to the Stairwell 8 landing on their floor. First Responders will evacuate people from this area.

Building occupants who are unable to quickly and safely exit the building via the stairs, please notify the NEA Assistance Coordinator ahead of time so that they can communicate your information to building Security. Security maintains a list of special assistance employees to give to first responders for evacuation purposes.

IV. Primary Points of Contact
- Winona Varnon – 202-365-9312 or 202-682-5534
- Kathy Daum – 202-744-1562 or 202-682-5561

V. Administrative Information
Contact Information for agency transition team and immediate office staff
- Winona Varnon – Deputy Chairman for Management and Budget, 202-365-9312
- Michael Griffin – Chief of Staff, 202-682-5773

Security Procedures
Constitution Center is a Level IV secured facility. All NEA employees must have a PIV badge to access the building. Security must be provided with the names of all visitors who are expected to enter the building.
PCAH Programs

**Turnaround Arts.** Turnaround Arts launched in 2011 to demonstrate how arts integration in fragile schools can improve academic and culture and climate metrics. Now in 68 schools, Turnaround Arts’ data show arts integration is effective turning around America’s failing schools. A published report by Booz Allen Hamilton on Turnaround Arts pilot school data quantifies our success in boosting math and reading scores, attendance rates, and parent and community engagement. Deloitte has committed to provide in-kind consulting for an updated study due out in January about a new cohort of 24 schools.

PCAH has created a strategic partnership for Turnaround Arts at the John F. Kennedy Center for the Performing Arts, to preserve the asset of this program for PCAH while off-loading fundraising and administrative responsibilities so that the next administration can focus on new initiatives. Creating a strategic partnership involved identifying the right partner, raising funds for
a smooth transition for the program, getting artists’ buy-in for continued engagement, and boosting the profile of the program.

Turnaround Arts is now positioned to require little management and no fundraising responsibility by the next Committee. The Kennedy Center MOU is expected to be signed November 15 and shifts Turnaround Arts staff, fundraising, and administrative functions to the Kennedy Center, retaining PCAH access to the program through an official partnership.

The network of 50 artists, from Sarah Jessica Parker, Elizabeth Banks, and Alfre Woodard, to YoYo Ma and Usher, have all committed in principle to mentoring our schools for another four years.

The program is fully funded through FY 2017 and has considerable funding beyond that year due to a year-long fundraising effort. PCAH, through the NEA, received a 2.9 million dollar grant from USDE and raised an additional three million dollars from corporations and foundations for a Turnaround Arts Legacy Fund.

Every other year, the program has followed the tradition of a White House hosted Talent Show for Turnaround Arts Students, hosted by the First Lady.

**National Student Poets:** Working with the Alliance for Young Artists and Writers and IMLS, the President’s Committee established the National Student Poets program in 2012 as the country’s highest honor for young poets. Every year five high school poets whose original work demonstrates exceptional creativity, and craft are selected for a year of service as national literary ambassadors. During their year of service, the National Student Poets promote the appreciation of poetry and the importance of creative expression through readings and workshops at libraries, museums, and schools in communities across the country.

The National Spoken Word Ambassadors Program was launched in 2016 with the National Endowment for the Humanities as a complimentary program to NSP with a focus of elevating the work of five young spoken word poets in communities around the country.

Each year, the National Student Poets are honored by the White House in a ceremony with the First Lady.

**National Arts and Humanities Youth Program Awards:** The National Arts and Humanities Youth Program (NAHYP) Awards, formerly Coming Up Taller, has continued through several administrations honoring arts and humanities enrichment programs for students in those critical after-school hours. The program provides leadership in the budding field of Creative Youth Development.

Each year since the 1990’s, the First Lady has conducted an award ceremony at the White House to bestow NAHYP awards to a dozen programs in the U.S. and one international spotlight award as well.
VI. Oversight


The Inspector General Act of 1978, as amended (IG Act) established an Inspector General (IG) at virtually every federal agency, including the National Endowment for the Arts (NEA). There are 73 federal IGs. Nearly half of the IGs are appointed by the President subject to Senate confirmation, with the balance appointed by the agency head. Reflecting their independent, nonpartisan role, unlike other political appointees, IGs remain in office when Presidential Administrations change. This practice has been followed for the past 35 years.

The purpose of the IG Act is to create nonpartisan, independent, and objective Offices of Inspector General (OIG) within agencies with a duty to combat waste, fraud, and abuse in the programs and operations of agencies. To this end, each IG is responsible for conducting independent and objective audits and investigations relating to the programs and operations of its agency, and providing leadership and coordination and recommending policies for, and to conduct, supervise, or coordinate other activities for the purpose of promoting economy, efficiency, and effectiveness and preventing and detecting fraud and abuse in those programs and operations.

While OIGs are located within their agencies, the IGs are required by the IG Act to maintain their independence – in fact and in appearance -- to perform their oversight role. Thus, agency heads may not prevent IGs from initiating, carrying out, or completing any audit, evaluation, or investigation, except in limited circumstances. The IG Act contains a variety of statutory guarantees of OIG independence, designed to ensure the objectivity of their work and to safeguard against efforts to compromise that objectivity or hinder their operations. Also, to assist IGs in performing their oversight roles, the IG Act provides IGs broad statutory authority, including access to all agency records and information. IGs also can subpoena documents and information from non-federal organizations and individuals.

Importantly, each IG has a dual reporting requirement -- to their agency heads and to Congress, whom they are required to keep “fully and currently informed” of problems and deficiencies relating to the administration of agency programs and operations. Thus, the IG Act requires that IGs have direct and prompt access to agency heads, and IGs should meet regularly with the heads of each agency to foster effective communications.

In 2008, the IG Act established The Council of the Inspectors General on Integrity and Efficiency (CIGIE), to which all IGs belong. The Council’s primary role is to provide training for OIG employees; and develop policies, professional standards, best practices, and common approaches for the work of the IGs. The Council also coordinates reviews by OIGs on issues that span multiple agencies.


*Transition Issues Relating to Inspectors General*

Given the unique, independent, and nonpartisan role of the IG, transition teams should consider scheduling separate briefings by the IGs, parallel to briefings by other senior leaders in their agencies.

The transition teams should also consider reviewing the IGs’ congressionally mandated management challenges reports— an annual document that explains what the IGs in collaboration with management consider as the most important management and performance challenges facing their agencies.

The IG within each agency is a critically important position, and vacant positions should be filled with a permanent IG as quickly as feasible.

*Office of Inspector General Major Reporting Requirements*

The following table lists the recurring reporting requirements mandated by federal law for most OIGs. OIGs are required to post publically available reports on their websites within 3 days of issuance.

<table>
<thead>
<tr>
<th>Report/Requirement Source</th>
<th>Subject Matter</th>
<th>Frequency</th>
<th>Next Report Deadline</th>
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<tr>
<td><strong>OIG Semiannual Report to Congress/Inspector General Act of 1978, as amended</strong></td>
<td>Report summarizing the activities of the OIG during the preceding six-months.</td>
<td>April 30 and October 31 each year to the Agency Head; who must transmit the report to the appropriate Congressional Committee no later than 30 days after receipt.</td>
<td>October 31, 2016</td>
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<tr>
<td><strong>Financial Statement Audit/Chief Financial Officer Act of 1990, Accountability of Tax Dollars Act of 2002, and Government Management Reform Act of 1994</strong></td>
<td>Agencies that have an IG shall have an audit conducted of each financial statement prepared. The audit shall be conducted according to generally accepted government auditing standards covering all accounts and associated activities of each office, bureau, and activity of the agency.</td>
<td>Annual</td>
<td>November 15, 2016</td>
</tr>
<tr>
<td><strong>Agency Management and Performance Challenges Reports/Consolidation Act of 2000</strong></td>
<td>Summary of the most significant management and performance challenges facing the agency, along with a brief assessment of the agency's progress in addressing the challenges.</td>
<td>Annually</td>
<td>November 15, 2016</td>
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<td><strong>Purchase and Travel Card Oversight Report/Government Charge Card Abuse Prevention Act of 2012</strong></td>
<td>The IG is required to: (1) Submit a joint report on purchase card violations semi-annually; (2) conduct annual risk assessments of the agency's purchase card program; and (3) submit an annual purchase and travel card audit recommendation status report.</td>
<td>(1) Semiannually in January and July; (2) Annually; and (3) Annually</td>
<td>January 31, 2017</td>
</tr>
<tr>
<td><strong>Cybersecurity/Cybersecurity Act of 2015</strong></td>
<td>Requires Offices of Inspector General (OIG) to report on their Agency's information technology security practices for protecting data in “covered systems,” defined as a national security system or a Federal system that provides access to personally identifiable information.</td>
<td>One-time</td>
<td>August 15, 2016</td>
</tr>
<tr>
<td><strong>Data Readiness/Digital Accountability and Transparency Act of 2014 (DATA Act)</strong></td>
<td>Requires agency offices of inspector general review statistical samples of the data submitted by the agency under the DATA Act and submit reports biannually on the completeness, timeliness, quality, and accuracy of the data sampled and the use of the data standards by the agency.</td>
<td>Bi-annually</td>
<td>November 2017</td>
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i. **Biography of the Inspector General**

Ronald Stith was brought on board as the Inspector General for the NEA on June 13, 2016. He leads the OIG with over 20 years of senior executive experience in the Inspector General Community.

Prior to joining the NEA, Mr. Stith was the Assistant Inspector General for Mission Support at the Amtrak and U.S. Postal Service OIGs. He led teams delivering strategic planning, human resource and performance management, procurement, logistics, real estate, and up to $245 million in budget and finance services supporting up to 1200 employees.
As the Deputy Assistant Inspector General for Audit at the Postal Service OIG, Mr. Stith helped the agency identify over $100 million in cost savings and improvements in telecommunications, transportation, inventory, and real estate operations. Mr. Stith also helped the agency revamp its performance management system to focus on the agency mission and goals and ensure that employees’ performance was appropriately rewarded.

As the Deputy Assistant Inspector General for Audit at the Department of the Interior OIG, Mr. Stith led evaluations that helped the agency increase oil and gas revenue from federal lands. During a 9-month detail as the Assistant Inspector General for Audit at the District of Columbia OIG, Mr. Stith helped to identify and recover over $16 million in Medicaid overpayments. As the Director of Program Inspections at the Department of Energy OIG, Mr. Stith led evaluations of the Department’s national laboratories that received nearly $13 billion per year for defense and medical research. Based on these evaluations, the agency reduced contract costs by $30 million per year and Mr. Stith along with the Inspector General testified before the Congress three times -- resulting in stronger controls over contractors that operated the laboratories. For his efforts, Mr. Stith received the Department’s Exceptional Service Award for Leadership.

Mr. Stith’s commitment to the OIG community extended beyond his day to day leadership responsibilities. In addition to being selected to become a charter member to help establish the Association of Inspectors General (an association of state and local government OIGs), he served on an advisory council to the Government Accountability Office, helping draft policy that ensured independence of designated federal entity OIGs.

Mr. Stith holds a Bachelor of Business Administration degree in Accounting (minor in data processing) and a Master of Business Administration degree in Finance – both from James Madison University. Mr. Stith is a Certified Public Accountant, Certified Fraud Examiner, Certified Government Financial Manager, and Certified Executive Green Belt in Lean-Six-Sigma. Mr. Stith is a member of the American Institute of Certified Public Accountants and the Virginia Society of Certified Public Accountants. He also served on the James Madison University College of Business Advisory Council.

ii. Top issues and recent reports

The Consolidated Reports Act of 2000 and OMB Circular A-136 require Offices of Inspector General to annually assess and report on their respective agency’s Top Management and Performance Challenges. Follow is a summary of the challenges for NEA.

Financial Management

NEA's top financial management challenge for FY 2017 and beyond will be to keep pace with the various government-wide modernization efforts and regulatory changes, while maintaining accounting operations and improving efficiency and effectiveness of NEA work procedures, systems and staff cross-training. During FY 2016, the Finance Office faced the following challenges: 1) Filling key financial management staff positions as well as the Finance Director position. While these positions have been filled, the new
staff and Director are challenged with getting acclimated to the NEA financial reporting system while also working to comply with regulatory changes and modernization requirements. The financial management team is also faced with assisting the NEA in developing and bringing on-line its new electronic grants management system that is being developed with the National Endowment for the Humanities (NEH).

**Human Capital**

NEA’s top human capital challenge is ensuring an effective human capital strategy to attract candidates with the right skills, ability and knowledge to replace long term employees leaving due to retirement and the change in administration and to continue high quality mission delivery.

**Information Technology**

NEA’s top information technology management challenge continues to be the need to transition to a new, more robust grants management system (eGMS). This need is being addressed through an OMB-approved partnership with NEH to jointly develop a new shared system. Work on this cloud-based system began in September 2012. The new eGMS, built on a more flexible, operationally efficient platform, is supposed to be fully integrated with NEA business processes and seamlessly connected to both Grants.gov and the DELPHI financial system. NEA expects to transition to the system in FY 2017.

New government-wide requirements for information security in recent years also provide challenges to all Federal agencies, including NEA. The Federal Information Security Management Act of 2002 (FISMA), as amended, requires each Federal agency to develop, document, and implement an agency-wide information security program to provide information security over the operations and assets of the agency.

Although we have identified improvement opportunities in the information security program, NEA continues to make progress to comply with these requirements. Privacy reporting has been included as part of the FISMA reporting process in light of the occurrence of data theft and losses at several Federal agencies. The E-Government Act and Privacy Act provide legislative guidance for the control and dissemination of personal information and personally identifiable information. This will continue to be an area requiring attention in NEA.

**Grantee Accountability.**

NEA’s also faces the challenge, along with the federal grantee community, to help grantees fully implement the accountability requirements of 2 CFR Part 200, Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards (Uniform Guidance). There continues to be a limited number of grantees that have not complied with all applicable Federal grant requirements. These organizations are typically identified by NEA’s grants and contracts teams and referred to NEA OIG for audit or review. Upon evaluating these organizations, NEA OIG has identified the
following five most common findings: (1) not ensuring that contractors and grant recipients have not been debarred or suspended from receiving Federal assistance prior to paying or awarding them Federal funds; (2) not having written policies and procedures for the management of Federal awards; (3) not reporting accurate and allowable costs incurred on the Federal Financial Report; (4) not maintaining a Section 504 self-evaluation at the organization, and (5) not maintaining supporting documentation for costs charged to NEA grants.

b. **Government Accountability Office (GAO)**

The U.S. Government Accountability Office (GAO) is an independent, nonpartisan agency that works for Congress. Often called the "congressional watchdog," GAO investigates how the federal government spends taxpayer dollars. The head of GAO, the Comptroller General of the United States, is appointed to a 15-year term by the President from a slate of candidates Congress proposes. Gene L. Dodaro became the eighth Comptroller General of the United States and head of the U.S. Government Accountability Office (GAO) on December 22, 2010, when he was confirmed by the United States Senate. He was nominated by President Obama in September of 2010 from a list of candidates selected by a bipartisan, bicameral congressional commission. He had been serving as Acting Comptroller General since March of 2008.

**GAO’s Mission** is to support the Congress in meeting its constitutional responsibilities and to help improve the performance and ensure the accountability of the federal government for the benefit of the American people. GAO provides Congress with timely information that is objective, fact-based, nonpartisan, non-ideological, fair, and balanced.

**GAO’s Core Values** of accountability, integrity, and reliability are reflected in all of the work GAO does. GAO operates under strict professional standards of review and referencing; all facts and analyses in our work are thoroughly checked for accuracy. In addition, our audit policies are consistent with the Fundamental Auditing Principles of the International Standards of Supreme Audit Institutions.

**GAO’s Work** is done at the request of congressional committees or subcommittees or is mandated by public laws or committee reports. GAO also undertakes research under the authority of the Comptroller General. GAO supports congressional oversight by:

- auditing agency operations to determine whether federal funds are being spent efficiently and effectively;
- investigating allegations of illegal and improper activities;
- reporting on how well government programs and policies are meeting their objectives;
- performing policy analyses and outlining options for congressional consideration; and
- issuing legal decisions and opinions, such as bid protest rulings and reports on agency rules.
GAO advises Congress and the heads of executive agencies about ways to make government more efficient, effective, ethical, equitable and responsive.

GAO work often leads to laws and acts that improve government operations, saving the government and taxpayers billions of dollars.

i. High Risk List

Every 2 years at the start of a new Congress, GAO calls attention to agencies and program areas that are high risk due to their vulnerabilities to fraud, waste, abuse, and mismanagement, or are most in need of transformation. The latest high risk list was for 2015.

There are no GAO high risk areas that specifically target NEA; however, there are several high risks related to government operations in general that NEA may want to consider as it updates its risk analyses and strategic plans. These high risk areas are summarized below.

Strategic Human Capital Management

Mission-critical skills gaps in such occupations as cybersecurity and acquisition pose a high-risk to the nation: whether within specific federal agencies or across the federal workforce, they impede federal agencies from cost-effectively serving the public and achieving results. Addressing complex challenges such as disaster response, national and homeland security, and rapidly evolving technology and privacy security issues, requires a high-quality federal workforce able to work seamlessly with other agencies, levels of government, and across sectors. However, current budget and long-term fiscal pressures, declining levels of federal employee satisfaction, the changing nature of federal work, and a potential wave of employee retirements that could produce gaps in leadership and institutional knowledge, threaten the government’s capacity to effectively address these and many other evolving, national issues.

In February 2011, GAO reported that closing current and emerging critical skills gaps would require the Office of Personnel Management (OPM), agencies, and the Chief Human Capital Officers Council to address critical skills gaps that cut across several agencies. This issue requires continued attention because while OPM and agencies have taken steps that show promise for identifying and addressing mission-critical skills gaps, additional efforts are needed to coordinate and sustain these efforts going forward, as well as to make better use of workforce analytics which can be used to predict newly emerging skills gaps.

Improving the Management of IT Acquisitions and Operations

Although the executive branch has undertaken numerous initiatives to better manage the more than $80 billion that is annually invested in information technology (IT), federal IT investments too frequently fail or incur cost overruns and schedule slippages while
contributing little to mission-related outcomes. GAO has previously testified that the federal government has spent billions of dollars on failed IT investments. Failed IT projects often suffered from a lack of disciplined and effective management, such as project planning, requirements definition, and program oversight and governance. In many instances, agencies have not consistently applied best practices that are critical to successfully acquiring IT investments.

Failed projects have often used a “big bang” approach—that is, projects are broadly scoped and aim to deliver functionality several years after initiation. This approach is often too long, ineffective, and unaccommodating of the rapid evolution of IT. Further, it is inconsistent with OMB guidance directing that IT investments deliver functionality in 6-month increments. GAO recently reported that only slightly more than a quarter of selected investments were following this guidance.

GAO has reported that not all CIOs have the authority to review and approve the entire agency IT portfolio and that CIOs’ authority was limited. This has also been highlighted by Congress—recently enacted law is intended to strengthen CIO authority and provide the oversight IT projects need.

*Ensuring the Security of Federal Information Systems and Cyber Critical Infrastructure and Protecting the Privacy of Personally Identifiable Information*

Federal agencies and our nation’s critical infrastructures—such as energy, transportation systems, communications, and financial services—are dependent on computerized (cyber) information systems and electronic data to carry out operations and to process, maintain, and report essential information. The security of these systems and data is vital to public confidence and the nation’s safety, prosperity, and well-being. Safeguarding federal computer systems and the systems that support critical infrastructures—referred to as cyber critical infrastructure protection—is a continuing concern. The security of our federal cyber assets has been on our list of high-risk areas since 1997. In 2003, GAO expanded this high-risk area to include the protection of critical cyber infrastructure. In 2015, GAO added protecting the privacy of personally identifiable information (PII)—information that is collected, maintained, and shared by both federal and nonfederal entities.

Risks to cyber assets can originate from unintentional and intentional threats. These include insider threats from disaffected or careless employees and business partners, escalating and emerging threats from around the globe, the ease of obtaining and using hacking tools, the steady advance in the sophistication of attack technology, and the emergence of new and more destructive attacks. The ineffective protection of cyber assets can result in the loss or unauthorized disclosure or alteration of information. This could lead to serious consequences and result in substantial harm to individuals and to the federal government.

Regarding PII, advancements in technology, such as new search technology and data analytics software for searching and collecting information, have made it easier for
individuals and organizations to correlate data and track it across large and numerous databases. In addition, lower data storage costs have made it less expensive to store vast amounts of data. Also, ubiquitous Internet and cellular connectivity facilitates the tracking of individuals by allowing easy access to information pinpointing their location. These advances—combined with the increasing sophistication of hackers and others with malicious intent, and the extent to which both federal agencies and private companies collect sensitive information about individuals—have increased the risk of PII being exposed and compromised. Furthermore, the number of reported security incidents involving PII at federal agencies has increased significantly in recent years and a number of high-profile breaches of PII have occurred at commercial entities. For these reasons, GAO added protecting the privacy of PII to this high-risk area.

ii. Duplication Reports

**2016 ANNUAL REPORT: Additional Opportunities to Reduce Fragmentation, Overlap, and Duplication and Achieve Other Financial Benefits**

There were no areas of duplication reported by GAO in 2016 that involved the NEA mission program, or operations.

**Improving Efficiency and Effectiveness**

GAO's 2016 Annual Report identified 12 new areas of fragmentation, overlap, and duplication in federal programs and activities. GAO also identified 59 new opportunities for cost savings and revenue enhancement. Related work and GAO's Action Tracker—a tool that tracks progress on GAO's specific suggestions for improvement—are available here.
**Fragmentation** refers to those circumstances in which more than one federal agency (or more than one organization within an agency) is involved in the same broad area of national need and opportunities exist to improve service delivery.

**Overlap** occurs when multiple agencies or programs have similar goals, engage in similar activities or strategies to achieve them, or target similar beneficiaries.

**Duplication** occurs when two or more agencies or programs are engaged in the same activities or provide the same services to the same beneficiaries.

Source: GAO | GAO-16-375SP