


NATIONAL ENDOWMENT FOR THE ARTS

2017 ANNUAL REPORT

THE YEAR IN REVIEW.....	3
Grants.....	5
Partnerships	7
Lifetime Honors	10
Research	12
Online Community.....	13
FINANCIAL SUMMARY FY 2017	14
NATIONAL COUNCIL ON THE ARTS.....	16
NEA DISCIPLINE DIRECTORS	17



The Albany Symphony Orchestra in New York annually presents the American Music Festival, a five-day event highlighting the works of living U.S. composers, supported by the NEA.
Photo courtesy of the Albany Symphony



April 15, 2018

Dear Mr. President:

It is my pleasure to submit the Annual Report of the National Endowment for the Arts for Fiscal Year 2017.

Since it was established by Congress in 1965, the NEA has awarded more than \$5 billion to strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector.

The activities highlighted in this report illustrate the Arts Endowment's continuing commitment to making the arts a vital part of the lifeblood of this nation. I am confident that as we continue to invest in the arts, we are investing in the very things that make this country great: creativity, inspiration, and hard work.

A handwritten signature in black ink that reads "Jane Chu".

Jane Chu
Chairman
National Endowment for the Arts

THE YEAR IN REVIEW

Fiscal Year 2017



As Fiscal Year (FY) 2017 started, the National Endowment for the Arts was named the Best Place to Work in the Federal Government in the small department and agencies category. In fact, the NEA had the highest score of any of the places to work, regardless of size, in the survey by the Partnership for Public Service and Deloitte. And the agency's score increased by more than 16 percent from the previous year, moving up from 11th place to first. As NEA Chairman Jane Chu noted, "This year's rating increase is a testament to the outstanding work of our valued employees."

As FY 2017 progressed, the National Endowment for the Arts was quick to respond to the unprecedented devastation of three strong hurricanes hitting Texas, Florida, Puerto Rico, and the U.S. Virgin Islands. The NEA provided emergency funding of nearly \$1 million to the state arts agencies in those areas, developed in response to damage assessments and consultation with local residents and organizations. NEA funds have been allocated to areas and residents that may not have ready access to other sources of monetary assistance, and are designated for artists and nonprofit arts organizations

in those devastated areas. The assistance continued through 2017 and into 2018, with NEA staff participating in regular conference calls with local organizations to monitor the relief efforts.

Chairman Chu displays the plaque recognizing the NEA as the best place to work in the federal government for small departments and agencies. NEA File Photo

In FY 2017, the NEA released two publications that offered assistance to the arts field. *How to Do Creative Placemaking*, released in December 2016, featured 28 instructional essays from thought leaders in arts-based community development as well as 13 case studies from projects funded through the agency's creative placemaking grant program, Our Town. In August 2017, the NEA released *State of the Field: A Report from the Documentary Sustainability Summit*, which detailed the key challenges in the documentary film field, illuminating them through case studies, and offering actions to strengthen the field and support filmmakers.



Bringing Back Main Street: How Community Development Corporations and Artists Are Transforming America's Troubled Commercial Corridors

BY SETH BEATTIE

THE GLENCOVE RIBBON-CUTTING CEREMONY doesn't start for another 30 minutes, but people are already starting to pour in. By the time the event starts, curious visitors will be crowded out onto the sidewalks, waiting to see this new approach to live/work space.

The enthusiasm is understandable. The building has stood vacant for 14 years in Cleveland's Collinwood neighborhood. And it certainly wasn't alone. Between 1940 and 2010, Collinwood lost the equivalent of one resident every 56 hours—for 70 straight years. That population loss contributed to an incredibly weak real estate market. As recently as 1999, Waterloo Road—a major commercial corridor—stood 40 percent vacant.

Thankfully, the vision of local artists charted a way forward. The Beachland Ballroom, a music venue, opened in a shuttered social hall, and Waterloo Arts, a socially conscious arts nonprofit, launched soon after. These investments laid the groundwork for Northeast Shores, the neighborhood's community development corporation (CDC), to pursue an aggressive strategy to build up a creative economy.

The organization started purchasing vacant storefronts and houses. They helped artists develop business plans, remedy bad credit, and shore up their finances. One by one, they positioned artists to buy living and work space—at prices as low as \$5,000. As artists settled into the neighborhood, Northeast Shores made sure that their presence was financially rewarded; over just five years, the organization supported the launch of more than 300 community arts projects.

38 • NATIONAL ENDOWMENT FOR THE ARTS



Building by building, Waterloo came back. Today, commercial vacancy stands at just six percent, and the street is 100 percent locally owned and operated. The market has gotten strong enough that artist enterprises are spilling out onto nearby streets, including at the recently completed Glencove building.

The Glencove ribbon-cutting ceremony in the Collinwood neighborhood of Cleveland, Ohio.
PHOTO BY SETH BEATTIE

Now Northeast Shores is partnering with Cornerstone Corporation for Shared Equity on the region's first renter equity program. Three vacant brownstones are being converted into 15 live/work units—every tenant has either a storefront or a workspace, separate from their residential space. Artists pay below-market rents, and a portion of that money is set aside in a savings account. After five years of participating in tenant meetings and paying their rent on time, artists are then able to access more than \$4,000 in cash, growing to as much as \$10,000 after ten years.

WHAT WORKS

No magic formula exists for how this kind of revitalization takes place. There are scores of examples where community investments

HOW TO DO CREATIVE PLACEMAKING • 39

Grants



In FY 2017, the National Endowment for the Arts budget increased nearly \$2 million to \$149,849,000, with money specifically allocated for the expansion of Creative Forces, the NEA military healing arts program. The NEA awarded nearly 2,500 grants throughout the year, in every Congressional district in the country, as well as awarding lifetime achievement awards, NEA Literature Fellowships, and distributing 40 percent of its funds through state and regional partnerships. Almost 43 million adults and 8.3 million children engaged with the arts throughout the year through live events produced by NEA-funded projects. Approximately 40 percent of NEA-supported activities took place in high poverty neighborhoods, and an estimated 13 percent took place in rural America.

The first Creativity Connects grants were awarded in FY 2017, totaling \$2.5 million. The 37 grants supported partnerships between arts organizations and organizations from non-arts sectors, including healthcare, nutrition, science, technology, and more.

The Challenge America grant program, which focuses on local projects by small or mid-sized organizations to reach underserved

populations, awarded 132 grants in 40 states in FY 2017, totaling \$1.3 million.

The NEA awarded 89 [Our Town](#) grants in FY 2017 to support creative placemaking around the country. Totaling almost \$6.9 million, the grants support partnerships of artists, arts organizations, and municipal governments that work to revitalize neighborhoods. This practice places arts at the table with land-use, transportation, economic development, education, housing, infrastructure, and public safety strategies to address a community's challenges.

The Sew Much Love program, created by the Blues City Cultural Center, provides art-making opportunities for homeless women in Memphis, Tennessee. Photo by Nellgene Hardwick, Last Dream Productions

In FY 2017, the NEA awarded 37 NEA Literature Fellowships in creative writing for poetry, totaling \$925,000. Fellows hail from 19 states, from the deep South to the inner cities to tribal lands. In addition, 23 NEA Literature Fellowships in translation were awarded to support new translations of fiction, creative nonfiction, and poetry from 13 different languages into English. Since 1981, the NEA has awarded 433 translation fellowships to 383 translators on works representing 67 languages and 81 countries.

All grants for FY 2017 can be found through our [online grant search](#), which allows users to search with various criteria for any NEA grants from 1998 to the present. For grants earlier than that, users can find listings of grants in [Annual Reports from 1965 to 1997](#).



Members of the Downtown Plan Steering Committee in Green River, Utah, take ride with Epicenter staff to come up with ideas for the cultural asset mapping and downtown plan supported by an NEA Our Town grant. Photo by Ryan Baxter, courtesy of Epicenter

Partnerships



Pursuant to federal law, 40 percent of NEA funds are awarded to state arts agencies (SAAs) and regional arts organizations (RAOs). With these grants, the SAAs/RAOs are able to fund arts education programs, regional touring projects, and arts activities in underserved communities, among many other activities. In recent years, more than 4,400 communities have been served each year through grants made possible by these agreements.

The SAAs also facilitate the statewide contests for the NEA initiative, [Poetry Out Loud \(POL\)](#), presented in partnership with the Poetry Foundation. The event culminates with semi-finals and national finals held in Washington, DC, which are webcast live. Approximately 310,000 students and 8,000 teachers from every state, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands participated in the program during the 2016-2017 school year. In April 2017, Georgia State POL Champion Samara Elán Huggins, a high school senior at Whitefield Academy in Mableton, was named the national champion. Mid Atlantic Arts Foundation, a regional arts organization, administers the national finals.

Regional arts organization Arts Midwest plays an important role in two NEA initiatives: NEA Big

Read and Shakespeare in American Communities. For 2017-18, [NEA Big Read](#), the initiative that broadens our understanding of our world, our communities, and ourselves through the joy of sharing a good book, awarded grants totaling more than \$1 million to 75 organizations in 32 states. Since 2006, the National Endowment for the Arts has funded more than 1,400 NEA Big Read programs, providing more than \$19 million in grants to organizations nationwide. In addition, Big Read activities have reached every Congressional district in the country. Over the past eleven years, grantees have leveraged more than \$42 million in local

2017 Poetry Out Loud National Champion Samara Elán Huggins from Georgia.
Photo by James Kegley

funding to support their NEA Big Read programs. More than 4.8 million Americans have attended an NEA Big Read event, approximately 79,000 volunteers have participated at the local level, and 37,000 community organizations have partnered to make NEA Big Read activities possible.

[Shakespeare in American Communities](#), which introduces middle and high school students to live Shakespeare productions, awarded grants to 40 theater companies in 26 states and the District of Columbia to produce plays and accompanying educational material during the 2017-2018 season. Since the program's inception in 2003, Shakespeare in American Communities has introduced 2.5 million middle and high school students to the power of live theater and the masterpieces of William Shakespeare through performances and educational activities.

In addition to partnerships on the state and regional levels, the NEA collaborates with other agencies on the federal level.

[Blue Star Museums](#) is an important joint initiative among the NEA, the Department of Defense, and Blue Star Families that offers free museum admission to active duty military personnel and their families from Memorial Day through Labor Day. Annually, more than 2,000 museums participate, reaching an estimated 900,000 people across the country.

Another partnership with the Department of Defense is [Creative Forces: NEA Military Healing Arts Network](#). The initiative began in 2011 to support creative arts therapies for service members and their families at the National Intrepid Center of Excellence (NICoE) at Walter Reed National Military Medical Center - Bethesda, Maryland, a facility dedicated to serving combat veterans with traumatic brain injury and psychological health conditions. The program then expanded to the Fort Belvoir Community Hospital's NICoE satellite at Fort Belvoir, Virginia, in 2013. The



A mask made by combat veteran Marcie McCammond as part of her art therapy in a Creative Forces session. Photo courtesy of Marcie McCammond



success of the initiative led to Congress allocating a nearly \$2 million budget increase in both FY 2016 and FY 2017 for expansion of the program.

Creative Forces now has clinical sites at 11 military bases throughout the country, and one telehealth program that will provide services for patients in rural and remote areas. In 2017, nearly 2,000 service members, veterans, and family members received care in more than 10,000 arts therapy sessions through Creative Forces.

In addition to supporting arts therapy at the clinical settings, the NEA is building community-based support networks around each of the sites to provide military and veteran families with arts opportunities and a transition from clinic to community for former patients. In FY 2017, the NEA held two summits to bring together the military and arts communities, with eight more scheduled for FY 2018.

A third component of Creative Forces will include research on the impacts and benefits—physical, emotional, and economic—of these innovative treatment methods.

As part of the Library of Congress' [National Book Festival](#) held in Washington, DC in September 2017, the NEA's Poetry and Prose Pavilion featured conversations with some of our nation's finest writers—many of whom are NEA Literature Fellows—discussing their books and lives as writers. The events began with the three top 2017 Poetry Out Loud state champions having a conversation with poet Adrian Matejka, one of the finals judges, about their experiences in the

competition. The stage also included interviews with U.S. Poet Laureate Juan Felipe Herrera and with Ernest Gaines, both NEA Literature Fellows. A series of conversations between writers were presented as well: Marie Howe and Adrian Matejka; Brad Watson and Bill Roorbach; Julia Glass and Jennifer Haigh; and Peter Ho Davies and Lisa Ho. In addition, a panel discussion on Ernest Hemingway was presented.

Building on the trip to Cuba in 2016 by the NEA and other arts agencies, [Southern Exposure](#), a public-private program by the NEA with the Mid Atlantic Arts Foundation and the Robert Sterling Clark Foundation, included Cuban performing arts groups in the program for the first time. Grants were awarded in 2017 to support 85 engagements across the United States by performing arts companies from Cuba; Venezuela; Dominican Republic; and a collective from Belize, Guatemala, and Honduras in 2017-2018. The goal of the program is to build greater appreciation and understanding of Latin America by presenting exemplary performing artists to audiences across the United States who might not have access to this work.

The poster for the 2017 National Book Festival, created by Roz Chast, whose book *Can't We Talk About Something More Pleasant?* is part of the NEA Big Read program. Photo courtesy of Library of Congress



Lifetime Honors

The Arts Endowment continued to make its public events accessible to all through the use of social media and the internet. Both lifetime honors events—NEA National Heritage Fellowships and NEA Jazz Masters—were webcast live. Archived videos of the events are available on the NEA YouTube channel.

The [NEA National Heritage Fellowships](#) concert took place in September 2017 at the George Washington University Lisner Auditorium in Washington, DC. The concert included performances by bomba and plena musician Modesto Cepeda, Danish button accordionist Dwight Lamb, buckdancer Thomas Maupin, blues harmonica player Phil Wiggins, conjunto accordionist Eva Ybarra, and tribute performances for children’s folk singer Ella Jenkins and Hawaiian slack-key guitarist Cyril Pahinui. The craft work of Armenian repoussé metal artist Norik Astvatsaturov and Chilkat weaver Anna Brown Ehlers was also featured. The [archive](#) of the event can be found on [arts.gov](#).

2017 NEA National Heritage Fellow Modesto Cepeda performing with his group at the awards concert in Washington, DC. Photo by Tom Pich

The [NEA Jazz Masters](#) tribute concert occurred in April 2018 at the Kennedy Center Concert Hall in Washington, DC. To honor the new class of Todd Barkan, Joanne Brackeen, Pat Metheny, and Dianne Reeves, performers included NEA Jazz Master Eddie Palmieri, as well as Terri Lyne Carrington, James Francies, Christian McBride, Cécile McLorin Salvant, Antonio Sanchez, and Angelique Kidjo, among others. The [archive](#) of the event can be found on [arts.gov](#).



Newly minted NEA Jazz Masters Pat Metheny, Joanne Brackeen, Todd Barkan, and Dianne Reeves during the finale of the Tribute Concert at the Kennedy Center in Washington, DC. Photo by Shannon Finney

Research

The [NEA Office of Research and Analysis \(ORA\)](#) continued its review of the arts and culture sector's contribution to the economy this past year via its online series of [Arts Data Profiles \(ADPs\)](#), releasing its latest figures from the [Bureau of Economic Analysis \(BEA\) Arts and Cultural Production Satellite Account](#). Results from 2014, the most recent year that information was available in FY 2017, revealed that the arts and culture sector contributed almost \$730 billion, or 4.2 percent, to the U.S. economy that year. Between 1998 and 2014, the contribution of arts and culture to the nation's gross domestic product grew by more than 35 percent. For the first time, the BEA data included arts and cultural employment and compensation on a state level as well.

Other Profiles included a look at [state-level estimates of arts and cultural employment](#), and a study on the [health benefits of arts participation on older adults](#), tied to the NEA research report [Staying Engaged: Health Patterns of Older Americans Who Participate in the Arts](#), released in September 2017. That report described arts participation patterns of older adults (aged 55 and over) and their health characteristics.

The NEA Office of Research and Analysis awarded 14 grants in FY 2017 for research on the value and impact of the arts in the United States, totaling \$540,000. The projects include one study that is examining the physical, cognitive, social, and emotional effects of music engagement on low-income, older adults. Another study is looking at the outcomes of high-quality, intensive theater education for adolescents. At the conclusion of all of the projects, the grantees will submit a report of their findings, methods, and data sources.

In FY 2017, ORA announced the first projects funded through a new program, NEA Research Labs. The cross-sector projects supported through the program investigate how the arts contribute to positive outcomes for individuals and communities. Four labs were funded out of 44 applications, totaling \$598,600: Drexel University in Philadelphia, Pennsylvania; University of Arkansas in Fayetteville, Arkansas; University of Iowa in Iowa City, Iowa; and Vanderbilt University in Nashville, Tennessee.

ORA continued to convene the task force of 13 federal agencies and departments, the [Federal Interagency Task Force on the Arts and Human Development](#), which works to encourage more and better research on how the arts help people reach their full potential at all stages of life. In FY 2017,

a new publication was produced responding to a need identified by the task force. The report, [The NEA Guide to Community-Engaged Research in the Arts and Health](#), advises arts practitioners and biomedical or behavioral health researchers how to partner effectively in documenting and studying the contributions of community-based arts programs to positive health outcomes.

STAYING ENGAGED:
HEALTH PATTERNS OF OLDER AMERICANS WHO PARTICIPATE IN THE ARTS
An Analysis Based on the Health and Retirement Study

PART III: ARTS PARTICIPATION AND HEALTH OUTCOMES

This section explores how participation in Creating Art, Attending Art, or in doing both or neither correspond with cross-sectional (2014) and retrospective (2002-2014) data about health outcomes.

Given the prevalence of poor cognitive health, functional limitations, and depression among older adults, the potential health benefits of arts participation for this cohort should interest anyone charged with designing or implementing prevention strategies.¹¹ In this report, we focus on three

measurable outcome areas for older adults' health and well-being: cognitive health, physical health, and cardiovascular health.

Cognitive health was assessed by using a self-reported questionnaire on memory function, executive functioning, and global cognition. Physical health measurement relied on a self-reported questionnaire of limitations in instrumental activities of daily living (IADL). The cardiovascular health assessment was based on a self-reported questionnaire of whether individuals had hypertension or high blood pressure.

¹¹ Cutler, Franks et al. (2014), Stone et al. (2014).

	Characteristic	Mean (SD)	Prevalence (%)	Prevalence (%)
Age	All Adults (aged 50 and older)	6.34 (10.03)	30.5%	61.2%
	55-64	0.81 (10.04)	25.1%	53.6%
Gender	All and older	0.39 (10.03)	35.5%	67.5%
	Male	0.42 (10.04)	27.6%	60.6%
Race	Female	0.62 (10.04)	31.7%	61.4%
	Non-Hispanic White	0.60 (10.03)	28.2%	58.6%
Education	Other groups	0.26 (10.03)	38.6%	72.6%
	High school or less	0.30 (10.04)	34.5%	69.3%
Marital Status	More than high school	0.79 (10.04)	25.5%	54.7%
	Married	0.64 (10.03)	24.6%	57.3%
Living Arrangement	Single	0.40 (10.03)	37.6%	66.4%

NEA research report *Staying Engaged* was released in FY 2017.


Online Community

artmatters
from the National Endowment for the Arts

AUGUST 2017

ON OUR MINDS


Documentary Films: Storytelling with Purpose



"Documentaries matter because a successful story has the power to allow others to see the world from a new perspective. Public agencies, nonprofits, educational institutions, museums, libraries, and other community-focused organizations frequently use documentaries to complement programming, spark community dialogue, and build deeper understanding and empathy on complex issues."
-- Jax Deluca, NEA Director of Media Arts


[READ MORE »](#)

ARTSCAPE



"Rural and urban places have to come together to create a sustainable future. Many urban places are becoming unaffordable and rural places often are struggling economically. What can we do, all of us working together, to make both places better for everyone?"
-- Maria Sykes of the nonprofit Epicenter, which works on arts-based rural development in Green River, Utah.
Read the story in the latest issue of [NEA Arts](#) »

GEMS FROM THE DATA MINE



Pop Quiz
We've created an interactive quiz to [test your arts and NEA knowledge](#). As a warm up, try this question:
What percentage of the NEA's annual appropriation is distributed through grants and other awards?

- a. 20-25%
- b. 55-60%
- c. 80-85%

The answer is at the bottom of this newsletter...

The NEA has continued to interact with the general public and its constituents on several levels on the internet. The NEA produces the [Art Works blog](#), putting up more than 200 posts annually that include interviews with artists, spotlights on arts projects, and guest artist posts. The NEA also produces the weekly [Art Works podcasts](#), which features audio interviews with artists and arts leaders. In addition, the NEA publishes a quarterly magazine, [NEA Arts](#), which includes special audio and video features for its online version. Altogether, these various communication methods inform and engage with the American people about arts activities and artists in communities across the country, showcasing the importance of the arts to the vitality of the nation.

The NEA continues to interact with the general public through our social media channels. Content on [Facebook](#), [Twitter](#), [Instagram](#), and [YouTube](#) reaches an increasingly larger audience with each year.

The agency also interacts with the field in a more in-depth way through the [monthly and quarterly newsletters](#) it sends out to the arts community, containing information about specific arts disciplines. The Office of Public Affairs also sends out a monthly newsletter, [ArtMatters](#), to the arts community on what is happening at the agency and in the arts in general.

The NEA has continued webcasting its National Council on the Arts meetings as well as NEA events such as the Poetry Out Loud National Finals, the NEA Jazz Masters Tribute Concert, and the NEA National Heritage Fellowships Concert.

FINANCIAL SUMMARY

SUMMARY OF FUNDS AVAILABLE	FY 2017
Appropriated Program Funds	119,177,000
Appropriated Balance, Prior Year ¹	8,525,219
Nonfederal Gifts ¹	1,113,325
Interagency Transfers ¹	643,371
TOTAL PROGRAM FUNDS AVAILABLE	129,458,915
TOTAL PROGRAM SUPPORT FUNDS AVAILABLE ¹	3,156,874
TOTAL SALARIES & EXPENSES FUNDS AVAILABLE ²	35,513,665
TOTAL FUNDS AVAILABLE ³	168,129,454

¹ Includes FY 2016 unobligated funds brought forward into FY 2017, prior year deobligations carried forward into FY 2017, and funds newly available in FY 2017, as applicable.

² Includes appropriated funds, nonfederal gifts, and interagency transfers including FY 2016 unobligated funds brought forward into FY 2017, prior year deobligations brought forward into FY 2017, and funds newly available in FY 2017, 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 2017 ¹

TOTAL

(\$ in thousands)

Creation of Art	
Direct Endowment Grants	
Project Support	11,025
Challenge America	540
<i>Total Creation of Art</i>	<i>11,565</i>
Engaging with Art	
Direct Endowment Grants	
Project Support	54,564
Challenge America	7,247
<i>Total Engaging with Art</i>	<i>61,811</i>
Promoting Knowledge	
Direct Endowment Grants	
Project Support	5,232
Challenge America	33
<i>Total Promoting Knowledge</i>	<i>5,265</i>
Partnerships for the Arts	
State & Regional Partnerships	
Basic Plan Support	39,183
Underserved	10,212
<i>Total Partnerships for the Arts</i>	<i>49,395</i>
Total Program Funds Obligated	128,036
Total Program Support Funds Obligated	1,955
Total Program & Program Support Funds Obligated	129,991
Total Salaries & Expenses Funds Obligated	29,220
TOTAL FUNDS OBLIGATED ²	159,211

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.

NATIONAL COUNCIL ON THE ARTS

(as of April 15, 2017)

Jane Chu

Chairman,
National Endowment for the Arts

Bruce Carter, Ph.D.

Arts Researcher
Miami Beach, FL
Term: 2013-2018

Aaron Dworkin

Violinist/Music Educator
Ann Arbor, MI
Term: 2011-2014

Lee Greenwood

Performer/Songwriter
Nashville, TN
Term: 2008-2014

Deepa Gupta

Philanthropic Professional
Chicago, IL
Term: 2012-2016

Paul Hodes

Attorney/Musician/Former
Congressman
Concord, NH
Term: 2012-2016

**Maria Rosario Jackson,
Ph.D.**

Urban Planning & Community
Policy Specialist
Los Angeles, CA
Term: 2013-2016

Emil J. Kang

Music Professor/Arts
Administrator
Chapel Hill, NC
Term: 2012-2018

Charlotte Kessler

Patron/Trustee
Columbus, OH
Term: 2006-2012

María López De León

Arts Administrator
San Antonio, TX
Term: 2013-2016

Rick Lowe

Artist, Community Organizer
Houston, TX
Term: 2013-2018

David “Mas” Masumoto

Organic Farmer/Author
Del Rey, CA
Term: 2013-2018

Barbara Ernst Prey

Visual Artist
Oyster Bay, NY
Term: 2008-2014

Ranee Ramaswamy

Dancer, Choreographer, Teacher
Minneapolis, MN
Term: 2013-2018

Diane Rodriguez

Producer, Actor, Writer
Los Angeles, CA
Term: 2016-2022

Tom Rothman

Film Industry Executive
Los Angeles, CA
Term: 2016

Olga Viso

Museum Director
Minneapolis, MN
Term: 2013-2018

NOTE: Council members continue to
serve even after their terms expire until
their replacements are confirmed by the
Senate.

**Ex-Officio Members,
United States Congress**

Senate

Tammy Baldwin
(D-WI)

House

Chellie Pingree
(D-ME)

Appointment by Majority and Minority
leadership of the remaining Members of
Congress to the Council is pending.

NEA DISCIPLINE DIRECTORS

(as of April 15, 2017)

Music & Opera

Ann Meier Baker

Accessibility

Beth Bienvenu

Museums, Visual Arts, and Indemnity

Wendy Clark

Media Arts

Jax Deluca

Acting Director Local Arts Agencies &
Challenge America/Division Coordinator

Jennifer Lindow Eskin

Arts Education

Ayanna N. Hudson

Acting Design and Creative Placemaking
Director, Community Solutions Specialist

Jen Hughes

Acting Dance Director, Division
Coordinator

Jennifer Kareliusson

Folk & Traditional Arts

Clifford Murphy

Artist Communities, Presenting &
Multidisciplinary Works, International
Activities Coordinator

Michael Orlove

Theater & Musical Theater

Greg Reiner

Literature

Amy Stolls

The Pittsburgh Opera world-premiere production of *The Summer King* by Dan Sonenberg, supported by an NEA grant. The opera's development and original staged concert by Portland Ovations in Maine was also supported by the NEA. Photo by David Bachman © 2017, courtesy of Pittsburgh Opera



**National
Endowment
for the Arts**
arts.gov

NATIONAL ENDOWMENT FOR THE ARTS | 400 7TH STREET, SW | WASHINGTON, DC 20506



/NationalEndowmentfortheArts



@NEAArts



/NEAArts



/NEAArts



ARTS.GOV