

## APPLICATION CALENDAR

### Access to Artistic Excellence

<b>Application Deadline</b>	<b>Earliest Announce- ment of Grant Award or Rejection</b>	<b>Earliest Beginning Date for Arts Endowment Period of Support</b>
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There are two application deadlines; to determine the one that is appropriate for your project, see "Access to Artistic Excellence Application Deadlines."

March 10, 2008	November 2008	January 1, 2009
August 11, 2008 [NOTE: All Opera applicants must apply under the March 10, 2008, deadline.]	April 2009	June 1, 2009

### Challenge America: Reaching Every Community Fast-Track Review Grants

<b>Application Deadline</b>	<b>Earliest Announce- ment of Grant Award or Rejection</b>	<b>Earliest Beginning Date for Arts Endowment Period of Support</b>
June 2, 2008	December 2008	January 1, 2009

### Learning in the Arts for Children and Youth

<b>Application Deadline</b>	<b>Earliest Announce- ment of Grant Award or Rejection</b>	<b>Earliest Beginning Date for Arts Endowment Period of Support</b>
June 9, 2008	April 2009	June 1, 2009

Applicants are required to use Grants.gov. See "How to Prepare and Submit an Application" for further information.

An organization may submit only one application under these FY 2009 Grants for Arts Projects guidelines (see "Application Limits" for the few exceptions to this rule).

Applicants for Opera projects: See the deadline and information regarding the scheduling of site visits Opera

  
**Late, ineligible, and incomplete applications will be returned.**

We strongly recommend that you maintain on file proof of your on-time submission. Without proper documentation, the Arts Endowment will not accept application material that is delayed or lost in transit.

In the event of a major emergency that affects a large number of applicants for an extended period of time (e.g., a multi-state power outage or a natural disaster such as a hurricane), the Chairman of the National Endowment for the Arts may decide to adjust application deadlines for applicants in the affected area. If this occurs, the Arts Endowment will post an announcement on its Web site.

Please do not seek information on the status of your application before the announcement date that is listed above.

**If you have questions:**

**Call:** see "Agency Contacts."

**Write:**

National Endowment for the Arts  
1100 Pennsylvania Avenue, N.W.  
Washington, DC 20506-0001

If you have a question about access for individuals with disabilities:

(INSERT SYMBOL) 202/682-5496 Voice/T.T.Y. (Text-Telephone, a device for individuals who are deaf or hard-of-hearing.)

(INSERT SYMBOL) Individuals who do not use conventional print should contact the Arts Endowment's Office for AccessAbility at 202/682-5532 for help in acquiring an audio recording of these guidelines.

CFDA No. 45.024  
OMB No. 3135-0112 Expires TBD  
January 2008

## Access to Artistic Excellence Application Deadlines

(Refer to the field/discipline page that is appropriate to your project for greater detail.)

<b>Field/discipline</b>	<b>March 10, 2008</b> Notification: Nov. 2008 Support May Begin: Jan. 1, 2009	<b>August 11, 2008</b> Notification: April 2009 Support May Begin: June 1, 2009
Dance	Commissions, Regional/National Tours, Home Performances, Presentations, Residencies, Services to the Field	Outreach, Preservation, Media and Technology
Design	Innovation: activities that advance, reform, or disseminate the latest design techniques including, among others, competitions, commissions, exhibitions, publications, workshops, and conferences	Stewardship: activities that protect, share, or celebrate our design heritage including, among others, historic preservation, education and outreach, exhibitions, publications, workshops, and conferences
Folk & Traditional Arts	Presentation of Living Cultural Heritage, Touring, Media	Heritage, Preservation, Outreach, Services to the Field, State or Regional Infrastructure Support
Literature	Literary Publishing	Audience Development, Professional Development
Local Arts Agencies	Services to the Field, Subgranting for Constituent Service Activities, Cultural Planning	Performing Arts Events/ Readings/Screenings/Broadcasts/ Visual Arts Exhibitions, Artist Residencies/Commissions, Documentation/Conservation of Public and Monumental Art, Subgranting for Constituent Programming Activities
Media Arts: Film/Radio/Television	Exhibition, Film/Video Festivals, Distribution, Preservation	Workshops/Residencies/Conferences, Facilities Access, Production, Publications, Services to the Field
Museums	Special Exhibitions, Residencies, Commissions, Public Art, Services to the Field	Conservation, Documentation, Collections, Public Programs
Music	Performances, Presentations, Commissions, Residencies, Professional Development, Services to the Field	Domestic Touring, Outreach, Recordings, Preservation, Technology

Musical Theater	Creation of New Work, 2008-09 Musical Theater Production	2009-10 Musical Theater Production, Training, Services to the Field
Opera	<b>ALL</b> opera projects	N/A
Presenting	Artist Communities and Residencies TO AUG.?, Training for Artists, Creation, Commissioning, Touring, Presentation, Outdoor Festivals and Programs	Services to Artists and Arts Organizations TO MARCH?, Preservation, Publications, Activities for Underserved Communities
Theater	Creation of New Work, 2008-09 Theater Production	2009-10 Theater Production, Training, Services to the Field
Visual Arts	Exhibitions, Residencies, Publications, Commissions, Public Art	Conservation, Documentation, Services to the Field, Public Programs

## Agency Contacts

If you have questions about your application, please use the list below to determine your appropriate staff contact. We also encourage you to check the "[Frequently Asked Questions](#)" for information. The Web site also contains e-mail addresses for the areas listed below.

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For **Access to Artistic Excellence**, contact the staff for the field/discipline that is most appropriate for your project:

Dance (including dance presentation)  
ottj@arts.endow.gov or 202/682-5739

Design (including planning, urban design, architecture, landscape architecture, interior design, product design, and graphic design)  
begleys@arts.endow.gov or 202/682-5796

Folk & Traditional Arts mansfieldw@arts.endow.gov or  
202/682-5678, [bergeyb@arts.endow.gov](mailto:bergeyb@arts.endow.gov) or 682-5726

Literature  
[stollsa@arts.endow.gov](mailto:stollsa@arts.endow.gov) or 202/682-5771

Local Arts Agencies [Local arts agencies generally are referred to as arts councils, departments of cultural affairs, or arts commissions. While the majority are private entities, others are public municipal, county, or regional agencies that operate in cooperation with mayors and city managers. Local arts agencies generally make grant awards directly to both artists and arts organizations, present programming to the public, manage cultural facilities, provide services to artists and arts organizations, and facilitate community cultural planning. Statewide assemblies and cultural service organizations that work specifically with local arts agencies also are eligible. Projects may be in any discipline(s) or for any type of constituent service.]

[wallsd@arts.endow.gov](mailto:wallsd@arts.endow.gov) or 202/682-5586

Media Arts: Film/Radio/Television  
[smithm@arts.endow.gov](mailto:smithm@arts.endow.gov) or 202/682-5742

Museums (including projects in any discipline that are submitted by a museum)

[bancroftd@arts.endow.gov](mailto:bancroftd@arts.endow.gov) or 202/682-5576

Music (including music presentation)  
Organizations with names that begin A through L

[burnsc@arts.endow.gov](mailto:burnsc@arts.endow.gov) or 202/682-5590

Organizations with names that begin M through Z  
[nykyfora@arts.endow.gov](mailto:nykyfora@arts.endow.gov) or 202/682-5487

Musical Theater

[denegree@arts.endow.gov](mailto:denegree@arts.endow.gov) or 202/682-5509 or [lanouxc@arts.endow.gov](mailto:lanouxc@arts.endow.gov) or 682-5020

Opera

[paulg@arts.endow.gov](mailto:paulg@arts.endow.gov) or 202/682-5600

Presenting (multidisciplinary, cross-disciplinary, and interdisciplinary projects)

or 202/682-5658

[lims@arts.endow.gov](mailto:lims@arts.endow.gov)

Theater (including theater presentation) [denegree@arts.endow.gov](mailto:denegree@arts.endow.gov) or 202/682-5509 or [lanouxc@arts.endow.gov](mailto:lanouxc@arts.endow.gov) or 682-5020

Visual Arts (including painting, sculpture/installation, crafts, photography, printmaking, drawing, public art, and newer forms/mediums such as video, computer, and Internet-based work)

[clarkw@arts.endow.gov](mailto:clarkw@arts.endow.gov) or 202/682-5555

For **Challenge America: Reaching Every Community Fast-Track Review Grants**, contact the staff at 202/682-5700.

For **Learning in the Arts for Children and Youth**, contact the *Learning in the Arts* staff for the field/discipline below that is most appropriate for your project:

Dance, Music, Opera

[brandenburg@arts.endow.gov](mailto:brandenburg@arts.endow.gov)  
or 202/682-5044

Literature, Musical Theater, Media Arts,  
Theater

[daughern@arts.endow.gov](mailto:daughern@arts.endow.gov) or  
202/682-5521

Folk & Traditional Arts, Multidisciplinary,  
Presenting

[liut@arts.endow.gov](mailto:liut@arts.endow.gov) or  
202/682-5690

Design, Local Arts Agencies, Museums,  
Visual Arts

[beattied@arts.endow.gov](mailto:beattied@arts.endow.gov) or  
202/682-5688

## Grants.gov Pop-Ups on Introductory "Apply for a Grant" Page

### What is Grants.gov?

Grants.gov is the federal government's online application system. It provides one central portal where organizations and individuals can electronically find and apply for grants throughout the federal government. Grants.gov is THE single access point for over 1,000 grant programs offered by the 26 federal agencies that make grants. Learn more by visiting [www.grants.gov](http://www.grants.gov).

### Who should use Grants.gov?

All applicants to the National Endowment for the Arts are required to use Grants.gov. (The one exception is the Literature Fellowships: Creative Writing category where this requirement takes effect next year).

The first step in applying through Grants.gov is registration. This is a multi-step process for which you should allow at least two weeks. Registration must be completed before you can apply. See "Register for Grants.gov" for details. Start on this now; don't wait until right before your deadline!

### Register for Grants.gov

The following checklist has been designed to help guide you through the Grants.gov registration process. Registration creates a profile of basic information about your organization including the staff members who are authorized to submit applications on its behalf. **YOU SHOULD ALLOW AT LEAST TWO WEEKS FOR THIS ONE-TIME PROCESS**; don't wait until right before your deadline! **All five steps must be completed, in sequence, before you will be able to submit an application through Grants.gov.** If you have problems registering, call the Grants.gov help desk at 1-800-518-4726, e-mail [support@grants.gov](mailto:support@grants.gov), or consult the Customer Support material posted on their Web site.

What you need to do	Time it takes	Notes
<p><b>1. Find out your organization's DUNS number</b></p> <p>Organizations seeking federal grants must have a DUNS number. The federal government's Office of Management &amp; Budget has mandated the use of DUNS numbers, which are provided by Dun &amp; Bradstreet (D&amp;B), as a way to track how</p>	<p>If your organization doesn't have a DUNS number already, you will receive</p>	<p>Record and protect your DUNS number and have it available for quick reference in the following</p>

<p>federal money is awarded and dispersed.</p> <p>This is not a new requirement. Organizations applying to the Arts Endowment have been required to have a DUNS number since October 1, 2003. Your executive director, business manager, board treasurer, or accountant is likely to know and be able to provide your organization's DUNS number if it already has one. Most universities and colleges, state entities, and large organizations already have DUNS numbers.</p> <p>If your organization doesn't have a DUNS number, call Dun and Bradstreet's special toll-free number for federal grant applicants at 1-866-705-5711 to receive one free of charge.</p> <p>More information about DUNS numbers is available on our Web site.</p>	<p>one at the conclusion of your phone call.</p>	<p>steps.</p> <p>Your organization's name and address, as it appears in your DUNS record, will be used in Step 2 below. We recommend that you check your DUNS record to make certain that this information is accurate (<a href="http://fedgov.dnb.com/webform/pages/CCRSearch.jsp">fedgov.dnb.com/webform/pages/CCRSearch.jsp</a>).</p> <p>It is possible that your organization, particularly if it has more than one physical location, has more than one DUNS number. If so, be sure to record and use them accurately.</p>
<p><b>2. Register your organization with the Central Contractor Registry (CCR)</b></p> <p>The CCR is a government-wide registry for organizations that seek grants from or otherwise do business with the federal government. The CCR will house your organizational information, allowing Grants.gov to verify your identity. Ask your chief financial officer, grant administrator, or authorizing official if your organization is already registered with CCR.</p>	<p>Registration with CCR is the most cumbersome and time-consuming step.</p> <p>We recommend that you allow</p>	<p>The CCR site uses terminology that is more appropriate for profit-making organizations than for non-profits. Do not be confused by terms such as vendor,</p>

<p>If your organization is not registered, you can register online at <a href="http://www.ccr.gov">www.ccr.gov</a>. CCR has developed a handbook at <a href="http://www.ccr.gov/handbook.asp#General">www.ccr.gov/handbook.asp#General</a> to help you with the process. This handbook includes details on the information that you will need to gather before you can start the CCR registration process. Your DUNS number (Step 1 above) is one of these items.</p> <p>When your organization registers with the CCR, you must designate:</p> <p>1) A CCR Point of Contact (CCR POC). This individual is responsible for maintaining the accuracy and timeliness of the information in the CCR registry. Upon successful registration, the CCR POC will receive a TPIN (Trading Partner Identification Number) that will enable him or her to update your organization's CCR information as necessary. <b>Your CCR registration must be updated or renewed at least once a year or it will expire</b>; CCR will alert your CCR POC when it is time for renewal.</p> <p>2) An Ebiz Point of Contact (Ebiz POC). This individual will have sole authority to designate the staff member(s) who can submit grant applications on your organization's behalf through <a href="http://Grants.gov">Grants.gov</a>. The same individual may serve as both the CCR POC and as the Ebiz POC.</p> <p>During registration, you also will be asked to designate a special password called a Marketing Partner ID or "MPIN." This password will be used in Step 5 below.</p>	<p>up to 3 days to gather your organization's internal information and prepare the application for CCR.</p> <p>CCR now uses data from the D&amp;B DUNS number record for each CCR registrant's name and address. If, upon review, you find that anything needs changing, you will have to go back to D&amp;B, which in turn will send the modified data to CCR where you will have to accept it—a step that can add 2 days to the CCR registration process.</p> <p>CCR also verifies with the IRS the Tax Identification</p>	<p>contractor, etc; just provide the requested information.</p> <p>Make sure that you provide your DUNS number correctly.</p> <p>Also make certain that the Taxpayer Identification Number (TIN) and Taxpayer Name that you provide to the CCR <b>match exactly</b> the TIN and Taxpayer Name that your organization uses for federal tax matters.</p> <p>Record and protect your TPIN and MPIN. Keep track of the staff designated as Points of Contact.</p> <p>You can verify the status of your CCR registration by logging onto <a href="http://www.ccr.gov">www.ccr.gov</a>, clicking on "Search CCR," and providing your DUNS number.</p>
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	<p>Number (also known as the TIN or EIN) that each organization provides during the registration process. Because of this, it may take CCR 2 or 3 days after receipt of your information, with D&amp;B-validated name and address, to finalize your CCR registration.</p> <p>After your CCR registration is completed, CCR will e-mail confirmation to your CCR POC.</p>	
<p><b>3. Have your organization's AOR(s) register with the Credential Provider</b></p> <p>Each staff member who will be submitting applications on your organization's behalf is called an Authorized Organization Representative (AOR). Each AOR must first register with Grants.gov's credential provider.</p> <p>To register, each AOR must apply for a username and password from Operational</p>	<p>An AOR must wait at least one complete business day after completion of Step 2 above (CCR registration) before</p>	<p>An organization may have one or multiple AORs. Each must have the legal authority to obligate your organization.</p> <p>While the AOR is the only one who</p>

<p>Research Consultants (ORC) at <a href="https://apply.grants.gov/OrcRegister">apply.grants.gov/OrcRegister</a>. AORs will need to know your organization's DUNS number in order to complete the process. We recommend that each AOR print out the ORC eAuthentication Account Confirmation and keep it for his/her records.</p> <p>AOR usernames and passwords serve as "electronic signatures" when your organization submits applications through Grants.gov.</p> <p>It is possible for the individual who serves as your organization's CCR POC and/or Ebiz POC to also serve as the AOR (or as one of the AORs).</p>	<p>starting on this step. Step 3 itself can be completed in one day.</p> <p>AORs will be able to start using their usernames and passwords shortly after successful submission of their information.</p>	<p>can submit applications, others (e.g., project director, development director) can work on the proposal prior to submission.</p> <p>AORs should record and protect their usernames and passwords, and have them available for quick reference. If you are uncertain about your organization's AORs, contact Grants.gov with your DUNS number and they can check for you.</p>
<p><b>4. Have your organization's AOR(s) register with Grants.gov</b></p> <p>Your organization's AOR(s) must register with Grants.gov at <a href="https://apply.grants.gov/GrantsgovRegister">https://apply.grants.gov/GrantsgovRegister</a> using their usernames and passwords obtained in Step 3.</p>	<p>Wait at least 30 minutes after completing Step 3 before starting on this step. Step 4 will be complete when the AOR submits his or her information.</p>	
<p><b>5. Final registration approval</b></p>		

<p>When an AOR registers with Grants.gov (Step 4), the Ebiz POC for your organization will receive an e-mail notification. Your Ebiz POC must then log on to Grants.gov (using the DUNS number from Step 1 and the MPIN password from Step 2) and approve the AOR, thereby giving him or her permission to submit applications. When an Ebiz POC approves an AOR, Grants.gov will notify the AOR via e-mail.</p> <p>AORs can also log in at <a href="https://apply.grants.gov/ApplicantLoginGetID">https://apply.grants.gov/ApplicantLoginGetID</a> with their username and password (obtained in Step 3) to see if they have been approved. Once an AOR is approved, he or she is all set to submit an application on behalf of your organization.</p>	<p>Registration approval depends on the time it takes your Ebiz POC to log on and approve the AOR.</p>	<p>Only the Ebiz POC can approve an AOR. If you are both the AOR and the Ebiz POC, you (as Ebiz POC) must approve yourself (as AOR) in order to submit applications. If your Ebiz POC has forgotten the MPIN password, he or she can call 1-888-227-2423.</p>
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### **Renew your Grants.gov Registration**

If you have already registered with Grants.gov, verify that your registration with Grants.gov is up to date before you apply. Your organization's registration with the Central Contractor Registry (CCR) -- part of the Grants.gov registration process -- must be renewed every year or it will expire. You can check your registration status by entering your DUNS number at "CCR Search" at [www.ccr.gov](http://www.ccr.gov). Consult Grants.gov if you need additional information on renewing your registration.

### **Sign up to be notified of funding opportunities**

By going to Grants.gov's Subscription Services page, you can ask Grants.gov to provide you with e-mail notification of upcoming funding opportunities that might be of interest. You can select specific type(s) of funding activities; "Arts" is one of them. You can also select specific agencies. If you select the National Endowment for the Arts, you will be notified whenever we post new guidelines. You do not have to provide a Funding Opportunity or CFDA Number.

### **Have questions? Should I contact Grants.gov or the NEA?**

**You should contact Grants.gov for:**

- **ALL questions related to registration** (e.g., help in completing all of the steps in registration; checking on your registration status; verifying or updating your registration information).
- Help in applying through Grants.gov, i.e., the mechanics of getting your application through the system.

#### Grants.gov Contact Information

Customer Service hours are 7:00 a.m. to 9:00 p.m. Eastern Time, Monday to Friday.

Help Desk: 1-800-518-4726

E-mail: [support@grants.gov](mailto:support@grants.gov)

Web site: [www.grants.gov](http://www.grants.gov)

#### **You should contact the Arts Endowment for:**

- Questions about your specific project or the content of your application (e.g., eligibility, the appropriate discipline/field for your project, project breadth, consortium projects).

Please contact the Arts Endowment **ONLY** after you have reviewed the guidelines and the Frequently Asked Questions. You should contact the staff for the category and/or discipline that is most appropriate for your project (see Agency Contacts).

#### **Grants.gov Tips**

##### **Registration**

- **Register early.** Registration is by far the hardest part of the whole process. Don't put it off to the last minute. Grants.gov advises that registration usually takes up to 5 business days but it can take longer; we recommend that you allow at least two weeks. For help, see our registration checklist for step-by-step instructions. You also can check your registration status by contacting Grants.gov Customer Service and asking the question, "Is my registration 100% complete so I can submit an application on behalf of my organization?"
- **Be extremely careful when entering your registration information and make sure your information on file with the entities involved is correct and consistent.** In the second step of the registration process, your information will be validated with the IRS and Dun & Bradstreet (D&B). If your information doesn't match exactly -- like having a comma in your organization's name on file with the IRS, but not with D&B -- it can snag your registration.
- **Make sure your registration information is up to date.** Your organization's Central Contractor Registry (CCR) registration -- part of the Grants.gov registration process -- must be renewed every year. CCR will alert your organization's CCR Point of Contact when it is time for renewal. You can check your current CCR registration status by entering your DUNS number at "CCR Search" at [www.ccr.gov](http://www.ccr.gov).
- **Even if you aren't registered, you can work on an electronic application.** While you need to be registered in order to submit an application, you don't need to be registered (or an AOR) in order to work on one.

### Creating your application

- **Be sure you're using the correct application package.** Generally, each NEA application deadline has a specific Grants.gov package. You can't, for example, use the package we posted for our March Access to Artistic Excellence application deadline to apply to the August Access to Artistic Excellence deadline even though it may look the same.
- **Focus on your attachments (narrative, budget, biographical information, etc.).** As always, these are the key parts of a NEA application. You can work on your attachments long before downloading the application package. (And when you do download the package, remember to save it to your computer so you don't need to be online to work on the forms.)
- **When working with the forms, complete the SF-424 (Application for Federal Domestic Assistance) form first.** Certain fields -- e.g., your organization's name -- will then pre-populate the other forms, saving you some work.
- **Yes, the DUNS is important.** The DUNS you enter on the SF-424 form must match exactly the DUNS you used when you registered with CCR. If it doesn't match --

even if you just transpose two digits -- we won't get your application because the Grants.gov system will kick it back to you. If your organization has more than one DUNS (many do), make sure you're using the right one for applying via Grants.gov.

- **Converting your documents to PDFs helps you (and us).** Using PDFs allows you to preserve the formatting of your documents so they can be presented to panelists exactly as you intend. It also ensures we can open the documents and simplifies processing on our end. If you don't already have software to convert files to PDF before you attach them, there are many low-cost and free software packages that can do this. To learn more, go to [PDF Conversion Programs](#)
- **You're the only one who can ensure that your application is complete.** Yes, the Check Package for Errors function on the forms will tell you if you missed a required field. But it can't tell you if you forgot to attach a required document. So be sure you've included everything required by the instructions on the Attachments form. This is especially true if you created multiple versions of the application package as you worked on it. We've had several applicants submit early drafts of their application by mistake; we couldn't accept them because they were missing required attachments and were therefore incomplete. That's why we recommend that you save only one version of your application by overwriting it each time you save your work.

### Submitting your application

- **First review the Grants.gov system requirements.** Your computer must meet the stipulated browser and other requirements or you may run into problems, particularly when you are ready to submit your application. Note that, as of this writing (August 2007), Grants.gov does not support the Firefox browser or the new Windows Vista operating system. TO UPDATE WHEN CLOSER TO FINAL
- **Just because Grants.gov received your application doesn't mean it's been accepted.** After you submit your application, Grants.gov will send you two e-mails: one to acknowledge receipt, and another to let you know that your application has been validated. There are several reasons applications may not be validated. Maybe there was a problem with the DUNS (see above). Or maybe the Grants.gov system detected a virus in an attachment. Bottom line: Only when you get the second e-mail will you know that your application has been accepted. Don't wait until just before the deadline to submit. If you turn off your computer right after submitting, you may not learn the application was kicked back until too late. Give yourself some extra time to make adjustments and resubmit, if necessary.
- **Sometimes the problem isn't you, it's your computer.** If you get a MEC Error when you try to submit, that is an error on your end, not with Grants.gov's system. A MEC error is a general error that prevents communication between your computer and Grants.gov. You'll need to work with your own IT administrator to fix the

problem. It may be due to the presets on your computer or your Internet Service Provider. If your IT administrator isn't available, just try submitting from another computer and see if that works. Another reason to submit early!

## Other

- **So you are working on a Mac ...** WILL BE UPDATED CLOSER TO FINAL Mac-users (with the latest operating system) may use IBM Workplace Forms (PureEdge) Viewer for Macintosh to submit an application through Grants.gov. This only works with the most recent versions of Mac Operating System software (OS X 10.4.6 or higher).

Mac-users can also use the free Citrix server to work on PureEdge forms. In our experience, this is a less satisfactory solution with applicants running into many computer errors.

Finally, as a Mac-user, you can prepare the key elements of your application (e.g., narrative, budget) on your computer, save the various items as PDFs, and then submit your application from a Windows/PC environment. In working with many Mac-users, this has been the most satisfactory solution. They complete their documents on their Mac, move to a PC, download the Grants.gov application, fill out three Grants.gov forms (they take approximately 20 minutes to complete), attach their documents to the "Attachments" form and hit submit.

Please note: Many of the errors attributed to being "Mac issues" have actually been registration issues in which incomplete registrations did not allow organizations to submit their applications.

- **There's help if you need it.** If you have questions about the mechanics of applying via Grants.gov, check out the resources on their Web site or call or e-mail their Customer Service desk. If you have questions about the content of your application, contact the NEA staff for your discipline.

Contact Grants.gov  
Help Desk: 1-800-518-4726  
E-mail: [support@grants.gov](mailto:support@grants.gov)  
Web site: [www.grants.gov](http://www.grants.gov)

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEB SITE)

## **ARTS EDUCATION**

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

Today, the Arts Endowment's focus is on identifying and supporting model programs and projects that provide in-depth knowledge, skills, and understanding of the arts to children and youth in schools and communities. Research strongly suggests that young people who learn about and participate in the arts acquire skills that help them in decision making, problem solving, creative thinking, and teamwork. An increasing number of studies also finds that arts programs motivate children to learn, assisting in improving performance in core academic subjects. For some children, the arts provide the impetus to stay in school until graduation and, for others, inspire them to pursue college education. Arts education programs will continue to play a pivotal role as the nation struggles to improve high school graduation rates, develop pre-kindergarten programs, and counter the achievement gap in urban communities.

### **Funding Opportunities in Arts Education**

#### **Grants for Arts Projects CFDA No. 45.024**

The National Endowment for the Arts' primary funding opportunities for organizations.  
(Multiple deadlines)

Organizations may apply through one of the following categories:

- **Learning in the Arts for Children and Youth**

#### **June 9, 2008, Application Deadline**

To advance arts education for children and youth in school-based or community-based settings. This category supports in-depth, curriculum-based arts education experiences that occur over an extended period. Projects must provide participatory learning and engage students with skilled artists, teachers, and excellent art. All projects must include the following components: 1) the opportunity for students and their teachers to experience exemplary works of art, in live form wherever possible; 2) study of the art experienced including the acquisition of skills for practicing the art form where appropriate; 3) the performance/making of art within the discipline(s) studied; and 4) assessment of student learning according to national or state arts education standards.

**>> Continue for Learning in the Arts for Children and Youth**

- **Access to Artistic Excellence**

March 10 and August 11, 2008, Application Deadlines

To encourage and support artistic excellence, preserve our cultural heritage, and provide access to the arts for all Americans. This category supports projects that provide short-term arts exposure or arts appreciation for children and youth as well as intergenerational education projects.

If you wish to apply under Access to Artistic Excellence, click on the discipline that is most appropriate to your project. If you have a project that is multidisciplinary, click on Presenting.

Dance | Design | Folk & Traditional Arts | Literature | [Local Arts Agencies Media Arts: Film/Radio/Television](#) | Museums | Music | Musical Theater  
Opera | Presenting | Theater | Visual Arts

**NOTE:** If you have questions about whether you should apply under *Learning in the Arts* or *Access to Artistic Excellence*, read "Choosing the Right Category for Children and Youth Projects."

- **Challenge America: Reaching Every Community Fast-Track Review Grants**

**June 2, 2008, Application Deadline**

For support, primarily to small and mid-sized organizations, of projects that extend the reach of the arts to underserved populations. Grants are for \$10,000. Funding is not available for curriculum-based instruction in the arts.

**>> Continue for Challenge America Fast-Track Review Grants**

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEB SITE)

## DANCE

**American dance is encyclopedic in scope and international in its aesthetic traditions. The National Endowment for the Arts is committed to advancing the nation's full range of dance artistry.**

The Arts Endowment assists all forms of professional concert dance by funding dance companies and presenters, and projects of all sizes. Dance projects funded by the Arts Endowment represent a multiplicity of forms, styles, techniques, and histories that come from every continent in the world and the many different styles -- neoclassical ballet, modern dance, jazz, folkloric, tap, hip-hop, and other contemporary forms -- that can be found in the United States.

### Funding Opportunities in Dance

#### Grants for Arts Projects CFDA No. 45.024

The National Endowment for the Arts' primary funding opportunities for organizations can be found here. **An organization may submit only one application through one of the following FY 2009 *Grants for Arts Projects* categories (see "Application Limits" for the few exceptions to this rule).** For most organizations, these categories represent the full range of funding options for the entire year. Applicants should examine the goal and purposes of their project as well as the review criteria of these three categories, and apply to the one category that is most relevant. **The Arts Endowment will not transfer applications between categories.**

- **Access to Artistic Excellence:** To encourage and support artistic excellence, preserve our cultural heritage, and provide access to the arts for all Americans. An organization may request a grant amount from \$5,000 to \$150,000. (Deadlines: March 10 and August 11, 2008)  
**CONTINUE >>**
- **Challenge America: Reaching Every Community Fast-Track Review Grants:** To support projects that extend the reach of the arts to underserved populations. Grants are for \$10,000. (Deadline: June 2, 2008)  
**CONTINUE >>**
- **Learning in the Arts for Children and Youth:** To advance arts education for children and youth in school-based or community-based settings. An organization may request a grant amount from \$5,000 to \$150,000. (Deadline: June 9, 2008)  
**CONTINUE >>**

(CLICK THROUGH TO AAE)

## **DANCE: Access to Artistic Excellence**

### **Introduction**

*Access to Artistic Excellence* encourages and supports artistic creativity, preserves our diverse cultural heritage, and makes the arts more widely available in communities throughout the country. While projects in this category may focus on just one of these areas, the Arts Endowment recognizes that many of the most effective projects encompass both artistic excellence and enhanced access. Support is available to organizations for projects that do one or more of the following:

- Provide opportunities for artists to create, refine, perform, and exhibit their work.
- Present artistic works of all cultures and periods.
- Preserve significant works of art and cultural traditions.
- Enable arts organizations and artists to expand and diversify their audiences.
- Provide opportunities for individuals to experience and participate in a wide range of art forms and activities.
- Enhance the effectiveness of arts organizations and artists.
- Employ the arts in strengthening communities.

The Arts Endowment is particularly interested in projects that extend the arts to underserved populations -- those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. This is achieved in part through the use of *Challenge America: Reaching Every Community* funds.

**Please note:** Congress has prohibited the Arts Endowment from making direct grants to individuals except for Literature Fellowships, NEA Jazz Masters Fellowships, NEA National Heritage Fellowships in the Folk & Traditional Arts, and NEA Opera Awards (TENT.).

This category uses the agency's traditional method of application review. Applications are submitted to the Dance staff and are reviewed by a diverse group of experts in the dance field.

### **Deadlines**

Applications will be accepted under two deadlines: March 10, 2008, and August 11, 2008. The *Access to Artistic Excellence* category provides support for projects that include but are not limited to:

#### **March 10, 2008, Application Deadline**

January 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Regional and national tours.
- Home-based performances.
- Commissioning and development of dance works and the restaging of repertory.
- Residencies and choreography workshops for artists.
- The presentation of touring dance companies.
- Dance festivals.
- Services to dancers, choreographers, and companies. This may include activities such as convening, data collection, information sharing, and technical assistance.

### **August 11, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Touring and performance activity that emphasizes outreach to underserved communities. (If your project is for children and youth, see "Choosing the Right Category for Children and Youth Projects" to help you in your category selection.)
- The restaging of master works of historical significance.
- Documentation, preservation, and conservation of America's dance heritage.
- Collaboration projects that involve media or technology.

### **Application Review**

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

### **Contacts**

**Dance Specialist:** [ottj@arts.endow.gov](mailto:ottj@arts.endow.gov) or 202/682-5739

### **Outcomes**

The Arts Endowment has identified five outcomes that it plans to achieve through *Access to Artistic Excellence*. Each applicant must select the one outcome listed below that is most relevant to its project and indicate this in its application:

1. Artists and arts organizations have opportunities to create, interpret, present, and perform artistic work.
2. Artistic works and cultural traditions are preserved.
3. Organizations enhance their ability to realize their artistic and public service goals.

4. Audiences throughout the nation have opportunities to experience a wide range of art forms and activities.
5. The arts contribute to the strengthening of communities.

**If you wish to apply:**

<b>Step 1 - Please Read First</b>	<b>Step 2 - To Apply</b>
Grants.gov registration	> How to Prepare and Submit an Application
Application Calendar/Deadlines	> Special requirements including Work Samples
About the NEA	> Application checklist (PDF)
From the Chairman	
Grant Program Description	<b>Application Tools</b>
We Fund/Do Not Fund	Frequently Asked Questions
Outcomes	Recent Grants
Guiding Principles	Outcomes Toolkit
Award Information	
Grant Amounts & Matching Funds	
Period of Support	
Eligibility	
Applicant Eligibility	
Application Limits	
Application Review	
Review Criteria	
What Happens to Your Application	
Award Administration	
Award Notices	
Changes in Projects	
General Terms & Conditions	
Legal Requirements	
Assurance of Compliance	

Other Information  
Site Visits Access for Individuals  
with Disabilities Civil Rights  
Other Arts Endowment  
Resources  
Standards for Service  
Reporting Burden

CFDA No. 45.024

OMB No. 3135-0112 Expires TBD

January 2008

(DANCE AAE APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-8 of the Attachments form, are basically the same for each discipline and can be found under "Access to Artistic Excellence/How to Prepare and Submit an Application."

When following these general instructions, Dance applicants should keep the following in mind:

**For Attachment 2 (Details of the Project narrative):**

- If your project is for a festival, discuss how the festival is unique to your community and how it will benefit the field.
- If your project is to commission a choreographer or work, explain why that particular choreographer or work was chosen.

**For Attachment 5 (Biographies of key personnel):** Submit only biographies; do not submit resumes.

**ATTACHMENT 9:** To this button, attach a representative list of your **Programmatic Activities** for the past three seasons. The file name should indicate the name of your organization or a recognizable acronym followed by "ProgActivities.pdf."

Submit a selective representative list, in chronological order, of your organization's programming or activities for the following years: 2005-06, 2006-07, and 2007-08. For organizations that schedule activities according to a single calendar year, use programming for 2005, 2006, and 2007. You may submit up to three pages.

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., show examples of previous festival programming if your project is for a festival). For most applicants, this list should show selected artists/projects/exhibitions/works that your organization has or will have presented/produced/exhibited/performed. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2005-06, 2006-07, or 2007-08. For organizations that schedule activities according to a single calendar year, use 2005, 2006, or 2007.
- The titles of the works/productions/exhibitions or of the program or project.
- Key Artist(s)/Personnel. This may include a creator or project head such as a choreographer, composer, playwright, performing artist, arts specialist, teacher, etc. Also list any key personnel such as director, conductor, etc.
- The location of the activity.
- Dates of the activity and the number of performances/classes/events/exhibitions.

Example:

A performing arts group might fill out its representative list as follows:

Year	Title/ Creator	Key Artist(s)	Location	Dates/# of perfs.
2005-06	Lecture	James Miller	ABC Museum	February 15, 2006
2006-07	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2007 6 perfs.
2007-08	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2008/7 perfs.

**ATTACHMENT 10:** To this button, attach a single file that includes any **items specified below** that are relevant to your particular project. The file name should indicate the name of your organization or a recognizable acronym followed by "SpecReqs.pdf."

- **Copyright Information:** If your project is based on copyrighted material, a statement that documents the clearance of rights for this particular project or publication. You must have the rights secured by the application deadline.

- **Statements of Commitment:** If your project requires collaboration, statements of commitment from up to three organizations or individuals who are integrally involved in your project. **Do not provide general statements of support for your organization.** Statements should clearly indicate how the project will serve its beneficiaries. For residency and touring projects, provide evidence of commitment from the host and other collaborating organizations. Each statement should include the name, phone number, and e-mail address of the individual who provided it. (We encourage you to submit this item electronically through Grants.gov. However, if this is not feasible, you may submit a hard copy directly to the Arts Endowment. Include it with the items detailed under "Application Material to be Submitted by Mail.")
- **For projects that involve touring,** following the instructions provided for Attachment 7 ("Programmatic Activities"), provide a representative list of your **touring activities** for the past three seasons.

**ATTACHMENT 11:** To this button, attach your **Work Sample Index**. The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

**For each work sample** that you are including with your application (see "Application Material to be Submitted by Mail"), provide the information below as relevant to your particular project:

- **A letter designation.** Start with "A" if you are submitting more than one sample. List your samples in the order in which you want them reviewed (e.g., A, B, C). Make sure that the letter on the Work Sample Index corresponds to the letter on the sample work itself. Each different tape, disc, etc., should be considered one work sample.
- **Format** (e.g., VHS video cassette, DVD, audio CD).

For each selection on that work sample, note:

- **Name of the company** that produced or presented the work. In some cases this will not be your company's name (e.g., for a sample of a choreographer's work at a company other than your own, list the other company's name).
- **Title of the work.**
- **Choreographer.**
- **Title of the musical selection.**
- **Composer.**
- **Date** the work was completed or performed.
- **Relationship** of the work to the project for which you are requesting support.
- Any **special instructions** for reviewing the sample. Include, as relevant:
  - The start of each selection and the priority order in which you would like different selections reviewed. Note your first cue as 0:00; this should be

past any credits or curtains. If your second section starts five minutes later, note the start of that as 5:00, etc. Include no more than two works per VHS video cassette.

- For DVDs and CDs, the priority in which you would like different selections reviewed, and the track or chapter numbers for these selections. For DVDs, please provide a menu at the beginning, if possible. List the excerpts and the full work as separate items on the menu.
- For Web sites, the URLs for the pages to be shown. Include any necessary information on required plug-ins or the navigation path.

### **Discipline-specific mailed material:**

#### **2. Work Samples**

**Dance Companies only** send:

- Samples of up to **two unedited works** performed by your company within the past two years, and
- **One** sample of work by each proposed choreographer(s) or work(s) to be staged, as appropriate. If you are requesting support to complete a work, submit a sample of the work in progress.

**(Dance Presenters** should **not** submit work samples unless requested to do so by Arts Endowment staff.)

Send recent, high quality samples that relate as directly as possible to your project. For example, if you are applying for a collaboration, your sample should demonstrate the ability of the proposed artists to work together. Requests for educational or outreach projects should demonstrate the skills of the proposed artists/teachers working with the same or a similar community. Do not send promotional work samples (e.g., booking tapes).

Clearly label each sample (and where relevant its container) with your organization's name and the letter that corresponds to its description on the Work Sample Index (Attachment 11 above). Cue each work sample to a point that you feel best represents the choreography. Cue to an ensemble section unless your project involves a solo. Please be aware that the entire sample (not just the selected segment) is considered part of the application package and may be reviewed.

We will accept the following types of work samples:

- **VHS video cassette, or DVD** (one copy).
  - For samples on VHS video cassettes, include no more than two works per cassette. If the works are less than 30 minutes each, submit them together on one video cassette. Works of 30 minutes or more should

be submitted on separate video cassettes. All cues must be within the first 30 minutes of the sample; cues beyond 30 minutes will not be used.

- Samples on DVDs must be in one of the following formats: QuickTime (.mov), Real Player (.rm), Windows Media Player (.wmv), or .mpeg. Provide a menu at the beginning, if possible. The menu should list each excerpt and each full work as separate items. For example:

Menu:

Excerpt A  
Full work A

Excerpt B  
Full work B

The work samples below may be submitted *in addition* to a VHS video cassette or DVD, if relevant to your project.

- **CD** with audio samples (one copy).
- **Curricula/study guides:** If your project involves dance instruction, submit **two copies** of a sample curriculum.
- **Web sites:** Provide up to **three URLs** for the pages to be shown.

Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work. Panelists generally spend no more than three to five minutes on the work sample(s) for each application.

The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for this purpose.

**Work samples will not be returned.**

**Dance  
Room 729**

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEB SITE)

## **DESIGN**

**From the typeface on this page to the neighborhood in which you live, every product crafted by humans is the result of design. Unlike many arts, design surrounds us and its quality has a direct impact on the quality of our lives. The design field encompasses many disciplines including, but not limited to, planning, urban design, architecture, landscape architecture, interior design, product design, and graphic design. The National Endowment for the Arts recognizes design's ever-present role by funding activities across the design disciplines that encourage, preserve, and disseminate the best in American and global design.**

The Arts Endowment often receives questions from potential applicants about the appropriate discipline for their project. Applications that address multiple design disciplines (e.g., urban design and graphics) should be submitted under Design. Similarly, historic preservation organizations that focus on architecture, landscape architecture, or designed objects also should apply under Design. Museums and visual arts venues presenting a design exhibition or installation should contact Arts Endowment staff to determine whether to apply under Design or under Museums or Visual Arts. Finally, applicants should be aware that the Arts Endowment does not fund capital campaigns, construction costs, or the purchase or leasing of sites or structures. Please contact us if you have further questions.

### **Funding Opportunities in Design**

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AAE)

### **DESIGN: Access to Artistic Excellence**

(SAME INTRODUCTION, OUTCOMES, AND "IF YOU WISH TO APPLY" BOX USED FOR DANCE)

This category uses the agency's traditional method of application review. Applications are submitted to the Design staff and are reviewed by a diverse group of experts in the design field.

### **Deadlines**

The *Access to Artistic Excellence* category is the standard means of applying for a grant in Design. Applications will be accepted under two deadlines: March 10, 2008, and August 11, 2008. Funded activities can be loosely divided into two areas: Innovation and Stewardship.

### **Innovation**

#### **March 10, 2008, Application Deadline**

January 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

Innovation refers to activities that are intended to advance, reform, or disseminate the latest techniques of design. These include, among others:

- Competitions.
- Commissions.
- Community workshops surrounding new projects.
- The exhibition of recent work.
- The publication of advancements in design or design theory.
- Conferences, symposia, and other gatherings that promote innovation in design practice.

### **Stewardship**

#### **August 11, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

Stewardship refers to projects that protect, share, or celebrate our collective design heritage. These include, among others:

- Historic preservation activities.
- The exhibition and publication of the design of the past.
- Education and outreach that bring established design practices to American communities.
- Conferences, symposia, and other gatherings that promote the heritage and conservation of design.

Two panels meet each year, one in Innovation and one in Stewardship. Each area has its own application deadline as noted above. Given the possibility of overlap between the two areas, some applications may qualify for either deadline and panel.

### **Application Review**

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

### **Contacts**

**Design Specialist:** [begleys@arts.endow.gov](mailto:begleys@arts.endow.gov) or 202/682-5796

(DESIGN AAE APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-8 of the Attachments form, are basically the same for each discipline and can be found under "Access to Artistic Excellence/How to Prepare and Submit an Application."

When following these general instructions, Design applicants should keep the following in mind:

**For Attachment 5 (Biographies of key personnel):** Submit only biographies, with a minimum of two to a page. Do not submit resumes or CVs.

**ATTACHMENT 9:** To this button, attach a representative list of your **Programmatic Activities** for the past three seasons. The file name should indicate the name of your organization or a recognizable acronym followed by "ProgActivities.pdf."

Submit a selective representative list, in chronological order, of your organization's programming or activities for the following years: 2005-06, 2006-07, and 2007-08. For organizations that schedule activities according to a single calendar year, use programming for 2005, 2006, and 2007. You may submit up to three pages.

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., show examples of previous festival programming if your project is for a festival). For most applicants, this list should show selected artists/projects/exhibitions/works that your organization has or will have presented/produced/exhibited/performed. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2005-06, 2006-07, or 2007-08. For organizations that schedule activities according to a single calendar year, use 2005, 2006, or 2007.
- The titles of the works/productions/exhibitions or of the program or project.
- Key Artist(s)/Personnel. This may include a creator or project head such as a choreographer, composer, playwright, performing artist, arts specialist, teacher, etc. Also list any key personnel such as director, conductor, etc.
- The location of the activity.
- Dates of the activity and the number of performances/classes/events/exhibitions.
- Attendance and, where available, percent of capacity figures.
- Fees paid to artists/companies. (Use average or aggregate fees where appropriate.)

Example:

A performing arts group might fill out its representative list as follows:

Year	Title/ Creator	Key Artist(s)	Location	Dates/# of perfs.	Attendance/ % Capacity	Fees
2005-06	Lecture	James Miller	ABC Museum	February 15, 2006	30/75%	\$\$
2006-07	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2007 6 perfs.	850/71%	\$\$
2007-08	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2008/7 perfs.	1,050/88%	\$\$

**ATTACHMENT 10:** To this button, attach a single file that includes any **items specified below** that are relevant to your particular project. The file name should indicate the name of your organization or a recognizable acronym followed by "SpecReqs.pdf."

- **For projects that include catalogues/monographs/commissioned essays**, a list of proposed articles and committed writers.
- **For projects that involve collaboration**, statements of commitment to the project from up to three organizations or individuals integrally involved in the project. **Do not provide general statements of support for your organization.** Statements should clearly indicate how the project will serve its beneficiaries. Each statement should include the name, phone number, and e-mail address of the individual who provided it.

**ATTACHMENT 11:** To this button, attach your **Work Sample Index**. The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

**For each work sample** that you are including with your application (see "Application Material to be Submitted by Mail"), provide the information below as relevant to your particular project:

- **A letter designation.** Start with "A" if you are submitting more than one sample. List your samples in the order in which you want them reviewed (e.g., A, B, C). Make sure that the letter on the Work Sample Index corresponds to the letter on the sample work itself. Each different CD, DVD-R, DVD-ROM, publication, etc., should be considered one work sample. For digital images on a CD, each set (not each image) should be considered one sample.
- **Format** (e.g., CD, DVD-R, DVD-ROM, print material).

- **Brief description of the image(s) or presentation** including the designer(s) and date(s), if relevant.
- **Relationship** of the work to the project for which you are requesting support.
- Any **special instructions** (e.g., track or chapter numbers) necessary for showing the work sample correctly.

### **Discipline-specific mailed material:**

#### **2. Work Samples for Design Projects (REQUIRED)**

Your application package must include work samples that can demonstrate artistic excellence and merit, and enhance the panel's understanding of your application and your organization's ability to carry out the project.

Samples should be recent, of high quality, and as relevant to the project as possible. Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work. Panelists generally spend no more than three to five minutes on the work sample(s) for each application.

The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for the purpose of panel review. Do not send original material.

#### **Work Sample Formats**

Visual material is required. Please submit samples that show the designers' previous work, proposed sites, existing conditions, past exhibitions by the organization, or that otherwise demonstrate the artistic excellence of the project.

Choose ONE of the following work sample types to submit.

- **Digital Images on CD**  
Two copies of a CD that contains up to 20 images in JPEG format. Do not submit TIFFs, PDFs, Word or Access files, or any other non-JPEG formats.

Image size should be consistent. Suggested size is 800 pixels x 600 pixels. Each image file should not exceed 2MB.

Include a printed script (labeled with your organization's name) with your CD; do not include any text or word documents on the CD itself.

OR

- **PowerPoint Presentation or Adobe PDF on CD**  
Up to 20 slides or pages.

Limit text within the PowerPoint presentation or PDF to no more than two sentences per slide or page. Identify the image and describe its relationship to the proposed project.

The file size for the PowerPoint presentation or PDF should not exceed 20MB.

OR

- **Multimedia presentation on DVD-R, DVD-ROM, or CD**  
Multimedia presentations are limited to three minutes in length and must be in one of the following formats: QuickTime (.mov), Real Player (.rm), Windows Media Player (.wmv), or .mpeg.

Work samples generally are not returned to the applicant, though the Arts Endowment will try to accommodate applicants that specifically request that we do so. Please do not submit a return envelope with your work samples. The Arts Endowment cannot be responsible for any loss or damage.

#### **Other Application Requirements**

In addition to the visual material described above, submit the following as relevant to your project.

- **For periodicals**, two copies of recent issues.
  - **For all other publications**, one copy of two recent publications.
  - **For projects that include catalogues/monographs/commissioned essays**, one copy of sample text, if available, or short writing samples (two page maximum).
3. You also may submit **two copies** each of a **few carefully selected sample programs, brochures, calendars, catalogues, or other promotional material**. Submit only material that is recent and relevant to your proposed project. Please keep material to a minimum. Parent organizations applying on behalf of an eligible component should also submit two copies of brochures or other printed material that document the identity of the component as distinct from the parent organization.

**Design  
Room 729**

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEB SITE)

## **FOLK & TRADITIONAL ARTS**

**The folk and traditional arts are rooted in and reflective of the cultural life of a community. Community members may share a common ethnic heritage, language, religion, occupation, or geographic region. These vital and constantly reinvigorated artistic traditions are shaped by values and standards of excellence that are passed from generation to generation, most often within family and community, through demonstration, conversation, and practice. Genres of artistic activity include, but are not limited to, music, dance, crafts, and oral expression.**

### **Funding Opportunities in Folk & Traditional Arts**

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AAE)

### **FOLK & TRADITIONAL ARTS: Access to Artistic Excellence**

(SAME INTRODUCTION, OUTCOMES, AND "IF YOU WISH TO APPLY" BOX USED FOR DANCE)

This category uses the agency's traditional method of application review. Applications are submitted to the Folk & Traditional Arts staff and are reviewed by a diverse group of experts in the folk and traditional arts field.

#### **Deadlines**

Applications will be accepted under two deadlines: March 10, 2008, and August 11, 2008. The Access to Artistic Excellence category provides support for projects that include but are not limited to:

#### **Presentation of Living Cultural Heritage**

##### **March 10, 2008, Application Deadline**

January 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

Support for projects that present the folk and traditional arts through:

- Public performances.
- Exhibitions.

- Festivals.
- Workshops and demonstrations.
- Touring.
- Media such as film, video, radio, and the Internet.

### **Heritage, Preservation, and Services to the Field**

#### **August 11, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

Support for the identification, documentation, preservation, and perpetuation of the folk and traditional arts through:

- Identification and documentation of artists and artistic resources.
- Conservation of archival material.
- Public programs that raise awareness of cultural heritage.
- Workshops, residencies, and apprenticeships.
- Conferences and gatherings of artists.
- Technical assistance and provision of cultural expertise to arts organizations.

### **Folk and Traditional Arts Infrastructure Support**

#### **August 11, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

For projects that strengthen a state or region's infrastructure of support for the folk and traditional arts. This may include the creation of long-term organizational and community partnerships or support for no more than three years of professional folk arts positions.

Each state or region is limited to one application for folk and traditional arts infrastructure support. That request may be made under these *Grants for Arts Projects* guidelines (by organizations other than state arts agencies and regional arts organizations) or under the Arts Endowment's *Partnership Agreements* guidelines (by state arts agencies and regional arts organizations). Applications here must include letters from the relevant state arts agency(ies) or regional arts organization that:

- Reflect their support for and involvement in the project as the state or region's only application for this type of project.
- Demonstrate how the project will relate to the state or region's overall plan for the support of the arts.

Consult with your state arts agency or regional arts organization before preparing an application.

### **Application Review**

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated,

see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

## Contacts

**Folk & Traditional Arts Specialist:** [mansfieldw@arts.endow.gov](mailto:mansfieldw@arts.endow.gov) or 202/682-5678, [bergeyb@arts.endow.gov](mailto:bergeyb@arts.endow.gov) or 682-5726

### (FOLK AAE APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-8 of the Attachments form, are basically the same for each discipline and can be found under "Access to Artistic Excellence/How to Prepare and Submit an Application."

**ATTACHMENT 9:** To this button, attach a representative list of your **Programmatic Activities** for the past three seasons. The file name should indicate the name of your organization or a recognizable acronym followed by "ProgActivities.pdf."

Submit a selective representative list, in chronological order, of your organization's programming or activities for the following years: 2005-06, 2006-07, and 2007-08. For organizations that schedule activities according to a single calendar year, use programming for 2005, 2006, and 2007. You may submit up to three pages.

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., show examples of previous festival programming if your project is for a festival). For most applicants, this list should show selected artists/projects/exhibitions/works that your organization has or will have presented/produced/exhibited/performed. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2005-06, 2006-07, or 2007-08. For organizations that schedule activities according to a single calendar year, use 2005, 2006, or 2007.
- The titles of the works/productions/exhibitions or of the program or project.
- Key Artist(s)/Personnel. This may include a creator or project head such as a choreographer, composer, playwright, performing artist, arts specialist, teacher, etc. Also list any key personnel such as director, conductor, etc.
- The location of the activity.
- Dates of the activity and the number of performances/classes/events/exhibitions.
- Attendance and, where available, percent of capacity figures.
- Fees paid to artists/companies. (Use average or aggregate fees where appropriate.)

#### Example:

A performing arts group might fill out its representative list as follows:

Year	Title/ Creator	Key Artist(s)	Location	Dates/# of perfs.	Attendance/ % Capacity	Fees
2005-06	Lecture	James Miller	ABC Museum	February 15, 2006	30/75%	\$\$
2006-07	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2007 6 perfs.	850/71%	\$\$
2007-08	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2008/7 perfs.	1,050/88%	\$\$

**ATTACHMENT 10:** To this button, attach a single file that includes any **items specified below** that are relevant to your particular project. The file name should indicate the name of your organization or a recognizable acronym followed by "SpecReqs.pdf."

- **For media projects**, a proposed treatment of the subject.
- **For projects that strengthen a state or region's infrastructure of support for the folk & traditional arts**, statements from the relevant state arts agency(ies) or regional arts organization that reflect their support for and involvement in the project as the state or region's only application for this type of project. Statements should discuss how the project will relate to the state or region's overall plan for support of the arts. Each statement should include the name, phone number, and e-mail address of the individual who provided it.
- **For projects that strengthen a state or region's infrastructure of support for the folk & traditional arts with a professional folk arts position**, a one-page statement that describes how the position will become self-sustaining within three years. Previous grantees that request a second or third year of support must provide a status report on the activities that have been funded and address their plans for continuing the position beyond the period of the Arts Endowment's support.

**ATTACHMENT 11:** To this button, attach your **Work Sample Index**. The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

**For each work sample** that you are including with your application (see "Application Material to be Submitted by Mail"), provide the information below as relevant to your particular project:

- A **letter designation**. Start with "A." List your samples in the order in which you want them reviewed (e.g., A, B, C). Make sure that the letter on the Work Sample Index corresponds to the letter on the sample work itself. Each different CD, DVD-R, DVD-ROM, tape, etc., should be considered one work sample. For digital images on a CD, each set (not each image) should be considered one sample; a script that identifies each image is requested separately.
- **Format** [e.g., CD (audio), CD (data), DVD-R, DVD-ROM, VHS, printed material].
- **Name of the artist(s)** featured.
- **Title or description of the work or activity**.
- Any **special instructions** for reviewing the sample, and, where relevant, specific selections on that sample. Include, as relevant:
  - The relevant track or chapter numbers, in priority order.
  - Real elapsed time or cue information indicating the start of different selections, in priority order. Note your first cue as 0:00. If your second selection starts five minutes later, note the start of that as 5:00, etc.
  - For Web sites, the URLs for the pages to be shown, as well as any necessary information on required plug-ins or the navigation path.
  - Any other information necessary to guide reviewers easily to the selections that you want.

**Discipline-specific mailed material:**

**2. Work Samples**

Work samples are a critical part of your application and are considered carefully during application review. Samples should demonstrate quality of artistic content and/or technical ability, as appropriate to your project. They should be recent, concise, of high quality, and as relevant to the project as possible. For example, if you are proposing:

- A festival, performance, or tour, submit representative samples of the proposed artists. Do not submit promotional material.
- An exhibition, submit an exhibition plan and visual documentation that provides a representative sampling of the works to be shown.
- An educational or apprenticeship program, submit a sample that demonstrates the experience and skills of the proposed artists/teachers who will be involved.
- A media project, submit a sample of previous work by the individual(s) with primary artistic control and a sample of the subject to be portrayed. If

the request is to complete a work, submit a sample of the work in progress.

- Services for artists and/or arts organizations, submit publications, training material, or other documentation that demonstrates your organization's expertise and ability to carry out the project.

Use the format(s) below best suited to your project. Submit work in more than one format only if that is required for your project. Do not send original material. Submit **one copy** of your sample.

- **Digital images on CD**  
Submit a CD (in MS Windows readable format) that contains up to 20 electronic images in JPEG. Do not submit TIFFs, PDFs, Word or Access files, or any other non-JPEG formats. Image size should be consistent; suggested size is 800 pixels x 600 pixels. Each image file should not exceed 2MB. Digital images should be numbered; provide the following information for each image in an accompanying script:
  - Number on the image.
  - Description of the image including artist's name if relevant.
- **PowerPoint or PDF on CD**  
Up to 20 images may be presented in a PowerPoint or PDF file on a CD in MS Windows readable format. Submit images only, with no text.
- **Multimedia presentation on CD, DVD-R, or DVD-ROM**  
Multimedia presentations are limited to three minutes in length and must be in one of the following formats: QuickTime (.mov), Real Player (.rm), Windows Media Player (.wmv), or .mpeg. CDs must be in MS Windows readable format.
- **Audio Cassette**  
Cue to the selection(s) that you want reviewed, in priority order.
- **Audio samples on CD**  
Place each selection on a separate track. Indicate the track number(s) that you want reviewed, in priority order.
- **VHS Video Cassette**  
Cue to the selection(s) that you want reviewed, in priority order.
- **Web Sites**  
List the URLs for the pages to be shown. Include any necessary information on required plug-ins or the navigation path.

- **Publications or other print material** as relevant to your project.

Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work. Panelists generally spend no more than three to five minutes on the work sample(s) for each application.

Clearly label each sample (and where relevant its container) with the name of your organization and the corresponding letter from your Work Sample Index. Please be aware that the entire sample (not just the selected segment) is considered a part of the application package and may be reviewed. The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for this purpose.

Work samples generally are not returned to the applicant, though the Arts Endowment will try to accommodate applicants that specifically request that we do so. Please do not submit a return envelope with your work samples. The Arts Endowment cannot be responsible for any loss or damage.

**Folk & Traditional Arts  
Room 720**

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEB SITE)

## **LITERATURE**

**Through its literature, a nation expresses its hopes and fears, and tells its stories to its citizens and to the world. The National Endowment for the Arts is committed to providing opportunities for Americans to make literature a more important part of their daily lives.**

The Arts Endowment seeks to sustain and nurture a multiplicity of American literary traditions by:

- Ensuring that literary presses and magazines, community-based organizations, and national literary centers complement the trade publishing sector in the shaping of contemporary American letters.
- Supporting organizations that nurture emerging and mid-career writers and provide assistance to nascent literary organizations.
- Supporting endeavors to provide America's readers with direct access to contemporary writers.

NOTE: Literary publishing projects must focus primarily on contemporary literature and/or writers.

In addition, the Arts Endowment offers fellowships to published creative writers and translators of exceptional talent in the areas of prose and poetry.

### **Funding Opportunities in Literature**

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AAE)

### **LITERATURE: Access to Artistic Excellence**

(SAME INTRODUCTION, OUTCOMES, AND "IF YOU WISH TO APPLY" BOX USED FOR DANCE)

This category uses the agency's traditional method of application review. Applications are submitted to the Literature staff and are reviewed by a diverse group of experts in the literature field.

### **Deadlines**

Applications will be accepted under two deadlines: March 10, 2008, and August 11, 2008. Through the *Access to Artistic Excellence* category, Literature provides support for projects in three areas: Literary Publishing, Audience Development, and Professional Development.

### **Literary Publishing**

#### **March 10, 2008, Application Deadline**

January 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

Through Literary Publishing, the National Endowment for the Arts supports literary magazines and independent and university presses to publish, distribute, and promote poetry, fiction, translation, and creative nonfiction by contemporary writers. Support is available for projects that include but are not limited to:

- Publication, production, promotion, and distribution of books and magazine issues.
- Payments to writers.
- Efforts to increase book sales or magazine circulation and expand readership.
- Publishing projects that maintain the availability of contemporary works of literary merit that would otherwise be lost.
- Online publishing projects that will provide readers with greater access to literature.

### **Audience Development**

#### **August 11, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

Through Audience Development, the National Endowment for the Arts encourages national and regional activities that promote and develop audiences for literature.

Support is available for projects that include but are not limited to:

- Residencies and readings.
- Touring of writers.
- Efforts to provide increased community access and audience exposure to literature and the craft of writing.
- Media projects that promote literature.
- Literary festivals.
- Distribution of works of literary value.
- Innovative uses of technology to provide readers with access to writers and literature.

### **Professional Development**

#### **August 11, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

Through Professional Development, the National Endowment for the Arts supports organizations for projects that maintain America's literary infrastructure and provide

assistance to writers, translators, and literary organizations. Support is available for projects that include but are not limited to:

- Services for writers.
- Opportunities for writers to create and refine their work.
- Mentorship opportunities for emerging writers and literary professionals.
- Technical support for literary organizations.
- Workshops, conferences, and publications that provide professional and artistic development, networks, and other services to writers and literary organizations.

## Application Review

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

## Contacts

**Literature Specialist:** [stollsa@arts.endow.gov](mailto:stollsa@arts.endow.gov) or 202/682-5771

(LITERATURE AAE APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-8 of the Attachments form, are basically the same for each discipline and can be found under "Access to Artistic Excellence/How to Prepare and Submit an Application."

When following these general instructions, Literature applicants should keep the following in mind:

### For Attachment 2 (Details of the Project narrative):

- For audience development projects, include information on ticket prices and a breakdown of payments to authors, as appropriate. For example, the ticket price will be \$0 and each author will be paid \$0.

**ATTACHMENT 9:** To this button, attach a representative list of your **Programmatic Activities** for the past three seasons. The file name should indicate the name of your organization or a recognizable acronym followed by "ProgActivities.pdf."

Submit a selective representative list, in chronological order, of your organization's programming or activities for the following years: 2005-06, 2006-07, and 2007-08. For organizations that schedule activities according to a single calendar year, use programming for 2005, 2006, and 2007. You may submit up to three pages.

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., show examples of previous festival programming if your project is for a festival). For most applicants, this list should show selected artists/projects/exhibitions/works that your organization has or will have presented/produced/exhibited/performed. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2005-06, 2006-07, or 2007-08. For organizations that schedule activities according to a single calendar year, use 2005, 2006, or 2007.
- The titles of the works/productions/exhibitions or of the program or project. For presses, list the books published in the last three years including sales figures.
- Key Artist(s)/Personnel. This may include a creator or project head such as a choreographer, composer, playwright, performing artist, arts specialist, teacher, etc. Also list any key personnel such as director, conductor, etc.
- The location of the activity.
- Dates of the activity and the number of performances/classes/events/exhibitions.
- Attendance and, where available, percent of capacity figures.
- Fees paid to artists/companies. (Use average or aggregate fees where appropriate.)

**Example:**

A performing arts group might fill out its representative list as follows:

<b>Year</b>	<b>Title/ Creator</b>	<b>Key Artist(s)</b>	<b>Location</b>	<b>Dates/# of perfs.</b>	<b>Attendance/ % Capacity</b>	<b>Fees</b>
<b>2005-06</b>	Lecture	James Miller	ABC Museum	February 15, 2006	30/75%	\$\$
<b>2006-07</b>	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2007 6 perfs.	850/71%	\$\$
<b>2007-08</b>	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2008/7 perfs.	1,050/88%	\$\$

**ATTACHMENT 10:** To this button, attach a single file that includes any **items specified below** that are relevant to your particular project. The file name should indicate the name of your organization or a recognizable acronym followed by "SpecReqs.pdf."

- **For magazines**, a one-page statement that outlines your payment to writers policy; print runs; and circulation figures, detailing paid and unpaid subscriptions, single-copy sales, and sell-through figures.
- **For presses**, a one-page list that outlines author payments, print runs, and expected sales figures for each proposed work. **For anthologies**, include in the same file a one-page sample table of contents.

**ATTACHMENT 11:** To this button, attach your **Work Sample Index**. The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

Provide the information below, as relevant to the particular samples that you are submitting (see "Application Material to be Submitted by Mail"). List your samples in the order in which you want them reviewed.

- **For books and manuscripts:** Title and author.
- **For journals:** Volume and issue number.
- **For audio cassettes, VHS video cassettes, CDs (audio or video), DVD-Rs, or DVD-ROMS:**
  - The format (e.g., VHS video cassette).
  - A brief description of the sample and its relationship to the project for which you are requesting support.
  - Instructions for reviewing those selections or parts of the sample that you most want reviewers to see or hear, in priority order. Indicate real elapsed time or cue information, indicating the start of each selection, or track or chapter numbers, as relevant. Please be aware that the entire sample (not just the selected segment) is considered a part of the application package and may be reviewed.

### **Discipline-specific mailed material:**

#### **2. Work Samples**

Samples should be recent, of high quality, and as relevant to the project as possible. Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work. Panelists generally spend no more than three to five minutes on the work sample(s) for each application.

The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for this purpose.

Submit the following as relevant to your project:

- **For all publishing projects**, four copies each of four publications that were issued by your organization within the last three years. In each publication, flag no more than three pages that you would most like reviewers to read.
- **For presses**, four copies of five pages of manuscript from each proposed work.
- **Other projects** should submit **one copy** of a work sample in the format below that is best suited to the project. Label each sample (and where relevant its container) clearly with the name of your organization.
  - o Audio cassette.
  - o Audio CD.
  - o VHS video cassette.
  - o DVD-R, DVD-ROM, or CD (with video) with work in one of the following formats: QuickTime (.mov), Real Player (.rm), Windows Media Player (.wmv), or .mpeg. CDs must be in MS Windows readable format.

Work samples generally are not returned to the applicant, though the Arts Endowment will try to accommodate applicants that specifically request that we do so. Please do not submit a return envelope with your work samples. The Arts Endowment cannot be responsible for any loss or damage.

3. You also may submit **two copies** each of a few carefully selected **sample programs, brochures, calendars, catalogues, or other promotional material** for the previous and current season. Wherever possible, submit material that is relevant to your proposed project. Please keep material to a minimum. Parent organizations applying on behalf of an eligible component should also submit two copies of brochures or other printed material that document the identity of the component as distinct from the parent organization.

**Literature  
Room 722**

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEB SITE)

## **LOCAL ARTS AGENCIES**

**Organizations referred to as arts councils, departments of cultural affairs, or arts commissions make up the field of local arts agencies (LAAs). While the majority of LAAs are private, nonprofit entities, others are public municipal, county, or regional agencies that operate in cooperation with mayors and city managers. In addition, the LAA field includes statewide assemblies and cultural service organizations that work specifically with local arts agencies in the coordination of cultural leadership.**

Often LAAs make grant awards directly to both artists and nonprofit organizations working in a variety of artistic disciplines. Nearly all LAAs present programming to the public, manage cultural facilities, provide services to artists and arts organizations, and facilitate community cultural planning. In accomplishing this work, LAAs collaborate with other governmental departments (economic development, parks and recreation, libraries, and local education agencies/school districts), as well as with convention and visitor bureaus. .

### **Funding Opportunities for Local Arts Agencies**

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AAE)

### **LOCAL ARTS AGENCIES: Access to Artistic Excellence**

(SAME INTRODUCTION, OUTCOMES, AND "IF YOU WISH TO APPLY" BOX USED FOR DANCE)

This category uses the agency's traditional method of application review. Applications are submitted to the Local Arts Agencies staff and are reviewed by a diverse group of experts in the local arts agencies field.

#### **Deadlines**

Applications will be accepted under two deadlines: March 10, 2008, and August 11, 2008. The *Access to Artistic Excellence* category provides support for projects that include but are not limited to:

**March 10, 2008, Application Deadline**

January 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Coordinated services including marketing, box office, and audience development activities.
- Conferences, convening, workshops, technical assistance, leadership training, and other professional development opportunities for artists and arts administrators.
- Subgranting for service activities on behalf of a local arts agency's constituents. To be eligible, a local arts agency must be a unit of city or county government or designated to operate on behalf of its local government.
- Community-wide cultural planning including specific-issue cultural plans and cultural assessments.

**August 11, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Performing arts events, readings, screenings, broadcasts, and visual arts exhibitions.
- Artist residencies and artist commissions.
- Documentation and conservation of public and monumental art.
- Subgranting for programming activities on behalf of a local arts agency's constituents. To be eligible, a local arts agency must be a unit of city or county government or designated to operate on behalf of its local government.

**Application Review**

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

**Contacts**

**Local Arts Agencies Specialist:** [wallsd@arts.endow.gov](mailto:wallsd@arts.endow.gov) or 202/682-5586

(LAA AAE APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-8 of the Attachments form, are basically the same for each discipline and can be found under "Access to Artistic Excellence/How to Prepare and Submit an Application."

**ATTACHMENT 9:** To this button, attach a representative list of your **Programmatic Activities** for the past three seasons. The file name should indicate the name of your organization or a recognizable acronym followed by "ProgActivities.pdf."

Submit a selective representative list, in chronological order, of your organization's programming or activities for the following years: 2005-06, 2006-07, and 2007-08. For organizations that schedule activities according to a single calendar year, use programming for 2005, 2006, and 2007. You may submit up to three pages.

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., show examples of previous festival programming if your project is for a festival). For most applicants, this list should show selected artists/projects/exhibitions/works that your organization has or will have presented/produced/exhibited/performed. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2005-06, 2006-07, or 2007-08. For organizations that schedule activities according to a single calendar year, use 2005, 2006, or 2007.
- The titles of the works/productions/exhibitions or of the program or project.
- Key Artist(s)/Personnel. This may include a creator or project head such as a choreographer, composer, playwright, performing artist, arts specialist, teacher, etc. Also list any key personnel such as director, conductor, etc.
- The location of the activity.
- Dates of the activity and the number of performances/classes/events/exhibitions.
- Attendance and, where available, percent of capacity figures.
- Fees paid to artists/companies. (Use average or aggregate fees where appropriate.)

**Example:**

A performing arts group might fill out its representative list as follows:

<b>Year</b>	<b>Title/ Creator</b>	<b>Key Artist(s)</b>	<b>Location</b>	<b>Dates/# of perfs.</b>	<b>Attendance/ % Capacity</b>	<b>Fees</b>
<b>2005-06</b>	Lecture	James Miller	ABC Museum	February 15, 2006	30/75%	\$\$
<b>2006-07</b>	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2007 6 perfs.	850/71%	\$\$
<b>2007-08</b>	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2008/7 perfs.	1,050/88%	\$\$

**ATTACHMENT 10:** To this button, attach a single file that includes any **items specified below** that are relevant to your particular project. The file name should indicate the name of your organization or a recognizable acronym followed by "SpecReqs.pdf."

- **For projects to preserve or conserve** an object, site, or structure, a condition report and a treatment proposal.
- **For professional development projects**, a representative list of the names and current professional affiliations of participants from the past two years.

**ATTACHMENT 11:** To this button, attach your **Work Sample Index**. The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

**For each work sample** that you are including with your application (see "Application Material to be Submitted by Mail"), provide the information below as relevant to your particular project:

- A **letter designation**. Start with "A" if you are submitting more than one sample. List your samples in the order in which you want them reviewed (e.g., A, B, C). Make sure that the letter on the Work Sample Index corresponds to the letter on the sample work itself. Each different tape, disc, etc., should be considered one work sample. For digital images on a CD, each set (not each image) should be considered one sample.
- **Format** [e.g., audio cassette, CD (audio), CD (with digital images), VHS, DVD-R, DVD-ROM, Web site, print material].
- **As appropriate, title of work or description of the activity, artists, etc.**
- **Date** of the work, performance, or activity.
- **Relationship** of the work sample to the project for which you are requesting support.
- Any **special instructions** for reviewing the work sample and individual selections on that sample. Include, as relevant:
  - Cue information or real elapsed time, indicating the start of each selection and the priority order in which you would like different selections reviewed. Note your first cue as 0:00; this should be past any credits or curtains. If your second section starts five minutes later, note the start of that as 5:00, etc.
  - Track or chapter numbers for various selections, in priority order.
  - For Web sites, the URLs for pages to be shown. Include any necessary information on required plug-ins or the navigation path.

**Discipline-specific mailed material:**

## 2. Work Samples

Your application package must include work samples that can demonstrate artistic excellence and merit, and enhance the panel's understanding of your application and your organization's ability to carry out the project. Work samples should be recent, concise, of high quality, and relate as directly as possible to your proposed project. For example, if you are proposing:

- **To create a work**, submit an example of work by the proposed artist(s).
- **To complete a work**, submit a sample of the work in progress.
  
- **To perform or present a work**, submit a composite of unedited performances that are typical of your organization's recent work and relevant to the project. Do not submit promotional material.
  
- **To tour a work**, submit a sample of touring activities.
  
- **A group project or collaboration**, submit samples that demonstrate the ability of the proposed artists or organizations to work together.
  
- **A residency project**, submit a sample of selected artists' recent work and documentation of the facilities they will use. If the artists are not yet selected, submit samples of work by artists who recently have been in residence.
  
- **An educational or outreach activity**, submit a sample that demonstrates the experience and skills of the proposed artists/teachers who will be working with the participants. If you have worked with your target population before, provide a sample of your work with that same community, if possible.
  
- **An exhibition**, submit visual documentation that provides a representative sampling of the works to be shown.
  
- **To preserve or conserve** an object, site, or structure, submit appropriate visual documentation.
  
- **A catalogue or other publication**, submit sample text as well as examples of similar publications recently issued by your organization. For catalogues, include visual documentation of a sampling of the objects to be included.
  
- **A technology project**, submit a sample that best represents the artistic excellence and technology of the project.
  
- **Services for artists and/or arts organizations**, submit publications, training material, or other documentation that demonstrates your organization's expertise and ability to carry out the project.

Applicants may find it helpful to refer to the work sample instructions for the discipline(s) most relevant to their project for guidance in selecting their sample.

**Work Sample Submission:**

We will accept samples in the following formats. Submit work in more than one format only if that is required for your project. The Arts Endowment welcomes concise presentations. Be sure to document the samples that you are submitting on your Work Sample Index (see Attachment 11 above).

- **Audio cassette** (2 copies)  
Cue to the selection(s) that you want reviewed, in priority order.
- **Audio samples on CD** (2 copies)  
Place each selection on a separate track. Indicate the track number(s) that you want reviewed, in priority order.
- **VHS video cassette** (2 copies)  
Cue to the selection(s) that you want reviewed, in priority order.
- **Digital images on CD** (2 copies)  
Submit two copies of a CD (in MS Windows readable format) that contains up to 12 electronic images in JPEG. Do not submit TIFFs, PDFs, Word or Access files, or any other non-JPEG formats. Image size should be consistent; suggested size is 800 pixels x 600 pixels. Each image file should not exceed 2 MB. Number each image and provide the following details, as relevant, for each image on your Work Sample Index:
  - Number of the image.
  - Artist's name.
  - Title of work/image.
  - Medium.
  - Date of work/activity.
  - Dimensions of artwork.
  - A brief description of the work including how this image relates to the project for which you are requesting support.
- **PowerPoint or PDF on CD**  
Up to 12 images may be presented in a PowerPoint or PDF file on a CD in MS Windows readable format. Submit images only, with no text.
- **Video on DVD-R or DVD-ROM** (2 copies)  
Presentations are limited to three minutes in length and must be in one of

the following formats: QuickTime (.mov), Real Player (.rm), Windows Media Player (.wmv), or .mpeg.

- **Web Sites**  
Provide no more than two URL listings. Include any necessary information on required plug-ins or the navigation path.
- **Print material** (e.g., catalogues or publications)  
Include only if directly related to your project. Submit two copies each of recent material.

Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work. Panelists generally spend no more than three to five minutes on the work sample(s) for each application.

Clearly label each sample (and where relevant its container) with the name of your organization and the corresponding letter from your Work Sample Index. Please be aware that the entire sample (not just the selected segment) is considered a part of the application package and may be reviewed. The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for this purpose.

Work samples generally are not returned to the applicant, though the Arts Endowment will try to accommodate applicants that specifically request that we do so. Please do not submit a return envelope with your work samples. The Arts Endowment cannot be responsible for any loss or damage.

3. If you are applying for a **subgranting project, two copies** of the **city/county ordinance, resolution, charter, or contract** that assigns your organization the authority to operate on your local government's behalf.
4. You also may submit **two copies** each of a few carefully selected **sample programs, brochures, calendars, catalogues, or other promotional material** for the previous and current season. Wherever possible, submit material that is relevant to your proposed project. Please keep material to a minimum. Parent organizations applying on behalf of an eligible component should also submit two copies of brochures or other printed material that document the identity of the component as distinct from the parent organization.

**Local Arts Agencies  
Room 706**

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEB SITE)

## **MEDIA ARTS**

**The National Endowment for the Arts supports organizations that are involved in a broad spectrum of activity in the media arts -- film, radio, and television -- including the production, exhibition, distribution, and preservation of work; the provision of services to the field; and the training of artists.**

The Arts Endowment is committed to encouraging the artists and organizations that participate in advancing and preserving the media arts, and primarily to supporting the production of media art works that celebrate the arts -- visual arts, music, dance, literature, design, theater, musical theater, opera, folk and traditional arts -- in an engaging and creative manner. Additionally, documentaries about artists and the impact of the arts on people's lives are encouraged.

### **Funding Opportunities in Media Arts**

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AAE)

### **MEDIA ARTS: Access to Artistic Excellence**

(SAME INTRODUCTION, OUTCOMES, AND "IF YOU WISH TO APPLY" BOX USED FOR DANCE)

This category uses the agency's traditional method of application review. Applications are submitted to the Media Arts staff and are reviewed by a diverse group of experts in the media arts field.

### **Deadlines**

Applications will be accepted under two deadlines: March 10, 2008, and August 11, 2008. The *Access to Artistic Excellence* category provides support for projects that include but are not limited to:

#### **March 10, 2008, Application Deadline**

January 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Exhibition of film/video art including the production of program notes and commentary by visiting artists and critics.
- Film/video festivals that include film/video artists, critics, panels, and seminars, and involve the general public.
- National or regional distribution of film/video/audio art.
- Preservation of film/video/audio artworks, and services that support preservation efforts.

### **August 11, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Workshops/residencies/conferences that involve film/video/audio artists, critics, and the general public.
- Facilities access that makes production and post-production equipment available to media artists.
- Film/video/audio production: Films and documentaries that focus on the arts are encouraged. All phases of a project are eligible for support including research and development, production, and completion costs. Productions where the primary purpose is instructional, journalistic, archival, or promotional will not be competitive.
- Publications on issues pertinent to the field, both practical and aesthetic.
- Services to the field including activities that provide media artists and organizations with resources that are essential for artistic growth and development.

### **Application Review**

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

### **Contacts**

**Media Arts Specialist:** [smithm@arts.endow.gov](mailto:smithm@arts.endow.gov) or 202/682-5742

(MEDIA AAE APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-8 of the Attachments form, are basically the same for each discipline and can be found under "Access to Artistic Excellence/How to Prepare and Submit an Application."

**ATTACHMENT 9:** To this button, attach a representative list of your **Programmatic Activities** for the past three years. The file name should indicate the name of your organization or a recognizable acronym followed by "ProgActivities.pdf."

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and your ability to carry out the proposed project based on the artistic excellence and merit of your previous activities.

- **For film/video exhibition projects**, submit a list, in chronological order, of your organization's programming for the following years: 2005, 2006, and 2007. You may submit up to three pages for each year. Please use the following format:

Date/Title/Director's Name/Country of Origin/# of attendees

- **For distribution**, please submit a list of titles and artists represented in your collection.
- **For preservation projects**, submit a list of works preserved, in chronological order, for the following years: 2005, 2006, and 2007. You may submit up to three pages. Please use the following format:

Title/Director/Year Produced/Brief Summary (one to two sentences of the work)

- **For workshops/residencies/conferences/seminars**, submit a list of programs, in chronological order, for the following years: 2005, 2006, and 2007. You may submit up to three pages for each year. Please use the following format:

Date/Title of event/Instructor/# of attendees

- **For production facilities and residencies**, submit a list of participating artists, including titles, for the following years: 2005, 2006, and 2007. You may submit up to three pages.
- **For publications**, submit a list of your organization's previous publications including author, title, and a one to two sentence description of the work for the following years: 2005, 2006, and 2007. You may submit up to three pages.
- **For periodicals**, submit a list, in chronological order, of the periodical's articles for the following years: 2005, 2006, and 2007. Please include the title and author. You may submit up to three pages for each year.
- **For film/video/audio production projects**, please submit a complete resume for the person(s) with primary artistic responsibility for the project including previous production credits.

**ATTACHMENT 10:** To this button, attach a single file that includes any **items specified below** that are relevant to your particular project. The file name should indicate the name of your organization or a recognizable acronym followed by "SpecReqs.pdf."

- **For exhibition projects**, a two-page detailed list of your proposed exhibition program.
- **For film/video festivals**, a one-page description of your selection process.
- **For distribution**, a two-page description of the criteria for film/tape selection, and rights and revenues agreements with artists.
- **For film/tape preservation**, a two-page description of the work(s) to be preserved, the artistic significance, the physical condition, the methods of preservation, and plans for access to the material.
- **For workshops/residencies/conferences/seminars**, a two-page list of the proposed activities and the names of the participants.
- **For production facilities and residencies**, a one-page description of the facility that states how artists are made aware of it and highlights some recently produced projects.
- **For publications/periodicals/catalogues**, as appropriate: a list of proposed articles and committed writers; a one-page list of the projected sales figures and print runs; and your current payment to writers policy.
- **For film/video/audio production projects**, a one-page synopsis or treatment of the proposed project.

**ATTACHMENT 11:** To this button, attach your **Work Sample Index**. The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

**For each work sample** that you are including with your application (see "Application Material to be Submitted by Mail"), provide:

- **A letter designation.** Start with "A" if you are submitting more than one sample. List your samples in the order in which you want them reviewed (e.g., A, B, C). Make sure that the letter on the Work Sample Index corresponds to the letter on the sample work itself. Each different tape, DVD, or CD should be considered one work sample.
- **Format** (VHS, DVD, audio CD).
- **Title.**
- **Date** work completed.
- **Running time** of complete work.
- **Principal production credit(s)** for the work sample.
- **Relationship of the work sample to the project** for which you are requesting support.

- **Special instructions**, if any. Include cue information, real elapsed time, chapter number, or track number to indicate the start of each selection. If your selections are not arranged in priority order, indicate the order in which you would like to have the different selections reviewed.

### **Discipline-specific mailed material:**

#### **2. Work Samples**

Work samples are crucial for evaluating the quality of production projects. We accept VHS tapes, DVDs, and audio CDs.

Samples should be recent, of high quality, and as relevant to the project as possible. Label each sample clearly with the name of the applicant and the corresponding work sample letter from your Work Sample Index.

Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work. Panelists generally spend no more than three to five minutes on the work sample(s) for each application.

Where relevant, cue your submission(s) to the start of the sample to be reviewed and include cue information on your Work Sample Index. Please be aware that the entire sample (not just the selected segment) is considered a part of the application package and may be reviewed.

The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for this purpose.

Work samples generally are not returned to the applicant, though the Arts Endowment will try to accommodate applicants that specifically request that we do so. Please do not submit a return envelope with your work samples. The Arts Endowment cannot be responsible for any loss or damage.

If you are proposing:

- **A project for production facilities or residencies**, submit one copy of two samples of work recently completed at your organization.
- **A publication/periodical/catalogue**, submit two copies of the two most recent issues.
- **A film/video/audio production project**, submit one copy of a completed work by the person(s) with primary artistic control. If you are applying for post-production costs, also submit one copy of a work in progress. We accept VHS tapes, DVDs, and audio CDs. If you are applying for a narrative project, also submit two copies of the screenplay.

**Specific Instructions for Certain Types of Work Samples:**

**Video cassettes:** Tapes must be 1/2 inch VHS cassette, ADD "NTSC" LIKE IN THE ARTV GUIDELINES? recorded at standard play speed. List each cassette as one work sample on your Work Sample Index. Place your selection(s) in priority order, with those that you would most like reviewed at the beginning of the tape. Indicate the accumulated elapsed real time of each.

**DVDs:** List each different DVD as one work sample on your Work Sample Index. Place your selection(s) in priority order, in separate chapters. We will accept files in the following formats: QuickTime (.mov), Real Player (.rm), Windows Media Player (.wmv), or .mpeg.

**Audio samples on CD:** List each different CD as one work sample on your Work Sample Index. Place your selection(s) in priority order, on separate tracks.

**Other technology:** For Web sites, list the URLs for the pages to be shown. Include any necessary information on required plug-ins or the navigation path.

3. You also may submit **two copies** each of a few carefully selected **sample programs, brochures, calendars, catalogues, or other promotional material** for the previous and current season. Wherever possible, submit material that is relevant to your proposed project. Please keep material to a minimum. Parent organizations applying on behalf of an eligible component should also submit two copies of brochures or other printed material that document the identity of the component as distinct from the parent organization.

**Media Arts: Film/Radio/Television  
Room 729**

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEB SITE)

## **MUSEUMS**

**The National Endowment for the Arts supports museums and other exhibiting institutions and organizations that serve the field and the American public through grants for projects of the highest artistic quality. The Arts Endowment is committed to supporting a broad range of activity that reflects serious and exceptional aesthetic investigation.**

Grants support projects undertaken by organizations that exhibit, preserve, and interpret visual material through exhibitions, residencies, publications, commissions, public art works, conservation, documentation, services to the field, and public programs.

### **Funding Opportunities in Museums**

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AAE)

### **MUSEUMS: Access to Artistic Excellence**

(SAME INTRODUCTION, OUTCOMES, AND "IF YOU WISH TO APPLY" BOX USED FOR DANCE)

This category uses the agency's traditional method of application review. Applications are submitted to the Museums staff and are reviewed by a diverse group of experts in the museum field.

### **Deadlines**

Applications will be accepted under two deadlines: March 10, 2008, and August 11, 2008. The *Access to Artistic Excellence* category provides support for projects that include but are not limited to:

#### **March 10, 2008, Application Deadline**

January 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Special exhibitions including catalogues.
- Residencies.
- Commissions or public art.
- Services to the field.

**August 11, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Conservation.
- Documentation.
- Provenance research.
- Collections management.
- Permanent collection catalogues.
- Reinstallation of collections.
- Public programs such as lectures, symposia, and community outreach.

**Application Review**

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

**Contacts**

**Museums Specialist:** [bancroftd@arts.endow.gov](mailto:bancroftd@arts.endow.gov) or 202/682-5576

**(MUSEUMS AAE APPLICATION REQUIREMENTS)**

The application instructions, including what items to attach to buttons 1-8 of the Attachments form, are basically the same for each discipline and can be found under "Access to Artistic Excellence/How to Prepare and Submit an Application."

**ATTACHMENT 9:** To this button, attach a representative list of your **Programmatic Activities** for the past three seasons. The file name should indicate the name of your organization or a recognizable acronym followed by "ProgActivities.pdf."

Submit a selective representative list, in chronological order, of your organization's programming or activities for the following years: 2005-06, 2006-07, and 2007-08. For organizations that schedule activities according to a single calendar year, use programming for 2005, 2006, and 2007. You may submit up to three pages.

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., show examples of previous festival programming if your project is for a festival). For most applicants, this list should show selected artists/projects/exhibitions/works that your organization has or will have

presented/produced/exhibited/performed. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2005-06, 2006-07, or 2007-08. For organizations that schedule activities according to a single calendar year, use 2005, 2006, or 2007.
- The titles of the works/productions/exhibitions or of the program or project.
- Key Artist(s)/Personnel. This may include a creator or project head such as a choreographer, composer, playwright, performing artist, arts specialist, teacher, etc. Also list any key personnel such as director, conductor, etc.
- The location of the activity.
- Dates of the activity and the number of performances/classes/events/exhibitions.
- Attendance and, where available, percent of capacity figures.
- Fees paid to artists/companies. (Use average or aggregate fees where appropriate.)

Example:

A performing arts group might fill out its representative list as follows:

Year	Title/ Creator	Key Artist(s)	Location	Dates/# of perfs.	Attendance/ % Capacity	Fees
2005-06	Lecture	James Miller	ABC Museum	February 15, 2006	30/75%	\$\$
2006-07	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2007 6 perfs.	850/71%	\$\$
2007-08	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2008/7 perfs.	1,050/88%	\$\$

**ATTACHMENT 10:** To this button, attach a single file that includes any **items specified below** that are relevant to your particular project. The file name should indicate the name of your organization or a recognizable acronym followed by "SpecReqs.pdf."

- **For exhibitions**, a working checklist with an indication of lenders' commitment if possible.
- **For residencies**, a description of the artist selection process.
- **For catalogues**, as appropriate, information regarding sales figures, print run and distribution; a description of proposed content; and a list of committed writers.
- **For commissions and public art**, a description of the selection process and a statement of commitment regarding permission to use the site.

- **For conservation**, a condition report and treatment proposal for each object.

**ATTACHMENT 11:** To this button, attach your **Work Sample Index**. The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

For museums this index should be a script to accompany your digital images (see "Application Material to be Submitted by Mail"). Label each page of your script clearly with your organization's legal name. Provide the following information, as applicable, for each image. Make certain that the order of your script corresponds to the order of your images.

- Number on the digital image.
- Artist's name.
- Title of work/image.
- Medium.
- Date of work/activity.
- Dimensions of artwork.
- A brief description of the work including how this image relates to the project for which you are requesting support.

#### **Discipline-specific mailed material:**

##### **2. Work Samples/Visual Documentation**

Visual documentation is a critical component of your application and will be considered carefully during the review process. You must submit up to 20 images in JPEG files on a CD. Applicants for official consortium projects may submit up to 30 images. We will not accept slides.

- **Digital images on CD**
  - Must be in JPEG. Do not submit TIFFs, PDFs, Word or Access files, or any other non-JPEG formats.
  - Must not exceed 2 MB per image.
  - Should have a maximum image size of 800 pixels x 600 pixels.

- o Must be numbered sequentially (1-up to 20) to correspond to your script.
- o CD must be in MS Windows readable format.

Contact the Museums staff if your project requires some other type of visual documentation.

**We will not accept submissions of more than 20 images (30 for official consortium projects).**

The images you provide should be recent, of high quality, and as relevant to your project as possible. Some types of projects require other material as well.

Submit:

- **For exhibitions**, digital images on CD that provide a representative sampling of the works to be shown.
- **For residencies**, digital images on CD of work by the proposed artist(s). If the artist(s) is not yet selected, submit samples of work by artists who have participated recently.
- **For catalogues**, one copy of a recent publication, and, as appropriate, short writing samples by contributors. Also include digital images on CD of a sampling of the works to be included.
- **For commissions and public art**, digital images on CD of the work of the artist(s) under consideration and of the proposed site.
- **For conservation**, digital images on CD of the work to be conserved.
- **For documentation**, digital images on CD that support the project.
- **For public programs**, digital images on CD of project participants' work.

Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work.

Panelists generally spend no more than three to five minutes on the work sample(s) for each application.

The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for this purpose.

Work samples generally are not returned to the applicant, though the Arts Endowment will try to accommodate applicants that specifically request that we do so. Please do not submit a return envelope with your work samples. The Arts Endowment cannot be responsible for any loss or damage.

3. You also may submit **two copies** each of a few carefully selected **sample programs, brochures, calendars, catalogues, or other promotional material** for the previous and current season. Wherever possible, submit material that is

relevant to your proposed project. Please keep material to a minimum. Parent organizations applying on behalf of an eligible component should also submit two copies of brochures or other printed material that document the identity of the component as distinct from the parent organization.

**Museums  
Room 729**

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEB SITE)

## **MUSIC**

**The National Endowment for the Arts recognizes and supports a wide range of music, from classical to contemporary to America's indigenous jazz. It supports both performing ensembles and music presenting institutions including chamber music ensembles, choruses, early music programs, jazz ensembles, music festivals, and symphony orchestras.**

Organizations of all types and sizes may apply for a variety of music production, presentation, and service projects. The Arts Endowment is particularly interested in innovative presentation methods and the development of skills that can help organizations attract new audiences for music. In addition to projects that focus on the standard repertoire, the Arts Endowment encourages the commissioning and performance of new American works.

### **Funding Opportunities in Music**

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AAE)

### **MUSIC: Access to Artistic Excellence**

(SAME INTRODUCTION, OUTCOMES, AND "IF YOU WISH TO APPLY" BOX USED FOR DANCE)

This category uses the agency's traditional method of application review. Applications are submitted to the Music staff and are reviewed by a diverse group of experts in the music field.

### **Deadlines**

Applications will be accepted under two deadlines: March 10, 2008, and August 11, 2008. Projects may involve aspects of several of the examples listed below. However, the major focus of your project determines the appropriate application deadline. For example, if your project centers on the commissioning and premiere of a new work but includes the recording of that work as an ancillary activity, you should apply under the March 10, 2008, deadline. The application should be submitted under the August 11, 2008, deadline only if the recording of the new work is the project's primary focus.

The *Access to Artistic Excellence* category provides support for projects that include but are not limited to:

### **March 10, 2008, Application Deadline**

January 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Public presentations and performances of artistically excellent works.
- Commissions, premieres, and subsequent performances of new works.
- Residency activities.
- Professional artistic development and training programs for musicians such as conducting, mentorship, and career development.
- Services that reach a broad constituency of music organizations or musicians. This may include workshops, conferences, publications, professional development, technical assistance, networks, or online resources.

### **August 11, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Domestic touring.
- Outreach projects that involve diverse communities or that reach new audiences.
- Recordings of works by American composers.
- Documentation, preservation, and archival projects.
- Technology projects such as online resources and libraries which provide public access to musical works.
- Programs that provide access to and experience with the art form for adults, children, and intergenerational groups.

If your project is for children and youth, see "Choosing the Right Category for Children and Youth Projects" to help you in your category selection.

### **Application Review**

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

### **Contacts**

#### **Music Specialists:**

Organizations with names that begin A through L: [burnsc@arts.endow.gov](mailto:burnsc@arts.endow.gov) or 202/682-5590

Organizations with names that begin M through Z: [nykyfora@arts.endow.gov](mailto:nykyfora@arts.endow.gov) or 202/682-5487

## (MUSIC AAE APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-8 of the Attachments form, are basically the same for each discipline and can be found under "Access to Artistic Excellence/How to Prepare and Submit an Application."

**ATTACHMENT 9:** To this button, attach a representative list of your **Programmatic Activities** for the past three seasons. The file name should indicate the name of your organization or a recognizable acronym followed by "ProgActivities.pdf."

Submit a selective representative list, in chronological order, of your organization's programming or activities for the following years: 2005-06, 2006-07, and 2007-08. For organizations that schedule activities according to a single calendar year, use programming for 2005, 2006, and 2007. You may submit up to three pages.

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., show examples of previous festival programming if your project is for a festival). For most applicants, this list should show selected artists/projects/exhibitions/works that your organization has or will have presented/produced/exhibited/performed. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2005-06, 2006-07, or 2007-08. For organizations that schedule activities according to a single calendar year, use 2005, 2006, or 2007.
- The titles of the works/productions/exhibitions or of the program or project.
- Key Artist(s)/Personnel. This may include a creator or project head such as a choreographer, composer, playwright, performing artist, arts specialist, teacher, etc. Also list any key personnel such as director, conductor, etc.
- The location of the activity.
- Dates of the activity and the number of performances/classes/events/exhibitions.
- Attendance and, where available, percent of capacity figures.
- Fees paid to artists/companies. (Use average or aggregate fees where appropriate.)

Example:

A performing arts group might fill out its representative list as follows:

Year	Title/ Creator	Key Artist(s)	Location	Dates/# of perfs.	Attendance/ % Capacity	Fees
2005-06	Lecture	James Miller	ABC Museum	February 15, 2006	30/75%	\$\$

<b>2006-07</b>	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2007 6 perfs.	850/71%	\$\$
<b>2007-08</b>	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2008/7 perfs.	1,050/88%	\$\$

**ATTACHMENT 10:** To this button, attach a single file that includes any **items specified below** that are relevant to your particular project. The file name should indicate the name of your organization or a recognizable acronym followed by "SpecReqs.pdf."

- **For commissioning projects:**
  - A statement of commitment from the proposed composer(s).
  - If the work will utilize copyrighted material, a statement that documents the clearance of rights for this particular project. For example, if you are commissioning a new work that will be using a copyrighted text, submit documentation to prove that you have permission for its use. Rights to copyrighted material must be secured by the application deadline.
- **For recording projects:**
  - A statement of commitment from the proposed recording company(ies).
  - Distribution plans.
- **For professional development projects,** a representative list of the names and current professional affiliations of participants from the past two years.

**ATTACHMENT 11:** To this button, attach your **Work Sample Index**. The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

Your index will be shared with the individuals reviewing your application so please make sure that it is well organized and easy to follow.

**For each work sample** that you are including with your application (see "Application Material to be Submitted by Mail"), provide the information below as relevant to your particular project:

- A letter designation. Start with "A" if you are submitting more than one sample. List your samples in the priority order in which you want them reviewed (e.g., A, B, C). Make sure that the letter on the Work Sample Index corresponds to the letter on the sample work itself. Each CD (audio or data), DVD-R, DVD-ROM, etc., should be considered one work sample.
- **Format** [e.g., CD (audio), CD (data), DVD-R, DVD-ROM, VHS, Web site].
- If a work sample includes more than one selection, list your selections (with the information required below) in the priority order in which you would like them reviewed.

**For each selection on that work sample, note:**

- **Name of the ensemble/artists/conductor.**
- **Composer.**
- **Title of the work.**
- **Date** the work was performed.
- **Relationship** of the work to the project for which you are requesting support.
- **Instructions** for reviewing the selection. Include, as relevant:
  - The track or chapter number.
  - Real elapsed time or cue information indicating the start of that selection. Note your first cue as 0:00. If your second selection starts five minutes later, note the start of that as 5:00, etc.
  - For Web sites, the URLs for the pages to be shown. Include any necessary information on required plug-ins or the navigation path.

**Discipline-specific mailed material:**

**2. Work Samples**

Work samples are a required part of all Music applications and are considered carefully during application review.

- **All performing ensembles, including music festivals with resident ensembles, must submit three (3) copies of a 20-30 minute composite recording of live, unedited performances (no commercial studio recordings) of at least three contrasting works that are typical of the repertoire performed by your organization within the past two years. Include, as appropriate, excerpt(s) of works by proposed artist(s) or work(s) to be performed as part of your project.**
- **All presenting organizations must submit three (3) copies of a 20-30 minute composite recording of performances (recordings from commercial CDs are acceptable) that are typical of the artists and works presented by your organization within the past two years. Include, as appropriate, excerpts of works by proposed artist(s) or work(s) to be presented as part of your project.**

- **Both performing and presenting organizations should include, in the above mentioned composite CD, the following as relevant to the proposed project:**
  - For commissioning projects, an example of recent work (within the last five years) by all proposed composers is required. If your project involves both music and text, also provide an example of recent work by the librettist or other creator of the text.
  - For recording projects, samples of the work(s) to be recorded or, if not available, representative work(s) by the proposed composer(s). In addition to the composite recording, applicants for recording projects also must submit three (3) copies of a previously-released CD recording by your organization.
- **For consortium projects**, also provide three (3) copies of a composite CD from your consortium partner.
- **Service organizations** should contact the Music staff for guidance on their work samples.

### **Work Sample Formats**

- **CDs (audio), CDs (data), DVD-Rs, and DVD-ROMs are the preferred formats for work samples.** VHS cassettes and Web sites are also accepted. **Audio cassettes, DAT tapes, and 3/4 inch video cassettes are not accepted.**
- CDs (data, in MS Windows readable format), DVD-Rs, and DVD-ROMs may be submitted with work in the following formats: QuickTime (.mov), Real Player (.rm), Windows Media Player (.wmv), or .mpeg. At this time, digital music files (e.g., .mp3, .wav, or .aac) are not accepted. However, applicants should begin to prepare for when the Arts Endowment may accept such samples electronically.
- For ease of review, selections on DVD-Rs should be in separate chapters, where possible.

When preparing your work samples, keep these things in mind:

1. The work sample is a very important part of panel review. The performance recorded and the recording itself should both be of the highest quality.
2. Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work.

3. Do not submit promotional material.
4. Submit your DVD or CD in a jewel case or appropriate envelope.
5. Clearly label each sample (and where relevant its container) with the name of your organization and the corresponding letter from your Work Sample Index.
6. Indicate the appropriate tracks or chapters on the case cover or on the DVD or CD, as well as on your Work Sample Index.

Your work sample should demonstrate the artistic quality of your organization as a whole as well as relate as directly as possible to your proposed project. For example, if you are proposing to create a work, submit an example of work by the proposed artist. If your project is to complete a work, submit a sample of the work in progress. For collaborations, submit samples that feature the various artists and/or organizations involved. For educational and outreach activities, your sample should demonstrate the skills of the artists who will be working with the participants.

Please be aware that the entire sample (not just the selected segment) is considered a part of the application package and may be reviewed. The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for this purpose.

Work samples generally are not returned to the applicant, though the Arts Endowment will try to accommodate applicants that specifically request that we do so. Please do not submit a return envelope with your work samples. The Arts Endowment cannot be responsible for any loss or damage.

3. **Two copies** each of a few carefully selected **sample programs, brochures, calendars, catalogues, or other promotional material** for the previous and current season. Wherever possible, submit material that is relevant to your proposed project. Please keep material to a minimum. Parent organizations applying on behalf of an eligible component should also submit two copies of brochures or other printed material that document the identity of the component as distinct from the parent organization.

**Music  
Room 703**

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEB SITE)

## **MUSICAL THEATER**

**The National Endowment for the Arts nurtures the American musical theater field by funding the work of established musical theater organizations as well as projects by theater companies that also produce musical work. The Arts Endowment supports projects that assist musical theater organizations and artists in the creation and refinement of work, the public presentation of musicals, and opportunities for professional development. Supported projects reflect the variety and breadth of artistic endeavor within the field including production, artists' residencies, new musical development laboratories, and showcases.**

### **Funding Opportunities in Musical Theater**

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AAE)

### **MUSICAL THEATER: Access to Artistic Excellence**

(SAME INTRODUCTION, OUTCOMES, AND "IF YOU WISH TO APPLY" BOX USED FOR DANCE)

This category uses the agency's traditional method of application review. Applications are submitted to the Musical Theater staff and are reviewed by a diverse group of experts in the musical theater field.

#### **Deadlines**

Applicants are encouraged to submit clearly defined projects and to limit the number of separate components in their projects.

Applications will be accepted under two deadlines: March 10, 2008, and August 11, 2008:

- o •

**Creation of New Work and Musical Theater Production****March 10, 2008, Application Deadline**

January 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Commissioning, development, and production of new musicals and musical adaptations.
- Production or presentation of existing contemporary musicals and work from the musical theater canon that is planned for the 2008-09 season (with project activities beginning on or after January 1, 2009).
- 
- Development programs and labs for new musical theater work.

**Musical Theater Production, Training, and Services to the Field****August 11, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Production or presentation of existing contemporary musicals and work from the musical theater canon that is planned for the 2009-10 season (with project activities beginning on or after June 1, 2009).
- Local, regional, and national touring.
- Professional training including classes, residencies, workshops, and mentorship of musical theater artists.
- Musical theater exposure and enrichment projects for children and youth.
- Documentation, preservation, conservation, and dissemination of America's musical theater heritage.
- Services to the musical theater field that assist organizations or artists in administrative, developmental, technical, and related areas.

Applicants with questions about the appropriate deadline for their project are encouraged to contact the Musical Theater staff.

**Application Review**

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

**Contacts**

**Musical Theater Specialists:** [denegree@arts.endow.gov](mailto:denegree@arts.endow.gov) or 202/682-5509,  
[lanouxc@arts.endow.gov](mailto:lanouxc@arts.endow.gov) or 202/682-5020

(MUSICAL THEATER AAE APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-8 of the Attachments form, are basically the same for each discipline and can be found under "Access to Artistic Excellence/How to Prepare and Submit an Application."

When following these general instructions, Musical Theater applicants should keep the following in mind:

**For Attachment 2 (Details of the Project narrative):**

- Precede your narrative with the names of those individuals who are responsible for the artistic and the managerial leadership of your organization.
- If your project involves a fully-staged, ticketed production for the public, include in your narrative the name of the work, composer, librettist, lyricist, and the available artistic details.
- If your project involves the creation of work, include in your narrative detailed information on your process for developing new work. Describe, as appropriate, the phases of the process, the timeline, and the artistic staff responsible for the development of the work and their qualifications.

**ATTACHMENT 9:** To this button, attach a representative list of your **Programmatic Activities** for the past three seasons. The file name should indicate the name of your organization or a recognizable acronym followed by "ProgActivities.pdf."

Submit a selective representative list, in chronological order, of your organization's programming or activities for the following years: 2005-06, 2006-07, and 2007-08. For organizations that schedule activities according to a single calendar year, use programming for 2005, 2006, and 2007. You may submit up to three pages.

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., show examples of previous festival programming if your project is for a festival). For most applicants, this list should show selected artists/projects/exhibitions/works that your organization has or will have presented/produced/exhibited/performed. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2005-06, 2006-07, or 2007-08. For organizations that schedule activities according to a single calendar year, use 2005, 2006, or 2007.
- The titles of the works/productions/exhibitions or of the program or project.
- Key Artist(s)/Personnel. This may include a creator or project head such as a choreographer, composer, playwright, performing artist, arts specialist, teacher, etc. Also list any key personnel such as director, conductor, etc.
- The location of the activity.

- Dates of the activity and the number of performances/classes/events/exhibitions.
- Attendance and, where available, percent of capacity figures.
- Fees paid to artists/companies. (Use average or aggregate fees where appropriate. Include actors' average weekly salary for rehearsals and performances for the 2007-08 season.)

Example:

A performing arts group might fill out its representative list as follows:

Year	Title/ Creator	Key Artist(s)	Location	Dates/# of perfs.	Attendance/ % Capacity	Fees
2005-06	Lecture	James Miller	ABC Museum	February 15, 2006	30/75%	\$\$
2006-07	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2007 6 perfs.	850/71%	\$\$
2007-08	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2008/7 perfs.	1,050/88%	\$\$

**ATTACHMENT 10:** To this button, attach a single file that includes any **items specified below** that are relevant to your particular project. The file name should indicate the name of your organization or a recognizable acronym followed by "SpecReqs.pdf."

- **For applications from producing, presenting, and training organizations**, a one-page statement from the Artistic Director that discusses the reasons for the project's selection and its relationship to the artistic vision of the organization. For presenting and service organizations, the statement should be submitted by the executive leader. This item is required.
- **For projects based on copyrighted material**, a statement documenting the clearance of rights. Rights to copyrighted material must be secured by the application deadline.
- **For projects that involve the creation of work**, a one-page statement written by the primary creative artist(s) with responsibility for the project.
- **For projects that involve touring**, a tentative touring itinerary and a roster of companies, works, or activities for which support is requested.
- **For projects that involve publications or periodicals**, a list of proposed articles and committed writers.

- **For projects requiring significant participation by collaborating institutions or primary creative artists outside of your organization**, statements of commitment to the project from those institutions or individuals. Each statement should include the name, phone number, and e-mail address of the individual who provided it. Do not submit general statements of support for your organization.

**ATTACHMENT 11:** To this button, attach your **Work Sample Index**. The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

**For each work sample** that you are including with your application (see "Application Material to be Submitted by Mail"), provide the information below as relevant to your particular project:

- **A letter designation.** Start with "A" if you are submitting more than one sample. List your samples in the order in which you want them reviewed (e.g., A, B, C). Make sure that the letter on the Work Sample Index corresponds to the letter on the sample work itself. Each different tape, disc, etc., should be considered one work sample.
- **Format** (e.g., VHS video cassette, DVD-R, DVD-ROM, audio CD).

For each selection on that work sample, note as relevant:

- **Name of the work.**
- **Composer, librettist, book writer, lyricist.**
- **Director, designers.**
- **Key performers.**
- **Date** of performance.
- **Relationship** of the work to the project for which you are requesting support.
- Any **special instructions** for reviewing the sample. Include, as relevant:
  - Cue information or real elapsed time, indicating the start of each selection and the priority order in which you would like different selections reviewed. Note your first cue as 0:00; this should be past any credits or curtains. If your second section starts five minutes later, note the start of that as 5:00, etc.
  - For DVDs and CDs, the priority in which you would like different selections reviewed, and the track or chapter numbers for these selections. For DVDs, please provide a menu at the beginning, if possible.
  - For Web sites, the URLs for the pages to be shown. Include any necessary information on required plug-ins or the navigation path.

**Discipline-specific mailed material:**

## 2. Work Samples

**For projects that involve publications or periodicals**, submit two copies of two sample works published by your organization that are similar to the publication for which support is requested.

**For all other types of projects**, submit a videotape or DVD of work performed by your organization within the past two years.

Send recent, high quality samples that relate as directly as possible to your project. For example, if your request is for touring, try to send a sample of a work on tour or a mainstage production of the work that you plan to tour. If your project involves community outreach and you have a sample of the proposed artists/teachers working with the same community, send a sample of that. Avoid sending promotional work samples.

Clearly label each sample (and where relevant its container) with your organization's name and the letter that corresponds to its description on the Work Sample Index. Cue each work sample to a point that you feel best represents the organization's work. Please be aware that the entire sample (not just the selected segment) is considered part of the application package and may be reviewed.

Submit **one copy of one** of the following:

- **VHS video cassette.**
- **DVD-R.**
- **DVD-ROM.**

Samples on DVD-Rs or DVD-ROMs must be in one of the following formats: QuickTime (.mov), Real Player (.rm), Windows Media Player (.wmv), or .mpeg. The work samples below may be submitted in addition to a VHS video cassette, DVD-R, or DVD-ROM, if relevant to your project.

- **CD** with audio samples (one copy).
- **Digital Stills on CD** (one copy):
  - Must be in JPEG. Do not submit TIFFs, PDFs, Word or Access files, or any other non-JPEG formats.
  - Must not exceed 2 MB per image.
  - Should have a maximum image size of 800 pixels x 600 pixels.
  - Must be numbered sequentially (1-up to 20) to correspond to a script that you should also provide.
  - CD must be in MS Windows readable format.

- **Text samples** (e.g., book, lyrics, libretto) and/or **score**: Consider submitting this item (one copy) only if you are applying for a lesser-known work that might not be familiar to reviewers.
- **Curricula/study guides**: If your project involves instruction, submit two copies of a sample curriculum.
- **Web sites**: List up to **three pages** on the overall site to be viewed.

Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work. Panelists generally spend no more than three to five minutes on the work sample(s) for each application.

The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for this purpose.

**Work samples will not be returned.**

3. You also may submit **two copies** each of a few carefully selected **sample programs, brochures, calendars, catalogues, or other promotional material** for the previous and current season. . Wherever possible, submit material that is relevant to your proposed project. Do not submit critical reviews. Please keep material to a minimum.

Parent organizations applying on behalf of an eligible component should also submit two copies of brochures or other printed material that document the identity of the component as distinct from the parent organization.

**Musical Theater  
Room 720**

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEB SITE)

## **OPERA**

**Opera is a multifaceted art form that comprises music and text to move a story or dramatic concept forward. The opera genre encompasses music of all periods from the works of Monteverdi, Pergolesi, Gluck, Rossini, Mozart, Verdi, and Puccini to the works of Benjamin Britten, Carlisle Floyd, Philip Glass, and beyond.**

The National Endowment for the Arts supports opera companies and other organizations that professionally produce fully-staged operatic works. Projects of all sizes that involve works from the entire operatic canon are eligible. The Arts Endowment is committed to advancing the highest levels of operatic artistry across the nation's cultural landscape. Support for American opera and the creation of opportunities for American artists also are of interest.

### **Funding Opportunities in Opera**

(SAME GAP SUMMARY USED FOR DANCE)

EXCEPT ADDED TO THE AAE DESCRIPTION:

**Organizations that did not apply for an Opera project for FY 2008 (under the March 2007 deadline), must submit a faxed Letter of Intent by February 1, 2008. (Organizations that submit Letters of Intent should not wait for a reply from the NEA to begin working on their applications.) The complete application is due on March 10, 2008. There is no August deadline for opera projects. This is the only deadline for opera projects under this category.**

(CLICK THROUGH TO AAE)

### **OPERA: Access to Artistic Excellence**

(SAME INTRODUCTION, OUTCOMES, AND "IF YOU WISH TO APPLY" BOX USED FOR DANCE)

This category uses the agency's traditional method of application review. Applications are submitted to the Opera staff and are reviewed by a diverse group of experts in the opera field.

### **Deadline**

Organizations that did not apply in March 2007 (for a FY 2008 Opera project) must submit a Letter of Intent by February 1, 2008. (Letters of Intent will help the Arts Endowment with its scheduling of site visits. Organizations that submit Letters of Intent should not wait for a reply from the NEA to begin working on their applications.) The **application deadline for all opera projects is March 10, 2008**. (There is no August deadline.) The earliest beginning date for the Arts Endowment's period of support is January 1, 2009.

The *Access to Artistic Excellence* category provides support for projects that include but are not limited to:

- New productions of traditional and contemporary works.
- Remounting of existing productions.
- World, national, and regional premieres.
- Commissioning and development of new operatic works. This may include librettist fees and workshops with artists.
- Touring, especially to areas and constituencies that are underserved including schools.
- Programs that provide access to and experience with the art form for adults, children, and intergenerational groups.
- Professional development programs that include theatrical training for artists who have finished their conservatory training and are emerging on the professional stage.
- Documentation, preservation, and conservation of America's opera heritage.
- Services to opera companies, singers, composers, and librettists. These may include activities such as convening, data collection, information sharing, and technical assistance.

If your project is for children and youth, see "Choosing the Right Category for Children and Youth Projects" to help you in your category selection.

### **Application Review**

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

### **Site Visits**

At its discretion, the Arts Endowment schedules site visits for Opera applicants to the *Access to Artistic Excellence* category. (Site visits are not used for the *Challenge America: Reaching Every Community Fast-Track Review Grants* or *Learning in the Arts for Children and Youth* categories.)

Applicants that did not apply in March 2007 (for a FY 2008 Opera project) **MUST FAX A LETTER OF INTENT TO THE OPERA SPECIALIST AT 202/682-5002 OR 202/682-5612 NO LATER THAN FEBRUARY 1, 2008.** (Organizations that submit Letters of Intent should not wait for a reply from the NEA to begin working on their applications.) The Arts Endowment will make every effort to schedule a site visit to your organization.

Limit your Letter of Intent to one page. Include:

1. A performance schedule through December 31, 2008, including dates, times, and places of performance.
2. The name, telephone number, and e-mail address of a contact person.
3. A summary of your organization's three-year history of programming for 2005-06, 2006-07, and 2007-08.

If you have questions about a site visit for Opera, contact the Opera specialist at [paulg@arts.endow.gov](mailto:paulg@arts.endow.gov) or 202/682-5600.

## Contacts

**Opera Specialist:** [paulg@arts.endow.gov](mailto:paulg@arts.endow.gov) or 202/682-5600

## (OPERA AAE APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-8 of the Attachments form, are basically the same for each discipline and can be found under "Access to Artistic Excellence/How to Prepare and Submit an Application."

**ATTACHMENT 9:** To this button, attach a representative list of your **Programmatic Activities** for the past three seasons. The file name should indicate the name of your organization or a recognizable acronym followed by "ProgActivities.pdf."

Submit a selective representative list, in chronological order, of your organization's programming or activities for the following years: 2005-06, 2006-07, and 2007-08. For organizations that schedule activities according to a single calendar year, use programming for 2005, 2006, and 2007. You may submit up to three pages.

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., show examples of previous festival programming if your project is for a festival). For most applicants, this list should show

selected artists/projects/exhibitions/works that your organization has or will have presented/produced/exhibited/performed. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2005-06, 2006-07, or 2007-08. For organizations that schedule activities according to a single calendar year, use 2005, 2006, or 2007.
- The titles of the works/productions/exhibitions or of the program or project.
- Key Artist(s)/Personnel. This may include a creator or project head such as a choreographer, composer, playwright, performing artist, arts specialist, teacher, etc. Also list any key personnel such as director, conductor, etc.
- The location of the activity.
- Dates of the activity and the number of performances/classes/events/exhibitions.
- Attendance and, where available, percent of capacity figures.
- Fees paid to artists/companies. (Use average or aggregate fees where appropriate.)

Example:

A performing arts group might fill out its representative list as follows:

Year	Title/ Creator	Key Artist(s)	Location	Dates/# of perfs.	Attendance/ % Capacity	Fees
2005-06	Lecture	James Miller	ABC Museum	February 15, 2006	30/75%	\$\$
2006-07	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2007 6 perfs.	850/71%	\$\$
2007-08	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2008/7 perfs.	1,050/88%	\$\$

**ATTACHMENT 10:** To this button, attach a single file that includes any **items specified below** that are relevant to your particular project. The file name should indicate the name of your organization or a recognizable acronym followed by "SpecReqs.pdf."

- **For all projects, a one-page Artistic Statement.** This statement must be written by the Artistic Director or other person who has responsibility for the project. It should discuss the reasons for the project's selection and its relationship to the artistic vision of the organization.
- **For projects that involve the creation of work,** a one-page statement written by the primary creative artists (e.g., the composer and librettist) with responsibility for the project, as well as the required sample score and libretto.
- **For recording projects:**

- o A statement of commitment from the proposed recording company.
- o Distribution plans.
- **For professional development activities**, a representative list of the names and current professional affiliations of participants from the past two years. Label this "Representative List of Artists/Affiliations." Also include a curriculum plan that outlines both the training activities and the performance opportunities offered. Label this "Professional Development Curriculum Plan." This information should outline the training such as vocal coaching, diction, language, acting, movement, and theatrical training.
- **For educational and outreach programs**, a curriculum plan that outlines both the training activities and the performance opportunities offered. Label this "Education and Outreach Activities." Curriculum material such as teachers' guides also may be submitted. Label this "Teacher Guide" and list it as a work sample on the Work Sample Index. (Curriculum material may be submitted electronically or in hard copy; see "Application Material to be Submitted by Mail" below.)

**ATTACHMENT 11:** To this button, attach your **Work Sample Index**. The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

For each work sample that you are including with your application (see "Application Material to be Submitted by Mail"), provide the information below as relevant to your particular project.

- **A letter designation.** Start with "A." List your samples in the order in which you want them reviewed (e.g., A, B, C). Make sure that the letter on the Work Sample Index corresponds to the letter on the sample work itself. Each different tape, DVD-R, DVD-ROM, score, etc., should be considered one work sample.
- **Format** [e.g., VHS, DVD-R, DVD-ROM, CD (with audio), CD (with digital images), score, libretto].
- If a work sample includes more than one selection, **list your selections** (with the information below) in the **priority order** in which you would like them reviewed.

For each selection on the work sample, note, as relevant:

- **Name of the company.**
- **Title of the work.**
- **Title of selection.**
- **Composer/librettist.**
- **Conductor, singers(s), artistic team.**
- **Date** the work was completed or performed.

- **Relationship** of the work sample to the project for which you are requesting support.
- **Instructions** for reviewing the selection. Include, as relevant:
  - Real elapsed time or cue information indicating the start of that selection. Note your first cue as 0:00. If your second selection starts five minutes later, note the start of that as 5:00, etc.
  - The track or chapter number.
  - For Web sites, the URLs for the pages to be shown, as well as any necessary information on required plug-ins or the navigation path.

### **Discipline-specific mailed material:**

#### **2. Work Samples**

Work samples are a required part of all Opera applications and are considered carefully during application review.

**All performing and presenting organizations must submit three copies of an audio and/or visual recording** of performances that took place **within the past two years**, demonstrate a range of styles, and are relevant to the project for which you are requesting support. Recordings should not be remastered. Select and identify specific arias, duets, ensembles, etc., that convey your organization's highest artistic quality. Include:— Two segments from two operatic works. Each segment must be of 15-20 minutes duration, uncut, and unedited. For example: 1) ABC Opera, Act II, 2) XYZ Opera, Act I.

- At least one ensemble selection, e.g., chorus, quartet, quintet.
- A sampling of your organization's mainstage work, even if you are not requesting support for a mainstage production.

In addition:

- **If you are applying for a recording project**, include samples of the work(s) to be recorded or, if not available, representative work(s) by the proposed composer(s) or artist(s).
- **If you are applying to create a new work**, submit examples of recent work by both the composer and the librettist (e.g., scores, librettos, and recordings). This may include recordings from another organization that has already recorded the work (e.g., from a workshop production).

- **If you are applying to mount a new production**, submit examples of recent work by the artistic team (e.g., images or artists renderings of sets, costumes).
- **Service organizations** should submit publications or other documents that demonstrate their ability to carry out the proposed project.

### **Work Sample Formats**

Include three copies of each work sample. We will accept work samples in the following formats:

- **DVD-R or DVD-ROM is the preferred format**

Must be formatted for play in a commercial DVD player and submitted in one of the following formats: QuickTime (.mov), Real Player (.rm), Windows Media Player (.wmv), or .mpeg. Samples must have the ability to fast-forward through to a future point in a selection. Format each selection as a different chapter. Provide a title menu for ease in navigation during application review.

- **VHS video cassette** Place selections in the priority order in which you would like them reviewed. NOTE: This is the last year that VHS video cassettes will be accepted.

- **Audio samples on CD**

An audio CD may be submitted in addition to a DVD or VHS work sample. Place each selection on a separate track. Indicate the track number(s) that you want reviewed, in priority order. At this time, digital music files (e.g., .mp3, .wav, or .aac) are not accepted. However, applicants should begin to prepare for when the Arts Endowment may accept such samples electronically.

- **Digital images on CD**

Digital images may be submitted in addition to the work samples listed above. Submit three copies of a CD (in MS Windows readable format) that contains up to 12 electronic images or artists' renderings in JPEG. Do not submit TIFFs, PDFs, Word or Access files, or any other non-JPEG formats. Image size should be consistent; suggested size is 800 pixels x 600 pixels. Each image file should not exceed 2 MB. Digital images should be numbered; provide the following details, as relevant, for each image on your Work Sample Index:

- o Number on the image.
  - o Artist's name.
  - o Title of work/image.
  - o Date of work/activity.
  - o A brief description of the work including how this image relates to the project for which you are requesting support.
- 
- **PowerPoint or PDF on CD**  
Submit three copies of up to 12 images presented in a PowerPoint or PDF file on a CD in MS Windows readable format. Submit images only, with no text.
  
  - **Print material**  
If appropriate to your project, also submit three copies of a score and/or libretto.  
  
For educational and outreach projects, if sample curriculum material cannot be submitted electronically in Attachment 10, it may be submitted in hard copy format. List these as work samples on the Work Sample Index.
  
  - **Web sites**  
A Web site should not be the sole work sample submitted. List the URLs for the pages to be shown. Include any necessary information on required plug-ins and the navigation path.

NOTE: The following formats are not accepted: Slides, photographs, audio cassettes, and DAT tapes.

When preparing your work samples, keep these things in mind:

1. The work sample is a very important part of panel review. The performance recorded and the recording itself should both be of the highest quality.
2. Organize your work samples so that your selections are in the priority order in which you would like them reviewed. Make sure the order on each

- sample corresponds with the priority order you list on your Work Sample Index. Track One of Sample A will be reviewed first by the panel.
3. Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work. Panelists generally spend no more than three to five minutes on the work sample(s) for each application.
  4. Clearly label each sample (and where relevant its container) with the name of your organization and the corresponding letter from your Work Sample Index.
  5. If you are submitting a DVD or CD, use a jewel case or appropriate envelope. Indicate the appropriate chapters or tracks on that case or envelope and the disc, as well as on your Work Sample Index.
  6. Do not submit promotional material.

Your work sample should demonstrate the artistic quality of your organization as a whole as well as relate as directly as possible to your proposed project. For example, if you are proposing to create a work, submit an example of work by the proposed artist. If your project is to complete a work, submit a sample of the work in progress. For collaborations, submit samples that feature the various artists and/or organizations involved. For educational and outreach activities, your sample should demonstrate the skills of the artists who will be working with the participants.

Please be aware that your entire work sample (not just the selected segments) is considered a part of the application package and may be reviewed. The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for this purpose.

Work samples will not be returned.

**Opera  
Room 703**

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEB SITE)

## **PRESENTING**

**This area is for projects and organizations that embrace multiple disciplines from the performing, visual, media, design, and literary arts. These projects and organizations support every stage of the artistic process including arts services, artist communities, training, residencies, commissioning, presentations, touring and access, documentation, publishing, and preservation.**

Projects that present or otherwise feature a single discipline (e.g., dance, music, visual arts) should apply through that discipline. There is one exception, however, for outdoor historical dramas; for more information see the description of project types accepted under the March 10, 2008, *Access to Artistic Excellence* application deadline.

### **Funding Opportunities in Presenting**

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AAE)

### **PRESENTING: Access to Artistic Excellence**

(SAME INTRODUCTION, OUTCOMES, AND "IF YOU WISH TO APPLY" BOX USED FOR DANCE)

This category uses the agency's traditional method of application review. Applications are submitted to the Presenting staff and are reviewed by a diverse group of arts experts.

### **Deadlines**

Applications will be accepted under two deadlines: March 10, 2008, and August 11, 2008. The Access to Artistic Excellence category provides support for projects that include but are not limited to:

#### **March 10, 2008, Application Deadline**

January 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Artist communities and residency programs.
- Training programs for artists.

- The creation, commissioning, touring, and/or presentation of new or remounted works. This may include performances, exhibitions, festivals, residencies, lecture-demonstrations, and workshops as well as work that integrates a range of digital technology.
- Outdoor festivals and programs including site-specific work, outdoor historical dramas, and pageants.

### **August 11, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Services to artists and arts organizations. This may include arts conferences, professional development for artists and arts organizations, and arts technical assistance programs. Service projects that focus on a single discipline should apply through that discipline. Applicants such as arts and business councils or lawyers for the arts organizations should apply through Local Arts Agencies under the March 10 deadline.
- The documentation, preservation, and conservation of significant material about the field.
- Publications (e.g., magazines, journals, and online publications) that examine issues in the arts.
- Touring, presenting, and other program activities for underserved communities. This includes First Night activities. (If your project is for children and youth, see "Choosing the Right Category for Children and Youth Projects" to help you in your category selection.)

### **Application Review**

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

### **Contacts**

**Presenting Specialist:** [lims@arts.endow.gov](mailto:lims@arts.endow.gov) or 202/682-5658

### **(PRESENTING AAE APPLICATION REQUIREMENTS)**

The application instructions, including what items to attach to buttons 1-8 of the Attachments form, are basically the same for each discipline and can be found under "Access to Artistic Excellence/How to Prepare and Submit an Application."

**ATTACHMENT 9:** To this button, attach a representative list of your **Programmatic Activities** for the past three seasons. The file name should indicate the name of your organization or a recognizable acronym followed by "ProgActivities.pdf."

Submit a selective representative list, in chronological order, of your organization's programming or activities for the following years: 2005-06, 2006-07, and 2007-08. For organizations that schedule activities according to a single calendar year, use programming for 2005, 2006, and 2007. You may submit up to three pages.

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., show examples of previous festival programming if your project is for a festival). For most applicants, this list should show selected artists/projects/exhibitions/works that your organization has or will have presented/produced/exhibited/performed. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2005-06, 2006-07, or 2007-08. For organizations that schedule activities according to a single calendar year, use 2005, 2006, or 2007.
- The titles of the works/productions/exhibitions or of the program or project.
- Key Artist(s)/Personnel. This may include a creator or project head such as a choreographer, composer, playwright, performing artist, arts specialist, teacher, etc. Also list any key personnel such as director, conductor, etc.
- The location of the activity.
- Dates of the activity and the number of performances/classes/events/exhibitions.
- Attendance and, where available, percent of capacity figures.
- Fees paid to artists/companies. (Use average or aggregate fees where appropriate.)

Example:

A performing arts group might fill out its representative list as follows:

Year	Title/ Creator	Key Artist(s)	Location	Dates/# of perfs.	Attendance/ % Capacity	Fees
2005-06	Lecture	James Miller	ABC Museum	February 15, 2006	30/75%	\$\$
2006-07	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2007 6 perfs.	850/71%	\$\$
2007-08	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2008/7 perfs.	1,050/88%	\$\$

**ATTACHMENT 10:** To this button, attach a single file that includes any **items specified below** that are relevant to your particular project. The file name should indicate the name of your organization or a recognizable acronym followed by "SpecReqs.pdf."

- **For presenting organizations only**, a statement of no more than one page that discusses why the project is artistically important for your community and how it advances the artistic vision of your organization.
- **For projects that involve the creation of work**, statement(s) of commitment from the proposed artists and/or organizations. Each statement should include the name, phone number, and e-mail address of the individual who provided it.
- **For community-based projects**, statements of support for the project from organizations or individuals who are integrally involved in the project. Each statement should include the name, phone number, and e-mail address of the individual who provided it.
- **For projects that involve professional development activities**, a representative list of the names and current professional affiliations of participants from the past two years.

**ATTACHMENT 11:** To this button, attach your **Work Sample Index**. The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

Your index will be shared with the individuals reviewing your application so please make sure that it is well organized and easy to follow.

**For each work sample** that you are including with your application (see "Application Material to be Submitted by Mail"), provide the information below as relevant to your particular project.

- A letter designation. Start with "A." List your samples in the order in which you want them reviewed (e.g., A, B, C). Make sure that the letter on the Work Sample Index corresponds to the letter on the sample work itself. Each different tape, CD, etc., should be considered one work sample. For digital images on a CD, each set (not each image) should be considered one sample.
- **Format** [e.g., VHS, DVD, CD (with audio), CD (with digital images), audio cassette, printed material, Web site].
- If the work sample is a set of images on CD, provide details for each image on your Work Sample Index. (Follow the instructions under "Mailed Material/Work Sample Submission/Digital Images on CD" below.)

- For other types of work samples, provide the following for each selection on that sample. If a work sample includes more than one selection, list your **selections in the priority order** in which you would like them reviewed.
  - **Name of the company/artist(s)** that produced, presented, or exhibited the work.
  - **Title of the work.**
  - **Date** the work was completed or performed.
  - **Relationship** of the work sample to the project for which you are requesting support.
  - **Instructions for reviewing the selection.** Include, as relevant:
    - The track or chapter number.
    - Real elapsed time or cue information indicating the start of that selection. Note your first cue as 0:00. If your second selection starts five minutes later, note the start of that as 5:00, etc.
    - For Web sites, the URLs for the pages to be shown. Include any necessary information on required plug-ins or the navigation path.

#### **Discipline-specific mailed material:**

## **2. Work Samples**

Work samples are a critical part of your application and are considered carefully during application review. They should be recent, concise, of high quality, and as relevant to the project as possible. For example, if you are proposing:

- **To create, perform, present, or tour a work**, submit a sample that best represents the artistry and type of activity that will be involved in your proposed project.
- **To complete a work**, submit a sample of the work in progress.
- **A group project or collaboration**, submit samples that represent the artistic excellence of the artists and/or organizations that are involved.
- **An artists' community or production residency project**, submit a sample of selected artists' recent work and documentation of the facilities they will use. If the artists are not yet selected, submit samples of work by artists who recently have been in residence.
- **An educational activity**, submit a sample that demonstrates the experience and skills of the proposed artists/teachers who will be working with the participants.

- **An outreach project**, submit a sample of previous outreach activities. If you have worked with your target population before, provide a sample of your work with that same community, if possible.
- **A publication, periodical, or catalogue**, submit sample text as well as examples of similar publications recently issued by your organization. For catalogues, include visual documentation of a sampling of the objects to be included.
- **A technology project**, submit a sample that best represents the artistic excellence and technology of the project.
- **Services for artists and/or arts organizations**, submit publications, training material, or other documentation that demonstrates your organization's expertise and ability to carry out the project.

### **Work Sample Submission**

Applicants must submit:

1. Samples in at least two art forms.
2. **Two copies** of each sample (except Web sites). Applications without the required two copies will be considered incomplete and will be returned.

Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work. Panelists generally spend no more than three to five minutes on the work sample(s) for each application.

Clearly label each sample (and where relevant its container) with the name of your organization and the corresponding letter from your Work Sample Index. Please be aware that the entire sample (not just the selected segment) is considered a part of the application package and may be reviewed. The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for this purpose.

We will accept samples in the following formats:

- **Audio Cassette**  
Cue to the selection(s) that you want reviewed, in priority order.
- **Audio samples on CD**  
Place each selection on a separate track. Indicate the track number(s) that you want reviewed, in priority order. At this time, digital music files (e.g., .mp3, .wav, or .aac) are not accepted. However, applicants should begin to prepare for when the Arts Endowment may accept such samples electronically.
- **VHS video cassette**  
Cue to the selection(s) that you want reviewed, in priority order.

- **Digital images on CD**

Submit two copies of a CD (in MS Windows readable format) that contains up to 12 electronic images in JPEG. Do not submit TIFFs, PDFs, Word or Access files, or any other non-JPEG formats. Image size should be consistent; suggested size is 800 pixels x 600 pixels. Each image file should not exceed 2 MB. Digital images should be numbered; provide the following details, as relevant, for each image on your Work Sample Index:

  - Number on the image.
  - Artist's name.
  - Title of work/image.
  - Medium.
  - Date of work/activity.
  - Dimensions of artwork.
  - A brief description of the work including how this image relates to the project for which you are requesting support.
- **PowerPoint or PDF on CD**

Up to 12 images may be presented in a PowerPoint or PDF file on a CD in MS Windows readable format. Submit images only, with no text.
- **Multimedia presentation on CD or DVD**

Multimedia presentations are limited to three minutes in length and must be in one of the following formats: QuickTime (.mov), Real Player (.rm), Windows Media Player (.wmv), or .mpeg. CDs must be in MS Windows readable format.
- **Web sites**

List the URLs for the pages to be shown. Include any necessary information on required plug-ins and the navigation path.
- **Print material** as relevant to your project. This may include (two copies each):
  - Literary samples up to 15 pages.
  - Recent publications/periodicals/catalogues.

*Do not send books for review*

Work samples generally are not returned to the applicant, though the Arts Endowment will try to accommodate applicants that specifically request that we

do so. Please do not submit a return envelope with your work samples. The Arts Endowment cannot be responsible for any loss or damage.

3. You also may submit **two copies** each of a few carefully selected **sample programs, brochures, calendars, catalogues, or other promotional material** for the previous and current season. Wherever possible, submit material that is relevant to your proposed project. Please keep material to a minimum. Parent organizations applying on behalf of an eligible component should also submit two copies of brochures or other printed material that document the identity of the component as distinct from the parent organization.

**Presenting  
Room 703**

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEB SITE)

## **THEATER**

**The National Endowment for the Arts supports American theater by funding the work of theater companies of all sizes, genres, and aesthetics. Supported projects reflect the entire spectrum of the not-for-profit theater field including the production or presentation of traditional or classical repertoire, new plays, work for young audiences, experimental work, community-based work, circus arts, and puppetry. Theater projects funded by the Arts Endowment support organizations and artists in the creation and refinement of work, the public presentation of plays from all cultures and periods, and opportunities for professional development.**

### **Funding Opportunities in Theater**

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AAE)

### **THEATER: Access to Artistic Excellence**

(SAME INTRODUCTION, OUTCOMES, AND "IF YOU WISH TO APPLY" BOX USED FOR DANCE)

This category uses the agency's traditional method of application review. Applications are submitted to the Theater staff and are reviewed by a diverse group of experts in the theater field.

### **Deadlines**

Applicants are encouraged to submit clearly defined projects and to limit the number of separate components in their projects.

Applications will be accepted under two deadlines: March 10, 2008, and August 11, 2008:

- o A

**Creation of New Work and Theater Production****March 10, 2008, Application Deadline**

January 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Commissioning, development, and production of new plays, translations, and adaptations.
- Production or presentation of existing contemporary or classical work that is planned for the 2008-09 season (with project activities beginning on or after January 1, 2009).
- New play development programs and labs, which may include residencies, showcases, workshops, and festivals.

**Theater Production, Training, and Services to the Field****August 11, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Production or presentation of existing contemporary or classical work that is planned for the 2009-10 season (with project activities beginning on or after June 1, 2009).
- Local, regional, and national touring.
- Community-based theater projects.
- Professional training including classes, residencies, workshops, and mentorship of theater artists.
- Theater exposure and enrichment projects for children and youth.
- Documentation, preservation, conservation, and dissemination of America's theatrical heritage.
- Services to the theater field that assist organizations or artists in administrative, developmental, technical, and related areas.

Applicants with questions about the appropriate deadline for their project are encouraged to contact the Theater staff.

**Application Review**

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

**Contacts****Theater Specialists:**

[denegree@arts.endow.gov](mailto:denegree@arts.endow.gov) or 202/682-5509, [lanoux@arts.endow.gov](mailto:lanoux@arts.endow.gov) or 202/682-5020

(THEATER AAE APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-8 of the Attachments form, are basically the same for each discipline and can be found under "Access to Artistic Excellence/How to Prepare and Submit an Application."

When following these general instructions, Theater applicants should keep the following in mind:

**For Attachment 2 (Details of the Project narrative):**

- Precede your narrative with the names of those individuals who are responsible for the artistic and the managerial leadership of your organization.
- If your project involves a fully-staged, ticketed production for the public, include in your narrative the name of the work, playwright, and the available artistic details.
- If your project involves the creation of work, include in your narrative detailed information on your process for developing new work. Describe, as appropriate, the phases of the process, the timeline, and the artistic staff responsible for the development of the work and their qualifications.

**ATTACHMENT 9:** To this button, attach a representative list of your **Programmatic Activities** for the past three seasons. The file name should indicate the name of your organization or a recognizable acronym followed by "ProgActivities.pdf."

Submit a selective representative list, in chronological order, of your organization's programming or activities for the following years: 2005-06, 2006-07, and 2007-08. For organizations that schedule activities according to a single calendar year, use programming for 2005, 2006, and 2007. You may submit up to three pages.

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., show examples of previous festival programming if your project is for a festival). For most applicants, this list should show selected artists/projects/exhibitions/works that your organization has or will have presented/produced/exhibited/performed. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2005-06, 2006-07, or 2007-08. For organizations that schedule activities according to a single calendar year, use 2005, 2006, or 2007.
- The titles of the works/productions/exhibitions or of the program or project.
- Key Artist(s)/Personnel. This may include a creator or project head such as a choreographer, composer, playwright, performing artist, arts specialist, teacher, etc. Also list any key personnel such as director, conductor, etc.
- The location of the activity.
- Dates of the activity and the number of performances/classes/events/exhibitions.

- Attendance and, where available, percent of capacity figures.
- Fees paid to artists/companies. (Use average or aggregate fees where appropriate. Include actors' average weekly salary for rehearsals and performances for the 2007-08 season.)

Example:

A performing arts group might fill out its representative list as follows:

Year	Title/ Creator	Key Artist(s)	Location	Dates/# of perfs.	Attendance/ % Capacity	Fees
2005-06	Lecture	James Miller	ABC Museum	February 15, 2006	30/75%	\$\$
2006-07	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2007 6 perfs.	850/71%	\$\$
2007-08	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2008/7 perfs.	1,050/88%	\$\$

**ATTACHMENT 10:** To this button, attach a single file that includes any **items specified below** that are relevant to your particular project. The file name should indicate the name of your organization or a recognizable acronym followed by "SpecReqs.pdf."

- **For applications from producing, presenting, and training organizations**, a one-page statement from the Artistic Director that discusses the reasons for the project's selection and its relationship to the artistic vision of the organization. For presenting and service organizations, the statement should be submitted by the executive leader.
- **For projects based on copyrighted material**, a statement documenting the clearance of rights. Rights to copyrighted material must be secured by the application deadline.
- **For projects that involve the creation of work**, a one-page statement written by the primary creative artist(s) with responsibility for the project.
- **For projects that involve touring**, a tentative touring itinerary and a roster of companies, works, or activities for which support is requested.
- **For projects that involve publications or periodicals**, a list of proposed articles and committed writers.

- **For projects requiring significant participation by collaborating institutions or primary creative artists outside of your organization**, statements of commitment to the project from those institutions or individuals. Each statement should include the name, phone number, and e-mail address of the individual who provided it. Do not submit general statements of support for your organization.

**ATTACHMENT 11:** To this button, attach your **Work Sample Index**. The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

**For each work sample** that you are including with your application (see "Application Material to be Submitted by Mail"), provide the information below as relevant to your particular project:

- **A letter designation.** Start with "A" if you are submitting more than one sample. List your samples in the order in which you want them reviewed (e.g., A, B, C). Make sure that the letter on the Work Sample Index corresponds to the letter on the sample work itself. Each different tape, disc, etc., should be considered one work sample.
- **Format** e.g., VHS video cassette, DVD-R, DVD-ROM, audio CD).

For each selection on that work sample, note as relevant:

- **Name of the work.**
- **Playwright.**
- **Director, designers.**
- **Key performers.**
- **Date** of performance.
- **Relationship** of the work to the project for which you are requesting support.
- Any **special instructions** for reviewing the sample. Include, as relevant:
  - Cue information or real elapsed time, indicating the start of each selection and the priority order in which you would like different selections reviewed. Note your first cue as 0:00; this should be past any credits or curtains. If your second section starts five minutes later, note the start of that as 5:00, etc.
  - For DVDs and CDs, the priority in which you would like different selections reviewed, and the track or chapter numbers for these selections. For DVDs, please provide a menu at the beginning, if possible.
  - For Web sites, the URLs for the pages to be shown. Include any necessary information on required plug-ins or the navigation path.

**Discipline-specific mailed material:**

## 2. Work Samples

**For projects that involve publications or periodicals**, submit two copies of two sample works published by your organization that are similar to the publication for which support is requested.

**For all other types of projects**, submit a videotape or DVD of work performed by your organization within the past two years.

Send recent, high quality samples that relate as directly as possible to your project. For example, if your request is for touring, try to send a sample of a work on tour or a mainstage production of the work that you plan to tour. If your project involves community outreach and you have a sample of the proposed artists/teachers working with the same community, send a sample of that. Avoid sending promotional work samples.

Clearly label each sample (and where relevant its container) with your organization's name and the letter that corresponds to its description on the Work Sample Index. Cue each work sample to a point that you feel best represents the organization's work. Please be aware that the entire sample (not just the selected segment) is considered part of the application package and may be reviewed.

Submit **one copy of one** of the following:

- **VHS video cassette.**
- **DVD-R.**
- **DVD-ROM.**

Samples on DVD-Rs or DVD-ROMs must be in one of the following formats: QuickTime (.mov), Real Player (.rm), Windows Media Player (.wmv), or .mpeg. The work samples below may be submitted *in addition* to a VHS video cassette, DVD-R, or DVD-ROM, if relevant to your project.

- **CD** with audio samples (one copy).
- **Digital Stills on CD** (one copy):
  - Must be in JPEG. Do not submit TIFFs, PDFs, Word or Access files, or any other non-JPEG formats.
  - Must not exceed 2 MB per image.
  - Should have a maximum image size of 800 pixels x 600 pixels.
  - Must be numbered sequentially (1-up to 20) to correspond to a script that you should also provide.
  - CD must be in MS Windows readable format.

- **Scripts:** Consider submitting this item (one copy) only if you are applying for a lesser-known work that might not be familiar to reviewers.
- **Curricula/study guides:** If your project involves instruction, submit two copies of a sample curriculum.
- **Web sites:** List up to **three pages** on the overall site to be viewed.

Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work. Panelists generally spend no more than three to five minutes on the work sample(s) for each application.

The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for this purpose.

**Work samples will not be returned.**

3. You also may submit **two copies** each of a few carefully selected **sample programs, brochures, calendars, catalogues, or other promotional material** for the previous and current season. . Wherever possible, submit material that is relevant to your proposed project. Do not submit critical reviews. Please keep material to a minimum.

**Theater  
Room 720**

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEB SITE)

## **VISUAL ARTS**

**The National Endowment for the Arts supports the visual arts -- painting, sculpture, photography, printmaking, drawing, craft, etc. -- through grants to organizations that serve the needs of and enhance opportunities for artists and their audiences. The Arts Endowment is committed to advancing and preserving the work of contemporary visual artists that reflects serious and exceptional aesthetic investigation.**

Grants in the visual arts support projects undertaken by organizations that encourage individual artistic development, experimentation, and dialogue between artists and the public through exhibitions, residencies, publications, commissions, public art works, conservation, documentation, services to the field, and public programs.

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AAE)

### **VISUAL Arts : Access to Artistic Excellence**

(SAME INTRODUCTION, OUTCOMES, AND "IF YOU WISH TO APPLY" BOX USED FOR DANCE)

This category uses the agency's traditional method of application review. Applications are submitted to the Visual Arts staff and are reviewed by a diverse group of experts in the visual arts field.

### **Deadlines**

Applications will be accepted under two deadlines: March 10, 2008, and August 11, 2008. The *Access to Artistic Excellence* category provides support for projects that include but are not limited to:

#### **March 10, 2008, Application Deadline**

January 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Exhibitions.
- Residencies.
- Periodicals, publications, or catalogues.
- Commissions or public art.

**August 11, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

- Conservation.
- Documentation.
- Services to the field.
- Public programs such as lectures, symposia, and community outreach.

**Application Review**

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

**Contacts**

**Visual Arts Specialist:** [clarkw@arts.endow.gov](mailto:clarkw@arts.endow.gov) or 202/682-5555

(VISUAL ARTS AAE APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-8 of the Attachments form, are basically the same for each discipline and can be found under "Access to Artistic Excellence/How to Prepare and Submit an Application."

**ATTACHMENT 9:** To this button, attach a representative list of your **Programmatic Activities** for the past three seasons. The file name should indicate the name of your organization or a recognizable acronym followed by "ProgActivities.pdf."

Submit a selective representative list, in chronological order, of your organization's programming or activities for the following years: 2005-06, 2006-07, and 2007-08. For organizations that schedule activities according to a single calendar year, use programming for 2005, 2006, and 2007. You may submit up to three pages.

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., show examples of previous festival programming if your project is for a festival). For most applicants, this list should show selected artists/projects/exhibitions/works that your organization has or will have presented/produced/exhibited/performed. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2005-06, 2006-07, or 2007-08. For organizations that schedule activities according to a single calendar year, use 2005, 2006, or 2007.
- The titles of the works/productions/exhibitions or of the program or project.

- Key Artist(s)/Personnel. This may include a creator or project head such as a choreographer, composer, playwright, performing artist, arts specialist, teacher, etc. Also list any key personnel such as director, conductor, etc.
- The location of the activity.
- Dates of the activity and the number of performances/classes/events/exhibitions.
- Attendance and, where available, percent of capacity figures.
- Fees paid to artists/companies. (Use average or aggregate fees where appropriate.)

Example:

A performing arts group might fill out its representative list as follows:

Year	Title/ Creator	Key Artist(s)	Location	Dates/# of perfs.	Attendance/ % Capacity	Fees
2005-06	Lecture	James Miller	ABC Museum	February 15, 2006	30/75%	\$\$
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2007-08	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2008/7 perfs.	1,050/88%	\$\$

**ATTACHMENT 10:** To this button, attach a single file that includes any **items specified below** that are relevant to your particular project. The file name should indicate the name of your organization or a recognizable acronym followed by "SpecReqs.pdf."

- **For residencies**, a description of the artist selection process.
- **For publications**, as appropriate, information regarding sales figures, print runs and circulation; a list of proposed articles and committed writers; and a description of your current payment to writers policy.
- **For commissions and public art**, a description of the selection process and a statement of commitment regarding permission to use the site.
- **For conservation**, a condition report and treatment proposal for each object.

**ATTACHMENT 11:** To this button, attach your **Work Sample Index**. The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

For visual arts this index should be a script to accompany your digital images (see “Application Material to be Submitted by Mail”). Label each page of your script clearly with your organization’s legal name. Provide the following information, as applicable, for each image. Make certain that the order of your script corresponds to the order of your images.

- Number on the digital image.
- Artist's name.
  
- Title of work/image.
  
- Medium.
  
- Date of work/activity.
  
- Dimensions of artwork.
  
- A brief description of the work including how this image relates to the project for which you are requesting support.

**Discipline-specific mailed material:**

**2. Work Samples/Visual Documentation**

Visual documentation is a critical component of your application and will be considered carefully during the review process. You must submit up to 20 images in JPEG files on a CD. Applicants for official consortium projects may submit up to 30 images. We will not accept slides.

- **Digital images on CD**
  - Must be in JPEG. Do not submit TIFFs, PDFs, Word or Access files, or any other non-JPEG formats.
  - Must not exceed 2 MB per image.
  - Should have a maximum image size of 800 pixels x 600 pixels.
  - Must be numbered sequentially (1-up to 20) to correspond to your script.
  - CD must be in MS Windows readable format.

Contact the Visual Arts staff if your project requires some other type of visual documentation.

**We will not accept submissions of more than 20 images (30 for official consortium projects).**

The images you provide should be recent, of high quality, and as relevant to your project as possible. Some types of projects require other material as well.

Submit:

- **For exhibitions**, digital images on CD that provide a representative sampling of the works to be shown.
- **For residencies**, digital images on CD of work by the proposed artist(s). If the artist(s) is not yet selected, submit samples of work by artists who have participated recently.
- **For catalogues**, one copy of a recent publication, and, as appropriate, short writing samples by contributors. Also include digital images on CD of a sampling of the works to be included.
- **For commissions and public art**, digital images on CD of the work of the artist(s) under consideration and of the proposed site.
- **For conservation**, digital images on CD of the work to be conserved.
- **For documentation**, digital images on CD that support the project.
- **For public programs**, digital images on CD of project participants' work.

Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work. Panelists generally spend no more than three to five minutes on the work sample(s) for each application.

The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for this purpose.

Work samples generally are not returned to the applicant, though the Arts Endowment will try to accommodate applicants that specifically request that we do so. Please do not submit a return envelope with your work samples. The Arts Endowment cannot be responsible for any loss or damage.

3. You also may submit **two copies** each of a few carefully selected **sample programs, brochures, calendars, catalogues, or other promotional material** for the previous and current season. Wherever possible, submit material that is relevant to your proposed project. Please keep material to a minimum. Parent organizations applying on behalf of an eligible component should also submit two copies of brochures or other printed material that document the identity of the component as distinct from the parent organization.

## Challenge America: Reaching Every Community Fast-Track Review Grants

### Introduction

The *Challenge America: Reaching Every Community Fast-Track Review Grants* category offers support primarily to small and mid-sized organizations for projects that extend the reach of the arts to underserved populations -- those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. Age alone (e.g., youth, seniors) does not qualify a group as underserved; at least one of the underserved characteristics noted here also must be present. This category, as an essential component of the Arts Endowment's goal of providing wide access to artistic excellence, supports local projects that can have significant effects within communities. Grants are available for professional arts programming and for projects that emphasize the potential of the arts in community development.

Partnerships can be valuable to the success of these projects. While not required, applicants are encouraged to consider partnerships among organizations, both in and outside of the arts, as appropriate to their project.

These Fast-Track Review Grants:

- Extend the reach of the arts to underserved populations.
- Are limited to the specific types of projects outlined below.
- Are for \$10,000 each.
- Receive an expedited application review. Organizations are notified whether they have been recommended for a grant approximately six months after they apply; projects may start shortly thereafter.

Applications are submitted to the *Challenge America Fast-Track Review Grants* staff and are reviewed by a diverse group of arts experts and other individuals with broad knowledge of the specific types of projects in this funding area.

### Deadline

#### **June 2, 2008, Application Deadline**

January 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

Grants in this category receive an expedited review. Applications are submitted to the *Challenge America Fast-Track Review Grants* staff and are reviewed by a diverse group of arts experts and other individuals with broad knowledge of the specific types of projects in this funding area.

If your organization applies to the *Challenge America Fast-Track Review Grants* category, it may not submit another application to either the *Access to Artistic Excellence* or *Learning in the Arts* categories. See "Applicant Eligibility/Application Limits" for further information.

## Contacts

### Challenge America: Reaching Every Community Fast-Track Review Grants

Specialists: 202/682-5700

## Projects

This category supports focused, distinct projects that take place over limited periods of time and involve limited geographic areas. Such projects generally are smaller in scale and shorter in duration than those in the *Access to Artistic Excellence* or *Learning in the Arts for Children and Youth* categories.

**All projects must extend the reach of the arts to underserved populations** that have limited access to the arts due to geography, ethnicity, economics, or disability. The involvement of professionally trained, experienced artists and arts professionals is essential.

Each applicant must present a simple, straightforward project that reflects **only one of the project types below**. Fast-Track Review Grants are available **only** for:

- An arts event that will feature one or more **guest artists**. The project (such as a festival, exhibit, recital, reading, performance, screening, broadcast, lecture) must include the participation of guest artist(s). Artistic staff or resident artists of an applicant organization do not qualify as guest artists. In addition to artists' fees, the project may include public relations, professional documentation, and program enhancements that are integral to the event. Examples of program enhancements include interpretive material, transportation, program accommodations (e.g., sign language interpretation, audio description), catalogues, brochures, or publications. Other enhancements such as specific lecture-demonstrations, pre- or post-event talks, or workshops relevant to the proposed arts event also are eligible. NOTE: Projects that involve curriculum-based arts instruction are not eligible (see the *Learning in the Arts* category).
- **Professionally directed public art projects** such as murals, sculptures, or environmental art that are developed through community engagement.
- **Civic design activities that involve the renovation, restoration, or adaptive reuse of cultural facilities or spaces**. Projects may include architectural studies, design competitions, charettes (design workshops), or feasibility plans. Funding is not available for actual renovation or construction costs.
- **The unified promotion of community-wide arts activities and resources** to enhance cultural tourism or activities in cultural districts. Unified promotion is defined as the professional assessment, design, and/or distribution of public relations tools (calendars, Web sites, brochures, rack cards, signage, etc.) designed to benefit several local organizations. NOTE: Promotional projects for a single organization are not eligible.

## Application Review

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

## We Do Not Fund

In addition to the "We Do Not Fund" section for all applicants to these guidelines, funding under the *Challenge America Fast-Track Review Grants* category is not available for:

- Consortium applications (see "Application Limits").
- Activities that occur over an extended period (e.g., projects that span a full season, long-term residencies, most large-scale projects).
- Competitions other than design competitions.
- Projects that involve curriculum-based instruction in the arts.

The Arts Endowment encourages organizations with operating budgets of less than \$50,000 and organizations that have not applied for public funds previously to consider applying to local or state sources.

## Outcomes

The Arts Endowment has identified five outcomes that it plans to achieve through *Challenge America Fast-Track Review Grants*. Each applicant is asked to select the one outcome listed below that is most relevant to its project and to indicate this in its application:

1. Artists and arts organizations have opportunities to create, interpret, present, and perform artistic work.
2. Artistic works and cultural traditions are preserved.
3. Organizations enhance their ability to realize their artistic and public service goals.
4. Audiences throughout the nation have opportunities to experience a wide range of art forms and activities.
5. The arts contribute to the strengthening of communities.

**If you wish to apply:****Step 1 - Please Read First**

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CFDA No. 45.024

OMB No. 3135-0112 Expires TBD

January 2008

## Learning in the Arts for Children and Youth

### Introduction

The National Endowment for the Arts is committed to providing leadership in arts education by inspiring all young Americans through rich arts experiences. A high quality education in the arts opens a critical gateway to a lifetime of appreciation and engagement. For two reasons, learning in the arts is an indispensable part of American education: 1) children celebrate and participate in their cultural inheritance, and 2) academic and social maturity follow directly from arts education experiences.

The *Learning in the Arts for Children and Youth* category offers funding for projects that help children and youth acquire knowledge and understanding of and skills in the arts. Projects must provide participatory learning and engage students with skilled artists, teachers, and excellent art. Funded projects apply national or state arts education standards. All projects submitted to the *Learning in the Arts* category must include:

- **Experience:** Students and their teachers will have the chance to experience exemplary works of art -- in live form where possible.
- **Study:** Through the guidance of teachers, teaching artists, and cultural organizations, students will study works of art in order to understand the cultural and social context from which they come, and to appreciate the technical and/or aesthetic qualities of each work. Where appropriate, study will include the acquisition of skills relevant to practicing the art form.
- **Performance:** Informed by their experience and study, students will create artwork. In the case of literature, the primary creative activities will be writing and/or recitation.
- **Assessment:** Students will be assessed according to national or state arts education standards. Where appropriate, projects will employ multiple forms of assessment including pre- and post-testing.

NOTE: The required *Learning in the Arts* components may be provided in partnership with other organizations.

The Arts Endowment strongly endorses the arts as a core academic subject area. Organizations must provide curriculum frameworks and carefully designed evaluations to assess every child's progress in achieving proficiency in the arts. In this category, the Arts Endowment hopes to call attention to projects that recognize and cultivate best practices in the field of arts education for children and youth.

*Learning in the Arts* projects may take place in school-based or community-based settings and should focus on children and youth in the general age range of 5 through

18 years. (NOTE: Adult and intergenerational learning is supported under *Access to Artistic Excellence*.)

These guidelines divide *Learning in the Arts for Children and Youth* into two areas:

### **School-Based**

School-based projects are for children and youth between kindergarten and grade 12, are directly connected to the school curriculum and instructional program, and ensure the application of national or state arts education standards. Such activities may take place in or outside of the school building at any time of the day. This includes after-school and summer enrichment programs that are formally connected to school curricula. Projects also may address professional development for teachers, teaching artists, and school administrators.

NOTE: The Arts Endowment does not make awards directly to individual elementary or secondary schools -- charter, private, or public. Schools may participate as partners in projects for which another eligible organization applies. Local education agencies (school districts) and state and regional education agencies are eligible. If a single school also is the local education agency, as is the case with some charter schools, the school may apply with documentation that supports its status as the local education agency.

### **Community-Based**

Community-based projects are for children and youth generally between ages 5 and 18. Activities must occur outside of the regular school day, and may take place in a variety of settings. These activities may be offered by arts organizations or by other community-based, non-arts organizations or agencies in partnership with artists and arts groups. While not formally linked to schools or their instructional programs, projects must be based on a curriculum that ensures the application of national or state arts education standards. Projects may include professional development for teachers, artists, and program providers. This area supports important activities and training in the arts that occur outside of the school system.

### **Deadline**

#### **June 9, 2008, Application Deadline**

June 1, 2009, Earliest Beginning Date for Arts Endowment Period of Support

The *Learning in the Arts for Children and Youth* category uses the agency's traditional method of application review. Applications submitted to the *Learning in the Arts* staff are reviewed by a diverse group of arts experts and individuals with broad knowledge related to arts learning. See the "Review Criteria" for *Learning in the Arts for Children and Youth*.

## Contacts

### Learning in the Arts Specialists:

Dance, Music, Opera	<a href="mailto:brandenburg@arts.endow.gov">brandenburg@arts.endow.gov</a> or 202/682-5044
Literature, Musical Theater, Media Arts, Theater	<a href="mailto:daughern@arts.endow.gov">daughern@arts.endow.gov</a> or 202/682-5521
Folk & Traditional Arts, Multidisciplinary, Presenting	<a href="mailto:liut@arts.endow.gov">liut@arts.endow.gov</a> or 202/682- 5690
Design, Local Arts Agencies, Museums, Visual Arts	<a href="mailto:beattied@arts.endow.gov">beattied@arts.endow.gov</a> or 202/682-5688

### Choosing the Right Category for Children and Youth Projects

An organization should determine if its project offers each of the four educational components of experience, study, performance, and assessment as defined above. If one or more of these components is not germane to the project, then the organization should consider submitting its application to the *Access to Artistic Excellence* category and not *Learning in the Arts*.

*Learning in the Arts* projects actively involve children and youth in learning activities that require a substantial and sustained investment of time, have significant curricular impact, and involve sequential and comprehensive arts learning.

*Access to Artistic Excellence* is for projects for children and youth where the focus is exposure to or appreciation of the arts, whether activities take place in school, after school, during the summer, or in community settings. Such projects may include performances by or exhibitions of professional artists. These arts events may be accompanied by ancillary learning activities (e.g., study guides for teachers and students, artists' visits prior to or following the event, workshops, lecture-demonstrations, or master classes).

The *Challenge America Fast-Track Review Grants* category does not fund projects for instruction in the arts.

If you have questions about the appropriate category for your project, please contact a *Learning in the Arts* specialist.

## Projects

*Learning in the Arts* grants encourage efforts that enhance the quality of and access to arts learning for our nation's children and youth. Projects must address experience, study, performance, and assessment. Projects that are based at higher education institutions are eligible if they have a direct impact on children and youth. Projects may include but are not limited to:

- Projects that engage children and youth over an extended period to increase their proficiency in and understanding of an arts discipline, genre, or form.
- Projects that explore new ways to integrate arts learning with learning in other subjects.
- Projects in which artists, whose training specifically includes education, or arts organizations provide a series of lessons or courses in the arts that have explicit learning objectives that ensure the application of national or state arts education standards.
- Projects that provide rigorous, challenging summer arts education that enables children and youth to acquire knowledge and skills in the arts as well as gain lifelong interests in the arts and culture.
- Artists' engagements that provide instruction in the arts for children and youth for one week or longer during non-school hours and that may complement the school curriculum of the intended beneficiaries. Such projects may furnish space, project material, equipment, job training, and guidance in locations such as arts organizations, community centers, schools, faith-based organizations, public housing, tribal communities, or juvenile facilities.
- Professional development programs that increase the knowledge and skills of teachers, artists, youth program providers, and others who work in arts learning with children and youth.
- Projects that involve NEA National Heritage Fellows in the Folk & Traditional Arts and arts learning, with goals and assessment based on the values and benchmarks appropriate to the traditions studied.

## **Application Review**

Applications are reviewed on the basis of the artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section in the "Frequently Asked Questions."

NOTE: WILL LINK DIRECTLY TO RC FOR LITA

## We Do Not Fund

In addition to the "We Do Not Fund" section for all applicants to these guidelines, funding under the *Learning in the Arts* category is **not** available for:

- Research on the impact of the arts on the cognitive and social development of children and youth.
- Projects with the primary focus of evaluation, documentation, and dissemination of promising or proven arts learning programs and practices.

Organizations with projects that are not eligible under this category may want to review the opportunities that are offered by their state arts agency. Find your state arts agency [here](#).

## Outcomes

The Arts Endowment has identified two outcomes that it plans to achieve through *Learning in the Arts for Children and Youth*. Each applicant must select the one outcome listed below that is most relevant to its project and indicate this in its application:

1. Children and youth demonstrate increased skills, knowledge, and/or understanding of the arts, consistent with national or state arts education standards.
2. Teachers, artists, and other educators demonstrate increased knowledge and skills necessary to engage children and youth in arts learning, consistent with national or state arts education standards.

Each applicant should be as specific as possible in describing how its project will achieve and demonstrate the outcome selected. Project goals, activities, and outcomes should be clearly defined and carefully integrated.

For more information on arts education standards, please see *Learning in the Arts: Arts Education Standards Resources*.

## If you wish to apply:

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OMB No. 3135-0112 Expires 11/30/TBD

January 2008

## **DUNS Number Requirement**

The federal government requires organizations to provide a DUNS number as part of their grant applications and proposals.

### **What is a DUNS number?**

Dun and Bradstreet (D&B) is a company that provides business information for credit, marketing, and purchasing decisions. Its "data universal numbering system," known as DUNS, issues unique 9-digit numbers that are used by businesses and the federal government to keep track of more than 70 million businesses world-wide. Some entities, such as States and universities, will also have what is known as "DUNS + 4," which is used to identify specific units within a larger entity.

### **Why does my organization have to provide it?**

The federal government's Office of Management & Budget has adopted the use of DUNS numbers as a way to keep track of how federal grant money is awarded and dispersed.

### **Do all grant applications have to have a DUNS number?**

All organizational applicants are required to provide their DUNS number. Individuals are exempt.

### **How do I find out if my organization already has a DUNS number?**

Your executive director, business manager, board treasurer, or accountant is likely to know and be able to provide your organization's DUNS number if you already have one. Organizations applying to the Arts Endowment have been required to have a DUNS number since October 1, 2003. Universities and most colleges, State entities and large organizations also are likely to already have DUNS numbers. If you aren't sure, ask the D&B operator when you call to get one (see phone number below).

### **Is there a fee for registering for a DUNS number?**

No. D&B should not charge you a fee. You are also not obligated to purchase any of their products.

**What's the easiest way to get a DUNS number if my organization needs one?**

It only takes a day to get a DUNS number from D&B by phone (you may be on hold for a little while), but Internet applications can take up to 30 days! Note that an authorizing official, not a project director, of the organization should request a DUNS number. **Call D&B's special toll-free number for federal grant applicants: 1-866-705-5711.** Tell the operator that you are applying to a federal grant program and need to register for a DUNS number. The process will take about ten minutes. You will be asked to provide the following information (subject to minor changes):

Legal name of organization, physical address (and PO box if you have one), telephone number, Web address, name of the authorizing official (e.g., president, director, etc.), the purpose of your organization (e.g., non-profit dance company to perform and create work, museum that provides art exhibitions for the general public, etc.), total number of employees.

Your organization can also register for a DUNS number via D&B's Web site at <https://eupdate.dnb.com/requestoptions.html>. **Choose the "DUNS number only" option.** Please note that registration via the Web site may take up to 30 business days to complete.

## **THE NATIONAL ENDOWMENT FOR THE ARTS**

The National Endowment for the Arts is the largest annual funder of the arts in the United States. An independent federal agency, the National Endowment for the Arts is the official arts organization of the United States government.

The National Endowment for the Arts awards more than \$100 million annually, investing in every state. For every discretionary dollar that the Arts Endowment grants, at least seven dollars are generated from other sources. Over the last 40 years, the Arts Endowment has played a transformative and sustaining role in the development of regional theater, opera, dance, orchestras, museums, and other arts -- both contemporary and traditional -- that Americans now enjoy.

### **Mission**

To support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education.

## From the Chairman

WILL BE UPDATED

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts, bringing the arts to all Americans, and providing leadership in arts education. Because a great nation deserves great art, the NEA is committed to supporting the arts in communities -- large and small, urban and rural, including military bases -- throughout the country.

These **Grants for Arts Projects** guidelines outline the Arts Endowment's primary funding opportunities for organizations. Support for projects in all of the arts disciplines is available through the following grant categories:

**Access to Artistic Excellence:** To encourage and support artistic excellence, preserve our cultural heritage, and provide access to the arts for all Americans. Support is available for a wide range of projects including the creation, performance, and exhibition of work; the preservation of significant works of art or cultural traditions; and expansion and diversification of audiences.

**Challenge America: Reaching Every Community Fast-Track Review Grants:** To enable primarily small and mid-sized organizations to extend the reach of the arts to underserved populations. A simplified application review results in actions on grant awards more quickly than in the other categories.

**Learning in the Arts for Children and Youth:** To advance arts education for children and youth in school- and community-based settings. All projects must include the following components: experience of excellent art, study of that art, student creation of artwork, and assessment of student learning according to national or state arts education standards.

This year -- 2007 -- is a notable one in our transition to Grants.gov, the federal government's online application system. Grants.gov is now the primary route that organizations will use when applying to the NEA. We encourage you to familiarize yourself with Grants.gov (and particularly the registration requirements) well in advance of any deadline in which you might be interested.

Our direct grants help make the best of the arts and arts education accessible to communities across the country. By supporting a wide variety of outstanding projects, the Arts Endowment continues its legacy of supporting excellence in the arts for all Americans.

Dana Gioia  
Chairman

## GRANT PROGRAM DESCRIPTION

### We Fund

Under these guidelines, funding is available for **projects only**.

- A project may consist of one or more specific events or activities; it may be a part of an applicant's regular season or activities. Organizations that undertake a single short-term project in a year -- a ten-day jazz festival, for example -- could apply for that event, or they could identify certain components (such as the presentation of a key artist and the associated activities) as their project. Describe the activities for which Arts Endowment support is requested, and provide specific information on the artists, productions, venues, distribution plans, etc., that will be involved.
- Organizations may apply for any or all phases of a project, from its planning through its implementation.
- A project does not have to be new. Excellent existing projects can be just as competitive as new activities.
- Projects do not need to be large. The Arts Endowment welcomes small projects that can make a difference in a community or field.
- For *Challenge America Fast-Track Review Grants*, projects are limited to the examples that are provided under the *Challenge America: Fast-Track Review Grants* expanded description.

### We Do Not Fund

Under these guidelines, funding is *not* available for:

- General operating support.
- Seasonal support.
- Costs for the creation of new organizations.
- Direct grants to individuals. (The Arts Endowment encourages applicant organizations to involve individual artists in all possible ways.)
- Individual elementary or secondary schools -- charter, private, or public -- directly. Schools may participate as partners in projects for which another eligible organization applies. Local education agencies (school districts) and state and regional education agencies are eligible. If a single school also is the local education agency, as is the case with some charter schools, the school may apply with documentation that supports its status as the local education agency.
- Construction, purchase, or renovation of facilities. (Predevelopment, design fees, and community planning are eligible. However, no Arts Endowment or matching funds may be directed to the costs of physical construction or renovation or toward the purchase costs of facilities or land.)

- Commercial (for-profit) enterprises or activities.
- Cash reserves and endowments.
- Subgranting or regranting, except for state arts agencies, regional arts organizations, or local arts agencies that are designated to operate on behalf of their local governments or are operating units of city or county government. [See more information on subgranting.]
- Awards to individuals or organizations to honor or recognize achievement.
- Generally, professional training in degree-granting institutions.
- Work toward academic degrees and the pursuit of academic careers.
- Activities that are designed to supplant existing in-school arts instruction.
- Literary publishing that does not focus on contemporary literature and/or writers.
- Generally, publication of books or exhibition of works by the applicant organization's staff, board members, faculty, or trustees.
- Exhibitions of, and other projects that primarily involve, single, individually-owned, private collections.
- Projects for which the selection of artists or artworks is based upon criteria other than artistic excellence and merit. Examples include festivals, exhibits, or publications for which no jury/editorial judgment has been applied.
- Expenditures that are related to compensation to foreign nationals and artists traveling to or from foreign countries when those expenditures are not in compliance with regulations issued by the U.S. Treasury Department Office of Foreign Asset Control. For further information, see <http://www.treas.gov/offices/eotffc/ofac/index.html> or contact the Arts Endowment's Grants & Contracts Office at [grants@arts.endow.gov](mailto:grants@arts.endow.gov).
- Project costs that are supported by any other federal funds or their match.

Additional information on unallowable costs is included in the instructions for the Project Budget form.

## Outcomes

The Arts Endowment, along with other federal agencies, collects information on the projects it funds in order to track the results -- or outcomes -- of its activities. This information is compiled and reported to Congress and the public.

We ask all applicants to define what they would like to achieve, how they will assess the degree to which it is achieved, and, upon completion of the project, what they have learned from their successes and failures. This need not entail large-scale or expensive evaluation. Applicants should do what is feasible and appropriate for their organization and project. When a grant is completed, grantees must submit a final report and answer questions on their achievements and how they were gauged.

Additional information about outcomes is included in each of the category descriptions in these guidelines. Applicants also may want to see the *Outcomes Toolkit* for further information about outcome-based evaluation.

## Guiding Principles

### The Arts Endowment:

- Urges organizations that apply under these guidelines to involve artists in their projects and to provide specific information on the participating artists in their applications.
- Is committed to supporting equitable opportunities for all applicants and to investing in diversity in the arts including works of all cultures and periods.
- Is interested in projects, regardless of the size or type of applicant organization, that are of national, regional, or field-wide significance; that tour in several states; or that provide an unusual or especially valuable contribution because of geographic location. This includes local projects that can have significant effects within communities or that are likely to serve as models for a field.
- Recognizes that the significance of a project can be measured by excellence and invention, not solely by budget size, institutional stature, or the numbers of people or areas that are reached.
- Urges applicants to make accommodations for individuals with disabilities an integral part of their projects.

## AWARD INFORMATION

### Grant Amounts & Matching Funds

Applicants should be aware that federal grants management entails certain administrative responsibilities that some small-budget organizations may find too taxing on their limited resources. The Arts Endowment encourages organizations with operating budgets of less than \$50,000 and organizations that have not applied for public funds previously to consider applying to local or state sources rather than this agency.

All grants require a nonfederal match of at least 1 to 1. For example, if an organization receives a \$10,000 grant, the total eligible project costs must be at least \$20,000 and the organization must provide at least \$10,000 toward the project from nonfederal sources.

### *Access to Artistic Excellence and Learning in the Arts*

An organization may request a grant amount from \$5,000 to \$150,000. Most grant awards will range from \$10,000 to \$100,000. Few grants will be awarded below \$10,000; grants of \$100,000 or more will be made only in rare instances, and only for projects that the Arts Endowment determines demonstrate exceptional national or regional significance and impact.

In developing an application, the Arts Endowment urges all applicants to consider the level of recent awards and to request a realistic grant amount. Applicants should review the lists of grants on the Arts Endowment's Web site to see recent grant award levels and project types. In the past few years, well over half of the agency's grants have been for amounts less than \$25,000 WILL VERIFY CLOSER TO THE END OF THE PROCESS.

Applicants whose grants are recommended for less than the amount that is requested may be asked to revise the project budget. The Arts Endowment reserves the right to limit its support of a project to a particular portion(s) or cost(s).

### *Challenge America: Fast-Track Review Grants*

All Fast-Track Review Grants are for \$10,000.

### Period of Support

The Arts Endowment's support of a project can start no sooner than the "Earliest Beginning Date for Arts Endowment Period of Support" listed on the Application Calendar. Grants awarded under these guidelines generally may cover a period of support of up to two years. **The two-year period is intended to allow an applicant**

**sufficient time to plan, execute, and close out its project, not to repeat a one-year project for a second year.**

***Challenge America Fast-Track Review Grants*** generally are smaller in scope and shorter in duration than other projects supported under these guidelines. It is anticipated that most projects -- including planning and close-out time -- will be substantially shorter.

Any planning costs that are included as part of the project must be incurred during the established period of support. No pre-award costs are allowable in the Project Budget. Project costs that are incurred before the "Earliest Beginning Date for Arts Endowment Period of Support" will be removed from the Project Budget.

A grantee may not receive more than one Arts Endowment grant for the same costs during the same or an overlapping period of support. In addition, different grantees may not receive grants for the same project costs during the same or an overlapping period of support.

## APPLICANT ELIGIBILITY

Nonprofit, tax-exempt 501(c)(3), U.S. organizations; units of state or local government; or federally recognized tribal communities or tribes may apply. Applicants may be arts organizations, local arts agencies, arts service organizations, local education agencies (school districts), and other organizations that can help advance the goals of the Arts Endowment.

To be eligible, **the applicant organization must:**

- Meet the Arts Endowment's "Legal Requirements" including nonprofit, tax-exempt status at the time of application. (All organizations must apply directly on their own behalf. Applications through a fiscal agent are not allowed.)
- Have a three-year history of programming prior to the application deadline.
- Have submitted acceptable Final Report packages by the due date(s) for all Arts Endowment grant(s) previously received.

See "How to Prepare and Submit an Application" for the documentation that is required to demonstrate eligibility.

**The designated fifty state and six jurisdictional arts agencies (SAAs) and their regional arts organizations (RAOs)** may serve as consortium members and participants including consortium lead applicants. However, all grant funds must be passed on to the other consortium members. Each SAA or RAO may serve as the lead applicant for only one consortium project. SAAs and RAOs are eligible to apply on their own behalf through the *Partnership Agreements* guidelines.

**Ineligible applications will be returned.**

### Application Limits

An organization may submit only one application under these FY 2009 *Grants for Arts Projects* guidelines, with few exceptions as listed below.

#### ***Access to Artistic Excellence and Learning in the Arts for Children and Youth***

For these two funding categories, exceptions to the one-application rule are made only for:

- **Parent (and Related) Organizations**

A parent organization that comprises separately identifiable and independent components (e.g., a university campus that has a presenting organization and a radio station) may submit an application for each such component. In addition, a parent organization also may submit one application on its own behalf for a **distinctly different project**. The parent organization must meet the eligibility

requirements for all applicants. NOTE: A related organization that performs grant administration duties for a parent organization (e.g., a college foundation that administers grants awarded to a college and its components) may submit applications for components and the parent organization in lieu of such applications being submitted by the parent. The related organization must meet the eligibility requirements for all applicants.

An independent component must be a unit that is both programmatically and administratively distinct from the parent organization, have its own staff and budget, and generally have an independent board that has substantial responsibility for oversight and management. To qualify as independent, a component should be equivalent to a stand-alone institution with a separate mission.

The following **do not qualify** as independent components:

- Academic departments of colleges and universities.
- Programs and projects of organizations.

For example:

- An art museum on a university campus serves the general public and does not grant degrees. The museum board, not the university trustees, manages the museum's budget, staff, and programming. In this example, the art museum essentially is a stand-alone organization and qualifies as an independent component.
- A symphony association sponsors a youth orchestra in addition to its professional orchestra. Some symphony musicians serve as faculty for the youth orchestra; there is some overlap of membership between the symphony trustees and the youth orchestra's advisory board; and the executive director for the symphony association serves as CEO for both the professional and youth orchestras. In this case, the youth orchestra is an important program of the symphony association, but it is not equivalent to a separate institution and therefore does not qualify as an independent component.

A parent organization should consult with Arts Endowment staff to verify the eligibility of its component before preparing an application.

- **Consortium applications**

In addition to submitting an application on its own behalf, an eligible organization may serve either as the lead applicant or as the primary consortium partner in one consortium application for a **distinctly different project**. If an organization chooses not to submit an application on its own behalf, it may serve either as the lead applicant or as the primary consortium partner in two consortium

applications for **two distinctly different projects**. NOTE: If you apply to the *Challenge America Fast-Track Review Grants* category you may not submit a consortium application to the *Access to Artistic Excellence* or *Learning in the Arts* categories.

A consortium is a partnership of organizations that undertake a shared project that requires combined resources of capital and/or human talent. The members jointly conceive, execute, and expend resources on the project. For the purposes of these guidelines, consortium applications should list **two members only**: a lead applicant and one primary partner. Other organizations may participate in the project.

Both consortium members (i.e., the lead applicant and its one listed partner) must meet the eligibility requirements for all applicants. A parent organization and its component(s) may not apply as a consortium.

In addition to meeting all of the eligibility requirements, the lead applicant must submit the application; accept administrative, programmatic, financial, and legal responsibility for the grant including all reporting and monitoring activities; act as the payee for the receipt of federal funds; and, as applicable, distribute the federal funds to other project participants. Arts Endowment grantees that are currently placed by the agency on Alternative Methods of Funding (Certification, Cost Reimbursement, or Working Capital Advance) are not eligible to serve as lead applicants for consortium applications. Organizations that have questions about their status should contact the Grants & Contracts Office at [grants@arts.endow.gov](mailto:grants@arts.endow.gov).

Organizations that are considering serving as the lead applicant of a consortium are strongly advised to consult with Arts Endowment staff before preparing an application.

NOTE: A consortium application should be used only as an exception to the one-application rule. If your organization is submitting only one application under these guidelines -- even if it is for a collaborative project for which your organization is the lead partner -- do not designate your application as a consortium application.

**If an organization applies to the *Challenge America Fast-Track Review Grants* category, it may not submit another application to the *Access to Artistic Excellence* or *Learning in the Arts* categories.**

### ***Challenge America Fast-Track Review Grants***

For this category, exceptions to the one-application rule are made only for parent organizations that have separately identifiable and independent components; this includes city or county governments. See the bullet on "Parent (and Related)

Organizations" above. A second application from an organization as a lead applicant for a consortium or as a primary consortium partner is not eligible.

If an organization applies to the *Challenge America Fast-Track Review Grants* category it may not submit another application to the *Access to Artistic Excellence* or *Learning in the Arts* categories.

## APPLICATION REVIEW

### Review Criteria

Applications will be reviewed on the basis of the following criteria:

#### ***Access to Artistic Excellence***

The **artistic excellence** of the project, which includes the:

- Quality of the artists, arts organizations, works of art, or services that the project will involve, as appropriate.
- Artistic significance of the project.

The **artistic merit** of the project, which includes the:

- Potential impact on the artistic and/or cultural heritage of the nation, region, or field.
- Potential impact on artists (including evidence of direct payment) and the artistic community.
- Potential of the project to broaden access to, expand and diversify the audiences for, or strengthen communities through the arts.
- Appropriateness of the project to the organization's mission, audience, community, and/or constituency.
- Plans for documentation, evaluation, and dissemination, as appropriate, of the project.
- Likelihood that the project will achieve the identified outcome(s) and the feasibility of the proposed performance measurements.
- Ability to carry out the project including the appropriateness of the budget, the quality and clarity of the project goals and design, the resources involved, and the qualifications of the project's personnel.
- Where relevant, potential to enhance the educational experiences of the audience or participants.
- Where appropriate, the potential to reach underserved populations such as those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.

#### ***Challenge America: Reaching Every Community Fast-Track Review Grants***

The **artistic excellence** of the project, which includes the:

- Quality of the artists, arts organizations, works of art, or technical services that the project will involve, as appropriate.

The **artistic merit** of the project, which includes the:

- Potential of the project to reach underserved populations -- those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.

- Potential to broaden and/or deepen public understanding and appreciation of the arts.
- Potential to make quality arts or cultural resources more widely available.
- Appropriateness of the project to the organization's mission, audience, community, and/or constituency.
- Likelihood that the project will achieve the identified outcome(s) and the feasibility of the proposed performance measurements.
- Ability to carry out the project including the appropriateness of the budget, the quality and clarity of the project goals and design, the resources involved, and the qualifications of the project's personnel.

### ***Learning in the Arts for Children and Youth***

The **artistic excellence** of the project, which includes the:

- Quality of the arts learning experience including the demonstrated potential to:
  - Increase or strengthen participants' knowledge and understanding of the arts.
  - Increase or strengthen participants' skills in the arts.
  - Apply national or state arts education standards.
- Professional quality of the artists, arts educators, or works of art that are to be involved, as appropriate.
- Quality of the participating organizations including their experience in arts learning for children and youth.

The **artistic merit** of the project, which includes the:

- Opportunities for direct participation in and experience with the arts.
- Opportunities for the study of works of art or the acquisition of artistic skills.
- Plans for assessment according to national or state arts education standards.
- For professional development projects, the potential to prepare highly qualified teachers, artists, or others to work in arts learning with children and youth.
- Degree of commitment (by the participating organizations and individuals) to common goals. This includes working together to plan, develop, implement, and evaluate the project.
- Plans for documentation and dissemination, as appropriate, of the project.
- Likelihood that the project will achieve the identified outcome(s) and the feasibility of the proposed performance measurements.
- Ability to carry out the project including the appropriateness of the budget, the quality and clarity of the project goals and design, the resources involved, and the qualifications of the project's personnel.
- Where appropriate, the potential to reach underserved populations such as those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.

For more information on arts education standards, please see *Learning in the Arts: Arts Education Standards Resources*.

## What Happens to Your Application

Applications are evaluated according to the "Review Criteria" for their category. The *Access to Artistic Excellence* and *Learning in the Arts for Children and Youth* categories use the agency's traditional method of application review. After processing by Arts Endowment staff, applications are reviewed, in closed session, by advisory panelists. Each panel comprises a diverse group of arts experts and other individuals, including at least one knowledgeable layperson, with broad knowledge in the areas under review. Panel membership changes regularly. The panel recommends the projects to be supported, and the Arts Endowment staff reconciles panel recommendations with the funds that are available. These recommendations are forwarded to the National Council on the Arts, where they are reviewed in open session. The Council makes recommendations to the Chairman of the National Endowment for the Arts.

*Challenge America Fast-Track Review Grants* receive an expedited review. After initial staff processing, applications are reviewed by a diverse group of arts experts and other individuals with broad knowledge of the specific types of projects in this funding area. Following further staff review, these recommendations are forwarded to the Arts Endowment Chairman.

The Chairman reviews the recommendations for grants in all funding categories and makes the final decision on all grant awards. Applicants are then notified of funding decisions.

After notification, applicants with questions may contact the Arts Endowment staff. **Any applicant whose request has not been recommended may ask for an explanation of the basis for denial. In such instances, the Arts Endowment must be contacted no later than 30 calendar days after the official notification.**

Applicants are welcome to attend meetings of the National Council on the Arts and open policy sessions of advisory panel meetings.

## AWARD ADMINISTRATION

### Award Notices

The "Earliest Announcement of Grant Award or Rejection" date for your category on the Application Calendar tells you when the Arts Endowment expects to announce grant decisions.

Note that "announcement" is likely to take the form of a preliminary congratulatory note, a request for revisions, or a rejection letter. Official grant award notification (i.e., the grant award letter that is signed by the Arts Endowment Chairman) is the only legal and valid confirmation of award. This can take several months to reach you depending on a number of factors such as whether a revised budget is needed for your project, the number of awards to be processed, whether the agency has its appropriation from Congress, etc.

### Changes in Projects

Applicants must notify the Arts Endowment immediately of any significant changes in their project (including any change in the primary consortium partner) that occur after they have submitted their application. If the project or the organization's capacity changes significantly before an award is made, any funding recommendation may be revised or withdrawn.

Grantees are expected to carry out a project that is consistent with the proposal that was approved for funding by the Arts Endowment. If changes in the project are believed to be necessary, the grantee must send a written request, with justification, to the Arts Endowment's Grants & Contracts Office prior to the expenditure of grant funds. Approval is not guaranteed.

### General Terms & Conditions

Federal and agency requirements that relate to grants awarded by the National Endowment for the Arts are highlighted in our *General Terms & Conditions*. Included is information on U.S. Office of Management and Budget (OMB) requirements, matching funds, reporting requirements, and lobbying prohibitions.

### Legal Requirements

By law, the National Endowment for the Arts may support only those organizations that:

- **Are tax-exempt.** Organizations qualifying for this status must meet the following criteria:
  1. No part of net earnings may benefit a private stockholder or individual.

2. Donations to the organization must be allowable as a charitable contribution under Section 170(c) of the Internal Revenue Code of 1954, as amended.

For further information, go to the Internal Revenue Service's (IRS) Web site.

- **Compensate all professional performers and related or supporting professional personnel on Arts Endowment-supported projects at no less than the prevailing minimum compensation.** (This requirement is in accordance with regulations that have been issued by the Secretary of Labor in part 505 of Title 29 of the Code of Federal Regulations. Part 505 does not provide information on specific compensation levels.)
- **Assure that no part of any Arts Endowment-supported project will be performed or engaged in under working conditions which are unsanitary or hazardous or dangerous** to the health and safety of the employees involved.
- **Comply with the federal requirements that are outlined in the "Assurance of Compliance" below.**

### Assurance of Compliance

**By signing the application form, the Applicant certifies that it is in compliance with the statutes outlined below and all related Arts Endowment regulations and will maintain records and submit the reports that are necessary to determine compliance.** The Applicant further certifies that it will obtain assurances of compliance from all subrecipients and will require all subrecipients of Arts Endowment funds to comply with these requirements. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance. If the Arts Endowment determines that a grantee has failed to comply with these statutes, it may suspend, terminate, and/or recover funds. This assurance is subject to judicial enforcement.

#### 1. Nondiscrimination Statutes

The Applicant certifies that it does not discriminate:

- o On the grounds of race, color, or national origin (including limited English proficiency), in accordance with Title VI of the Civil Rights Act of 1964, as amended (42 U.S.C. 2000d et seq.).
- o On the grounds of disability, in accordance with Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794) and the Americans with Disabilities Act of 1990 ("ADA") (42 U.S.C. 12101-12213). The ADA's requirements apply regardless of whether you receive federal funds.
- o On the basis of age, in accordance with the Age Discrimination Act of 1975 (42 U.S.C. 6101 et seq.).

- o On the basis of sex, in any education program or activity, in accordance with Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.).

For further information and copies of the nondiscrimination regulations identified above, contact the Arts Endowment's Office of Civil Rights at 202/682-5454 or 202/682-5695 Voice/T.T.Y. For inquiries about limited English proficiency, please go to <http://www.lep.gov>, the FOIA Reading Room, or contact the Office of General Counsel at [ogc@arts.endow.gov](mailto:ogc@arts.endow.gov) or 202/682-5418.

2. Regulations relating to Debarment and Suspension (45 C.F.R. pt. 1154) in which the Applicant certifies that neither it nor its principals is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in covered transactions by any federal department or agency, nor has, within the three years preceding the submission of this application, been convicted of or had a civil judgment rendered against them for commission of fraud or a criminal offense in connection with a public (federal, state, or local) transaction or a contract under a public transaction; for violation of federal or state antitrust statutes; for commission of embezzlement, theft, forgery, bribery, falsification or destruction of records, making false statements, or receiving stolen property; had any public transactions terminated for cause or default; or is presently indicted for or otherwise criminally or civilly charged by a governmental entity with any of the preceding offenses.
3. **Federal Debt Status** (OMB Circular A-129). The applicant certifies that it is not delinquent in the repayment of any federal debt. Examples of relevant debt include delinquent payroll or other taxes, audit disallowances, and benefit overpayments.
4. **Labor Standards** (29 C.F.R. pt 505). The applicant certifies that, if awarded a grant, it will comply with the labor standards set out in **Labor Standards on Projects or Productions Assisted by Grants from the National Endowments for the Arts and Humanities**.
5. **The Drug-Free Workplace Act of 1988** (41 U.S.C. 701 et seq. and 45 C.F.R. pt. 1154) requires grantee organizations, within 30 days of receiving a grant, to make a continuing, good faith effort to maintain a drug-free workplace through implementation of the following:

- o Publish a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance is prohibited in the grantee's workplace, and specifying the actions that will be taken against employees for violation of the prohibition. (For the purposes of this Act, alcohol is not considered a controlled substance.) The grantee shall give a copy of the statement to each employee who will be involved in grant-supported activities and notify those employees that they are expected to abide by the statement. For the purposes of this law, "employees" include consultants and temporary personnel (but not volunteers), who are directly engaged in work under the grant and who are on the grantee's payroll. The grantee should maintain on file the address of each site where work is performed under the grant.
  - o Establish a drug-free awareness program that will inform employees about the dangers of drug abuse in the workplace, the grantee's policy of maintaining a drug-free workplace, any available drug counseling, rehabilitation, and employee assistance programs, and the penalties that might be imposed for workplace drug abuse violations. Employees should be informed that any conviction for a violation of a criminal drug statute that occurs in the workplace must be reported to the employer, in writing, no later than five calendar days after such a conviction. The grantee, in turn, must notify the Arts Endowment's Grants & Contracts Officer, in writing, within ten calendar days of receiving such notice from its employee. The grantee's notice to the Arts Endowment must include the convicted individual's position title and the number(s) of each affected grant.
  - o Within 30 calendar days of receiving notice of an employee's criminal drug conviction a grantee should take appropriate personnel action against the convicted employee, up to and including termination, consistent with the requirements of the Rehabilitation Act of 1973, as amended; or require the employee to participate satisfactorily in a drug abuse assistance or rehabilitation program that has been approved for such purposes by a federal, state, or local health, law enforcement, or other appropriate agency.
6. **The Native American Graves Protection and Repatriation Act of 1990** (25 U.S.C. 3001 et seq.) which applies to any organization which controls or possesses Native American human remains and associated funerary objects, and which receives federal funding, even for a purpose unrelated to the Act.

## Other

If your project, including the planning stage, has environmental implications (e.g., an arts festival in a park or the commissioning and installation of an outdoor sculpture), you may be requested to provide information to the Arts Endowment in response to specific questions in accordance with the National Environmental Policy Act.

If your project includes the planning for major renovation of any structure that is eligible for or on the National Register of Historic Places, you may be asked to provide additional information on your project to ensure compliance with the National Historic Preservation Act. This law also applies to planning for new construction that would affect historic properties. If a structure for your proposed project is more than fifty years old, contact your state historic preservation office for more information.

## OTHER INFORMATION

### Site Visits

Applicants may be asked to provide up to four complimentary tickets for the purpose of project and organizational evaluation.

As a part of the review of applications, the Arts Endowment arranges, at its discretion, for site visits with some applicants that select Folk & Traditional Arts or Opera as a discipline on the application form. Generally, a site reporter meets with organization representatives and sees a production. The information that is gathered is one of a number of items considered during the review of applications.

Applicants for Opera projects should check their discipline page for policies, the deadline, and information regarding the scheduling of site visits.

### Access for Individuals with Disabilities

The Arts Endowment's Office for AccessAbility assists applicants in making accessibility an integral part of their planning so that organizations and activities are inclusive for staff, panelists, artists, and audiences. For more information, resources, and technical assistance, contact the Office for AccessAbility at 202/682-5532 or 202/682-5496 Voice/T.T.Y., or see our Web site at [www.arts.gov/resources/Accessibility](http://www.arts.gov/resources/Accessibility). The Arts Endowment's Office of Civil Rights at 202/682-5454 or 202/682-5695 Voice/T.T.Y. also provides technical assistance on how to make projects fully accessible.

### Civil Rights

The Arts Endowment's Office of Civil Rights at 202/682-5454 or 202/682-5695 Voice/T.T.Y. is available to investigate complaints about compliance with accessibility standards as well as other federal civil rights statutes. For inquiries about limited English proficiency, go to <http://www.lep.gov>, the FOIA Reading Room, or contact the Office of General Counsel at [ogc@arts.endow.gov](mailto:ogc@arts.endow.gov) or 202/682-5418.

### Other Arts Endowment Resources

For general background information on the Arts Endowment and application guidelines, refer to our Web site at [www.arts.gov](http://www.arts.gov) or call 202/682-5400. Our Web site also includes lists of recent grants, which we encourage applicants to review to get a sense of recent project types and grant award levels. In addition to the funding outlined in these guidelines, other resources of possible interest include:

- **The Arts on Radio and Television** supports projects for radio and television arts programs that are intended for national broadcast. Grants generally range from \$10,000 to \$200,000 and require a nonfederal match of at least 1 to 1.

Separate Arts on Radio and Television guidelines and application forms will be available in early summer of 2008. The Arts on Radio and Television application deadline is September 5, 2008. For information, contact the Media Arts staff at 202/682-5738. Expired guidelines are available on the Web site for information purposes only.

- **Partnership Agreements** assist the state and jurisdictional arts agencies and their regional organizations. You may want to contact your state arts agency for information on artists and other professional resources within your state. A listing of these agencies can be found on the Arts Endowment's Web site.
- **Federal Agency Partnerships.** The Arts Endowment develops partnerships with other agencies such as the Department of State, the Department of Defense, the Department of Education, the Department of the Interior, and the Institute of Museum and Library Services to address mutual goals. Please check the Arts Endowment's Web site for current opportunities.
- **The Mayors' Institute on City Design** is an Arts Endowment leadership initiative that provides an opportunity for mayors and design professionals to work together to address design and development issues. For information, contact the Design staff at 202/682-5452.
- **The Arts and Artifacts Indemnity Act of 1975** (20 U.S.C. 971), which is administered by the Arts Endowment, authorizes federal indemnification for international exhibitions. There are two deadlines each year: October 1 and April 1. For guidelines and application information, contact the Indemnity Administrator at 202/682-5574.

Congress has prohibited the Endowment from making direct **grants to individuals** except for the following four programs:

- **Literature Fellowships** are available to published creative writers and translators of exceptional talent in the areas of prose and poetry. For *Creative Writing Fellowships*, non-matching grants are for \$25,000. For *Translation Projects*, non-matching grants are for \$10,000 or \$20,000, depending upon the artistic excellence and merit of the project. For information, contact the Literature staff at 202/682-5034.
- **NEA Jazz Masters Fellowships** recognize distinguished jazz artists who have made a significant contribution to the art form. Non-matching fellowships of \$25,000 each are awarded on the basis of nominations. For information, contact the Music staff at 202/682-5438.
- **NEA National Heritage Fellowships in the Folk & Traditional Arts** recognize the recipients' artistic excellence and support their continuing contributions to our nation's traditional arts heritage. Non-matching fellowships of \$20,000 each are awarded on the basis of nominations. For information, contact the Folk & Traditional Arts staff at 202/682-5428.

- **NEA Opera Awards** (TENT., DESCRIPTION TBD)

### **Standards for Service**

The Arts Endowment has set the following standards for serving applicants. We pledge to:

- Treat you with courtesy and efficiency.
- Respond to inquiries and correspondence promptly.
- Provide clear and accurate information about our policies and procedures.
- Provide timely information about funding opportunities and make guidelines available promptly.
- Promptly acknowledge the receipt of your application.
- Ensure that all eligible applications are reviewed thoughtfully and fairly.

We welcome your comments on how we are meeting these standards. Please address them to: Office of Guidelines and Panel Operations; Room 710; National Endowment for the Arts; 1100 Pennsylvania Avenue, NW; Washington, DC 20506-0001; e-mail: [webmgr@arts.endow.gov](mailto:webmgr@arts.endow.gov), attention: Standards for Service. For questions about these guidelines or your application, see "Agency Contacts."

### **Reporting Burden**

The public reporting burden for this collection of information is estimated at an average of 32 hours per response for *Access to Artistic Excellence* and *Learning in the Arts for Children and Youth* and 10 hours per response for *Challenge America: Reaching Every Community Fast-Track Review Grants*. This includes the time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. The Arts Endowment welcomes any suggestions that you might have on improving the guidelines and making them as easy to use as possible. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to: Office of Guidelines & Panel Operations, Room 710, National Endowment for the Arts, 1100 Pennsylvania Avenue, NW, Washington, DC 20506-0001. Note: Applicants are not required to respond to the collection of information unless it displays a currently valid U.S. Office of Management and Budget (OMB) control number.

## Access to Artistic Excellence

### How to Prepare and Submit an Application

These application guidelines provide all of the information that you need to submit an application.

Organizations are required to submit their applications electronically through Grants.gov, the federal government's online application system. **Applications will not be accepted in paper format.** There are two application deadlines for the *Access to Artistic Excellence* category; you must apply to the one that is appropriate for your project (see "Access to Artistic Excellence Application Deadlines").

- March 10, 2008
- August 11, 2008

Before you apply through Grants.gov for the first time, you must be registered. Registration with Grants.gov:

- Is a multi-step process.
- Takes time; allow two weeks.
- Must be completed before you can submit your application.
- Is detailed in Step 1 below.

**If your organization has already registered, you need to renew your information; please see below.**

**The Grants.gov system must receive your application no later than 11:59 p.m., Eastern Time, on the deadline date. The Arts Endowment will not accept late applications. We encourage you to apply well in advance of the deadline.**

Please be aware that the Grants.gov Customer Service hours are 7:00 a.m. to 9:00 p.m., Eastern Time, Monday to Friday. Should you encounter any difficulty submitting your application right before the deadline, the Arts Endowment will not accept your inability to contact Grants.gov after hours as a valid excuse for a late application.

**We recommend strongly that you REGISTER/RENEW WELL IN ADVANCE OF YOUR DEADLINE** (Step 1 below). **We also encourage you to COMPLETE AND SUBMIT YOUR APPLICATION EARLY** (Steps 2 and 3 below); do not wait until the last minute. Grants.gov can slow down during periods of high usage, which most often occur between 12 noon and 5:00 p.m., Eastern Time. You will have a better experience if you submit your application outside of these hours and in advance of the deadline. In

addition, we urge you to read these instructions in their entirety before you begin the application process.

If you are unable to submit your application electronically, you may request a waiver from this requirement. A waiver will be granted for the following reasons only:

- Internet access is not available within a 30-mile radius of your organization's business office.
- Disability prevents the submission of an electronic application.

Your waiver request must be in writing and must explain which of the two grounds for an exception prevents you from submitting your application electronically. Include accurate contact information (including phone number) so that we may notify you of the status of your request.

All waiver requests must be received (not postmarked) at the Arts Endowment at least three weeks before the application deadline, or no later than 5:30 p.m., Eastern Time, on:

- February 15, 2008, for the March 10, 2008, deadline.
- July 21, 2008, for the August 11, 2008, deadline.

You may fax your request to 202/682-5660 or send it to:

Deputy Chairman for Grants and Awards  
Grants.gov Waiver Request  
Room 710  
National Endowment for the Arts  
1100 Pennsylvania Avenue, NW  
Washington, DC 20506-0001

The National Endowment for the Arts continues to experience lengthy delays in the delivery of First-Class mail. Please consider faxing your waiver request or using a commercial delivery service, particularly if you are sending your request close to the receipt deadline.

In the event a waiver is granted, your complete paper application package must be postmarked (or show other proof of mailing) no later than the application deadline dates listed above.

**Apply Through [Grants.gov](https://www.grants.gov)**

**Applicants should access Grants.gov by following the instructions below. You will find customized instructions and links to everything that you need right here on the Arts Endowment's Web site. If you go to Grants.gov, you will merely be directed back to these instructions. We urge you to read these instructions in their entirety before you begin the application process.**

### **Step 1: Register with Grants.gov or Renew/Verify your Registration**

**All applicants that have not yet done so must register with Grants.gov prior to submitting their application. This multi-step, one-time registration process cannot be completed in a single day; we recommend that you allow at least two weeks. DO NOT WAIT UNTIL THE DAY OF THE APPLICATION DEADLINE TO REGISTER.**

The Arts Endowment has created an **easy-to-follow checklist for registering**. Step-by-step instructions for registering also are available at **Get Registered**. If you have problems registering, call the Grants.gov help desk at 1-800-518-4726, e-mail **support@grants.gov**, or consult the information posted on the Grants.gov Web site at **Applicant Help**. The Grants.gov Customer Service hours are 7:00 a.m. to 9:00 p.m., Eastern Time, Monday to Friday.

You do not need to complete the registration process to download the application package and begin to prepare your material (see below). However, you will need your Grants.gov Username and Password that you obtain in the final step of the registration process to submit your application.

**If you have already registered with Grants.gov, renew/verify your registration with Grants.gov before you apply. Make sure that:**

- Your registration with the Central Contractor Registry (CCR) -- part of the Grants.gov registration process -- is up to date. Your organization's CCR Point of Contact must renew your organization's registration with CCR every year or it will expire. You can check your registration status by entering your DUNS number at "CCR Search" at [www.ccr.gov](http://www.ccr.gov). CCR also will alert your CCR Point of Contact when it is time for renewal. You do not have to go through the entire CCR registration process again. Rather, this is an opportunity to provide updated information. If you have no changes, the annual renewal is as simple as logging on to "Register in CCR" at [www.ccr.gov](http://www.ccr.gov) with your DUNS number and TPIN (Trading Partner Identification Number) and clicking "Update/Renew" and "CCR Update -- TPIN." However, if you let your registration lapse, you may delay your ability to apply using Grants.gov.
- The individual who will be submitting the application is registered as an Authorized Organization Representative (AOR) with Grants.gov and can readily locate his or her Username and Password. Any new AORs must register and be approved by your

organization's Ebiz Point of Contact using the MPIN (Marketing Partner Identification Number).

Consult Grants.gov if you need additional information on renewing/verifying your registration.

## Step 2: Prepare your application material

To access the application package:

1. Access the application package on Grants.gov. by clicking on the link for your deadline:

- For applications under the March 10, 2008, deadline:

**DOWNLOAD**

Funding Opportunity Number 2008NEA01AAE1

- For applications under the August 11, 2008, deadline:

**DOWNLOAD**

Funding Opportunity Number 2008NEA01AAE2

2. This will bring you to the "Selected Grant Applications for Download" screen.

Download the application package and follow the instructions below. **It is not necessary to download the instructions from Grants.gov; you will merely be redirected back to the instructions in this document.** You may find it helpful to print out these instructions so that you will have them available for easy reference as you complete the forms. You also may want to keep these instructions open in a window in your computer as they contain helpful links to information that you will need as you complete your application.

This screen contains a link to PureEdge Viewer, a small, free software program. **You must have PureEdge Viewer, with its most recent upgrade and updates, installed on your computer in order to access, complete, and submit applications.** If you do not already have the most recent version of this

software installed on your computer, please **download and follow the installation instructions**. Be sure to review the system requirements; your computer must meet the stipulated browser and other requirements or PureEdge Viewer will not function properly, particularly when you try to submit your application.

**NOTE:** PureEdge Viewer runs only with Windows or Windows emulation software. Non-Windows users can now use the free Citrix server to work on PureEdge forms. Macintosh users with OS X 10.4.6 or higher may want to use the IBM Workplace Forms (PureEdge) Viewer for Macintosh.

3. When you download the application package, the Grants.gov "Grant Application Package" screen will open. Click on the "Save" button at the top of the form. You will see the following warning: "One or more of the items in this form contains an invalid value. Do you want to proceed anyway?" Click "Yes" to proceed, and **save the application package to a location on your computer or network where you can find it readily. Close the saved application package before you start to work on it for the first time. Always open and work on your application from this location.** You do not need to be connected to Grants.gov or the Internet until you are ready to submit your completed application. By saving changes each time you close your application, you will capture and save your most current data.

To work on your application:

1. Open the application package that you have saved to your computer and the Grants.gov "Grant Application Package" screen will appear. In the "Application Filing Name" field, enter your organization's legal name.
2. Next, open and complete all of the forms that appear in the "**Mandatory Documents**" box. To open an item, click on it to select it, and then click on the "**Open Form**" button that is beneath the Mandatory Documents box. You cannot open a form by double clicking on it.

When a form is more than one page, navigate between pages by using the gray navigation boxes ("Next" or "Previous") that appear at the top of the application package. Do **not** use the Back/Forward Internet navigation buttons (with the arrows inside) as the information entered into the form will not be saved.

3. After working on a form, click the "**Close Form**" button at the top of the screen to capture your information and return you to the "Grant Application Package" screen. Before closing the "Grant Application Package" screen, click on the "Save" button. Until you have completed all of the required fields in all of the mandatory forms, clicking on the "Save" button will generate the invalid values message referred to in Item 3 above. Click "Yes" to proceed.

If asked if you want to update an existing file ("File Already Exists. OVERWRITE?"), clicking "Yes" will save your most recent changes to the existing file.

4. When a form is completed, click on the form name in the Mandatory Documents box to select it, and then click the => button. This will move the form to the "Mandatory Completed Documents for Submission" box. All forms must be in the "**Mandatory Completed Documents for Submission**" box before you will be able to submit your application. (You can open and work on a form in either the Mandatory Documents or Completed Documents box.)

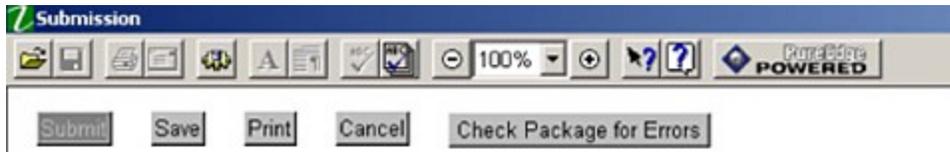
You will see that there are four forms in the Mandatory Documents box that you must fill out before you can submit your application. They are:

1. **Application for Federal Domestic Assistance/Short Organizational Form (SF-424)**: This form asks for basic information about your organization and project. Complete this form first. Data entered here will populate fields of other forms where possible. See instructions for completing this form below.
2. **NEA Supplemental Information Form**: This form asks for some additional information about your organization and project. See instructions for completing this form below.
3. **NEA Organization & Project Profile Form**: In accordance with the Government Performance and Results Act (GPRA), the Arts Endowment will use the information gathered through this form to develop statistical profiles of the projects that it funds for reporting to Congress and the public. See instructions for completing this form below.
4. **Attachments Form**: This is not a form in the conventional sense, but rather a place to attach additional items as PDF (portable document format) files. These additional items (e.g., your application narrative and the Project Budget Form) must be included for your Grants.gov application package to be considered complete. See instructions for completing this form below.

Detailed instructions on how to fill out each of these forms are provided after Step 3 below.

In addition to applying through Grants.gov, applicants must submit certain items by mail directly to the Arts Endowment. Mailed material must be postmarked (or show other proof of mailing) no later than 1) March 11, 2008, for applicants under the March 10 deadline; or 2) August 12, 2008, for applicants under the August 11 deadline. We provide this extra business day to allow applicants ample time to receive and include with their mailed material a copy of the notification from Grants.gov that confirms their electronic submission and provides the Grants.gov Tracking Number. See the instructions for material to be mailed below.

### Step 3. Submit your application



1. In the top left corner of the Grants.gov menu screen you will see buttons for **Submit**, **Save**, **Print**, **Cancel**, and **Check Package for Errors**.
2. When you have completed your application (i.e., all of the Mandatory Documents have been completed and moved to the Completed Documents box), click the **Check Package for Errors** button to double check that you have provided all required information. This will alert you if you have left any required fields on the forms incomplete. This will not check the accuracy of your information or whether you have attached all required documents.
3. Click the **Save** button one last time to make sure that all of your most current information is saved. (At this point, you should **not** receive the invalid values message.)
4. If you want a hard copy of your completed application for your files, clicking the **Print** button will print out all of the forms in the Mandatory Completed Documents for Submission box. For a hard copy of the items that you are attaching to the Attachments Form, you will have to print each of these out separately from your computer.
5. Click the **Submit** button. [The Submit button will not become active (and turn from dark to light gray) until you have saved your application with all required fields completed. Clicking this button will reconnect you to Grants.gov and the Internet.] **You will be prompted to provide your Grants.gov Username and Password that you obtained during registration.** (REMINDER: You must have successfully completed all steps of the registration process, in sequence, in order to receive your Grants.gov Username and Password.)
6. Click the "Login" button. This will bring you to the "Application Submission Verification and Signature" screen, which provides a summary of the Funding Opportunity for which you are applying. If everything looks accurate, click the "Sign and Submit Application" button to complete the process. **Be certain that you are satisfied with your application before you click this button. No revisions to your application are possible through Grants.gov once it is submitted.**

If you do not want to submit the application at this time, click the "Exit Application" button. You will be returned to the previous page where you can make changes in your material or exit the process.

Grants.gov will put a date/time stamp on your application when you click the "Sign and Submit Application" button. **Your application must be stamped no later than 11:59 p.m., Eastern Time, on your deadline date; the Arts Endowment will not accept late applications.** Remember that Grants.gov's Customer Service hours end for the day at 9 p.m., Eastern Time. Should you encounter any difficulty submitting your application right before the deadline, the Arts Endowment will not accept your inability to contact Grants.gov after hours as a valid excuse for a late application.

7. After you hit the "Sign and Submit Application" button, you will receive two notifications from Grants.gov:
  - a. First, you will receive confirmation that your application was **received by** the Grants.gov system. This confirmation will include the **Grants.gov Tracking Number** assigned to your application. Print a copy of this notification to include with the material that you mail to the Arts Endowment and keep a copy for your records. The Tracking Number also will be e-mailed to your Authorized Organization Representative (AOR).
  - b. Soon thereafter (generally within 24-48 hours), you will receive notification as to whether your application was **successfully validated** by Grants.gov. If there are any errors in your application (e.g., the DUNS number on your application doesn't match exactly the DUNS number in your registration), it will be rejected by Grants.gov and not delivered to the NEA.

If Grants.gov rejects your application and the deadline has not yet passed, you can correct the error(s) in your application and resubmit. If the deadline has passed, you will not have this opportunity.

You also can track the progress of your application by using your Username and Password to log in to the Grants.gov system and clicking on "Application Status."

8. After the deadline for this category, Grants.gov will notify you via e-mail when the Arts Endowment retrieves your application from Grants.gov, and again soon thereafter, when your application has been assigned an Agency Tracking Number (this will be the Arts Endowment-assigned application number). This process will serve to acknowledge the receipt of your application by the Arts Endowment.

**REMINDER:** After submission of your application to Grants.gov, you must mail certain items (detailed in "Application Material to be Submitted by Mail" below) directly to the Arts Endowment. For your application to be considered complete, every item that is required **MUST** be included in your application package, which must be submitted no later than the application deadline date under which you are applying. Arts Endowment staff will not contact applicants to request missing material, and incomplete applications will be returned to you.

### Additional Help

For additional help on how to use Grants.gov, please see the help material on the Grants.gov Web site at **Applicant Help**. You also can send e-mail to the Grants.gov helpdesk at **support@grants.gov** or call them at 1-800-518-4726 from 7 a.m. until 9 p.m., Eastern Time, Monday to Friday.

If you contact Grants.gov for assistance, your question will be assigned a case number. This number only documents your inquiry to the help desk. It is: 1) not, in itself, an indication of a Grants.gov system problem that would excuse a late application; and 2) not related to the tracking number that Grants.gov will assign your application once it has been successfully submitted.

For specific help on how to complete your application, please review the instructions in these guidelines including the **Frequently Asked Questions**, or **contact the discipline staff that is appropriate to your project** (see "Agency Contacts").

### Detailed Instructions for Each Form in Your Grants.gov Application

Do not type in all capital letters when completing the forms.

Before you start to complete the required forms, activate the Help tool by clicking on the Help button (outlined in green below) in the Tool Bar. On each form, you will then find instructions by positioning the cursor over each item or, where relevant, over the radio button (the circle to the left of the text) for an item. More detailed instructions for certain items are provided below.



### How to fill out the Application for Federal Domestic Assistance/Short Organizational Form (SF-424)

**NOTE:** All asterisked (\*) items and yellow fields on this form are required and must be completed before you will be able to submit the form.

**1. Name of Federal Agency:** Pre-populated.

**2. Catalog of Federal Domestic Assistance Number:** Pre-populated.

**3. Date Received:** This will be filled automatically with the date that you submit your application; leave blank.

**4. Funding Opportunity Number:** Pre-populated.

5. Applicant Information:

Check the "**Applicant Eligibility**" section of the guidelines for eligibility information for this category.

**a. Legal Name:** Enter the legal name of your organization. The name provided here must be the applicant's legal name as it appears in the current IRS 501(c)(3) status letter or in the official document that identifies the organization as a unit of state or local government, or as a federally recognized tribal community or tribe. (Do not use your organization's popular name, if different.)

If you are a parent organization that is applying on behalf of an eligible component, do not list the name of the component here. You will be asked for that information later.

**b. Address:**

Use Street 1 for your street address or post office box number, whichever is used for your U.S. Postal Service mailing address. Street 2 is not a required field and should be used **only** when a Suite or Room Number or other similar information is a necessary part of your address. Do **not** use Street 2 to give a second address for your organization.

In the Zip/Postal Code box, organizations in the United States should enter the **full 9-digit zip code** that was assigned by the U.S. Postal Service. If you do not know your full zip code, you may look it up at [www.usps.com/zip4/](http://www.usps.com/zip4/).

**d. Type of Applicant:** Select the item that best characterizes your organization from the menu in the first drop down box. Additional choices are optional.

**e. Employer/Taxpayer Identification Number (EIN/TIN):** Enter the 9-digit number that was assigned by the Internal Revenue Service; do not use a Social Security Number.

f. Organizational DUNS: All organizational applicants for federal funds must have a DUNS number, which is recognized as the universal standard for identifying organizations worldwide. **The number that you enter here must agree with the number (either 9 or 13 digits) that you used with the CCR (Central Contractor Registry) as part of the Grants.gov registration or your application will not be validated by Grants.gov and will be rejected.**

g. Congressional District: Enter the number of the Congressional District where the applicant organization is located. Use the following format: 2 character State Abbreviation-3 character District Number. For example, if your organization is located in the 5th Congressional District of California, enter "CA-005." For the 12th district of North Carolina, enter "NC-012." If you do not have a Congressional District (e.g., you are located in a U.S. territory that doesn't have districts), enter 00-000. If you need help determining your district, please visit the House of Representatives Web site at [www.house.gov](http://www.house.gov) and use the "Find Your Representative" tool.

## 6. Project Information:

a. Project Title: Provide a brief descriptive title for your proposed project.

b. Project Description: In two or three sentences, briefly describe your specific project, not your organization. Use clear language that can be understood readily by readers who may not be familiar with your discipline or subject area. Indicate the target population to which this project is directed and the potential impact of this project on that population.

c. Proposed Project Start Date/End Date: Enter the beginning and ending dates for your requested period of support, i.e., the span of time necessary to plan, execute, and close out your proposed project. The Arts Endowment's support of a project may start on or after: 1) For applicants under the March 10 deadline, January 1, 2009; or 2) For applicants under the August 11 deadline, June 1, 2009. Generally, a period of support of up to two years is allowed.

## 7. Project Director:

Provide the requested information for the Project Director. Please leave the Social Security Number box blank. Select a Prefix (e.g., Ms., Mr.) even though this is not a required field.

Provide contact information, including an e-mail address, that will be valid through the announcement date for your category. To make sure this individual receives e-mail from the Arts Endowment, please have **AppProcessing@arts.endow.gov** added to his or her approved list of senders. Also ask your organization's e-mail administrator to ensure that messages from **arts.endow.gov** are accepted for delivery.

## 8. Primary Contact/Grant Administrator:

Provide the requested information for the individual who should be contacted on all matters involving this application and the administration of any grant that may be awarded. For colleges and universities, this person is often a Sponsored Research, Sponsored Programs, or Contracts and Grants Officer. Please leave the Social Security Number box blank. Select a Prefix even though this is not a required field.

Provide contact information, including an e-mail address, that will be valid through the announcement date for your category. To make sure this individual receives e-mail from the Arts Endowment, please have **AppProcessing@arts.endow.gov** added to his or her approved list of senders. Also ask your organization's e-mail administrator to ensure that messages from **arts.endow.gov** are accepted for delivery.

In some organizations, particularly smaller ones, this individual may be the same as the Project Director. If this is the case, you may check the "Same as Project Director" box and not repeat information that you have already provided in Item 7. (If the Primary Contact/Grant Administrator is the same as the Authorizing Official, please complete all items under both 8 and 9 even though there will be some repetition.)

#### 9. Authorized Representative:

Enter the requested information for the AOR (Authorized Organization Representative) who will be submitting this application to Grants.gov. The AOR must have the legal authority to obligate your organization. By clicking the "I Agree" box at the top of Item 9, this individual will be certifying compliance with relevant federal requirements on your organization's behalf. (These requirements can be found in the "**Assurance of Compliance**" section of these guidelines.) The "Signature of Authorized Representative" and "Date Signed" boxes will be populated by Grants.gov upon submission of the application.

Provide contact information, including an e-mail address, that will be valid through the announcement date for your category. To make sure this individual receives e-mail from the Arts Endowment, please have **AppProcessing@arts.endow.gov** added to his or her approved list of senders. Also ask your organization's e-mail administrator to ensure that messages from **arts.endow.gov** are accepted for delivery. If appropriate, you may want to provide an e-mail address that can be accessed by the organization, rather than a personal e-mail address.

### **How to fill out the National Endowment for the Arts Supplemental Information Form**

**NOTE:** All asterisked (\*) items and yellow fields on this form are required and must be completed before you will be able to submit the form.

#### 1. Applicant

**Legal Name:** This item has been pre-populated with information that you provided on the Application for Federal Domestic Assistance/Short Organizational Form (SF-424).

**Popular Name:** If you use a popular name that is different from your legal name, note that in the space below the IRS name.

**For this application, the applicant is serving as:** If applicable, choose one of the items below from the drop down box. Otherwise, choose "Not Applicable." Refer to the "Application Limits" for definitions.

- Lead member of a consortium. Choose the "Lead Member of a Consortium" box and list your one primary consortium partner in the space provided. Do not list more than one partner here; other organizations may participate in the project without being listed. Use the official IRS name of the primary consortium partner. If your primary partner is a component of a parent organization (e.g., an art museum located on a university campus), note the official IRS name and place the component's name in parentheses, e.g., State University (ABC Museum).
- Parent institution applying on behalf of an eligible separate component. Choose the "Parent of a Component" box and enter the name of the component in the space provided.

**Total organizational operating expenses for the most recently completed fiscal year:** Unaudited figures are acceptable. If you are the lead applicant for a consortium, provide this information for your own organization. If you are a parent organization, provide this information for the component on whose behalf you are applying.

## 2. Application Information

**Project Field/Discipline:** Choose the one discipline that is most relevant to your project. This selection will aid the Arts Endowment's application review. If you have questions, refer to "**Agency Contacts.**"

- **Dance** (including dance presentation)
- **Design** (including planning, urban design, architecture, landscape architecture, interior design, product design, and graphic design)
- **Folk & Traditional Arts** (including folk & traditional arts projects in any art form)
- **Literature**
- **Local Arts Agencies** [Local arts agencies generally are referred to as arts councils, departments of cultural affairs, or arts commissions. While the majority are private entities, others are public municipal, county, or regional agencies that operate in cooperation with mayors and city managers. Local arts agencies generally make grant awards directly to both artists and arts organizations, present programming to the public, manage cultural facilities, provide services to

artists and arts organizations, and facilitate community cultural planning. Statewide assemblies and cultural service organizations that work specifically with local arts agencies also are eligible. Projects may be in any discipline(s) or for any type of constituent service.]

- **Media Arts:** Film/Radio/Television
- **Museums** (including projects in any discipline that are submitted by a museum)
- **Music** (including music presentation)
- **Musical Theater**
- **Opera**
- **Presenting** (projects that involve multiple arts disciplines including multidisciplinary performing arts presenting and other types of multidisciplinary activities)
- **Theater** (including theater presentation)
- **Visual Arts**

Choose your field/discipline carefully. In limited cases, Arts Endowment staff may transfer an application to a field/discipline other than the one that was selected by the applicant to ensure appropriate panel review.

**Category:** Select "Access to Artistic Excellence" from the drop-down box.

**Intended Outcome:** The Arts Endowment has identified five outcomes that it plans to achieve through *Access to Artistic Excellence*. Select the **one outcome** from the first column on the form (i.e., those beginning with an A) that is most relevant to your project. Do NOT select an outcome from the second column (i.e., those beginning with a B).

### 3. Project Budget Summary

NOTE: In all budget fields, round all figures to the nearest dollar.

**Amount Requested:** This figure must agree with "Amount requested from the Arts Endowment" in Item 1 of your Project Budget form.

**Total Match for this Project:** This must agree with Item 2 under Income of your Project Budget form.

**Total Project Costs:** This figure will autocalculate. Please double check to make certain that it agrees with Item 6 under Expenses of your Project Budget form.

### How to fill out the Organization & Project Profile Form

Make sure that your **Help** tool is activated and then follow the instructions on the form itself. In order to see definitions of individual items, you must position your cursor directly over the relevant radio button, not over the accompanying text. This form is four

pages long. To move back and forth among the pages use the Previous and Next buttons at the top of the screen.

## How to use the Attachments Form

This "form" is not a form in the conventional sense. Rather, it is a place to attach documents that you have completed, converted to PDF (portable document format) files, and saved elsewhere on your computer. Three of these documents are themselves fillable Arts Endowment forms; the others are narratives or lists that you develop in accordance with the instructions below.

Several important points:

1. When submitting through Grants.gov, attach only one copy of each item.
2. **Attach PDF (portable document format) files.** Using PDFs allows you to preserve the formatting of your documents so they can be presented to panelists exactly as you intend.

Attachments 1, 2, 5, 6, 7, 9, 10, and 11 are documents (e.g., narratives, lists) that you will develop in accordance with the instructions provided. These non-form documents can be created using any word processing software. When you have completed the document, save it to your computer and convert it to PDF before attaching. If you don't already have software to convert files to PDF, there are many low-cost and free software packages that can do this. To learn more, go to **PDF Conversion Programs**.

Attachments 3, 4, and 8 are fillable forms; you will find links to them. These forms are available in both Microsoft Word and PDF formats.

Using the Word version: After completing and saving the form to your computer, convert it to PDF before submission. If you don't already have software to convert files to PDF, there are many low-cost and free software packages that can do this. To learn more, go to **PDF Conversion Programs**.

Using the PDF version: To save, close, reopen and attach the form **you must use Adobe Acrobat Approval or the full Acrobat Standard or Professional Programs**. (Acrobat Approval is no longer available for purchase, but existing versions will work.) Please note that if you use the free Acrobat Reader, you will be able to fill in the form but unable to save your work or attach the document (the information you have completed will not be transmitted).

Please make sure to convert your documents into PDF format in line with the guidance above. **Do not create PDFs of your electronic documents by scanning**. In the past, some applicants have printed their electronic documents

and then scanned them, saving the scan in PDF format. PDFs created this way are much larger, and of lower quality, than PDFs created by the methods we recommend. **Do not embed non-printable media files (video and/or sound) in your PDF documents.** Static images (e.g., pictures) are acceptable.

**NOTE:** Next year, applications with attachments that are not in PDF format may not be accepted.

3. For documents such as narratives and lists, label pages clearly with the name of the item (e.g., Organizational Background) and your organization's legal name. Leave a margin of at least one inch at the top, bottom, and sides of all pages. Do not reduce type below 12 point font size. Do not type in all capital letters. Number pages sequentially; place numbers on the right.
4. **Name your files as indicated below and attach them in the proper order.** Please note that you cannot change the name of a file on the Attachments Form. Therefore make certain that each file is named correctly **before** you attach it. See below for details.

When you open the Grants.gov Attachments Form, you will find 15 attachment buttons, labeled "Attachment 1" through "Attachment 15." By clicking on a button, you will be able to choose the PDF file from your computer that you wish to attach. Please attach the proper file to the proper button as listed below.

**ATTACHMENT 1:** To this button, attach a one-page **Organizational Background** statement. The file name should indicate the name of your organization or a recognizable acronym followed by "OrgBackground.pdf" (e.g., "ABCDanceCoOrgBackground.pdf" or "StateUnivPerfArtsCenterOrgBackground.pdf").

Submit a one-page *statement about your organization*. If you are a parent organization that is applying on behalf of a component, this information should refer to the component on whose behalf you are applying. Use the following headings and letters to organize your response:

- **Date organization was incorporated.** If not applicable, omit.
- **Mission/purpose of your organization:** Briefly summarize the mission and purpose of your organization. For organizations whose work extends beyond the cultural sphere (e.g., universities, human service agencies), summarize your mission as it pertains to your public cultural programs or services.
- **Organization overview:** Address the following:
  - a. An **overview** of your organization's activities.

- b. Some specific examples of **previous activities** that demonstrate your organization's ability to carry out the project for which you are requesting support.
- c. The size and general demographics (e.g., ethnicity, income, age) of the **community/region/audience** that you serve. If you are a membership organization, indicate the number of individuals or organizations that you serve.
- d. A description of any **special efforts** that your organization is making to reach a broad segment of the community.

**ATTACHMENT 2:** To this button, attach your **Details of the Project** narrative. The file name should indicate the name of your organization or a recognizable acronym followed by "DetailsofProject.pdf."

Submit a *narrative* that provides details of your project as outlined below. Your narrative can be a maximum of three pages, but keep in mind that the Arts Endowment and its panelists prefer succinct descriptions.

The information that you provide will be reviewed in accordance with the "Review Criteria" for the *Access to Artistic Excellence* category. Your narrative should address each of these "Review Criteria" and include information on the following, as relevant to your project. Organize your response a), b), c), etc., and use the boldfaced language below as headings for each item. For example, "a) Major project activities. The ABC Performing Arts Center plans to..."

- a. **Major project activities.** Be as specific as possible about the activities that will take place during the project period. Include information on the location(s) of the proposed activity and any special resources that will be used. For projects that will tour, provide a list of venues with dates and indicate the degree of commitment. For projects that involve publication, provide details on items such as projected sales figures, print runs, distribution plans, contributors' fees, payment policies, etc. Where relevant, include information on any educational component or activities of the project.
- b. Your **goals** in undertaking the project and what you hope to achieve. Address the Arts Endowment outcome that you have identified as most relevant. Identify any additional outcomes of your own that you have established for the project.
- c. **Schedule** of key project dates.

- d. **Key individuals, organizations, and works of art** that will be involved in the project. (Bios of key project personnel are requested as a separate item.) Indicate whether the artists, other individuals, and organizations that are cited are committed to or merely proposed for the project. Where relevant, describe their involvement in the development of the project to date. For projects that include multiple partners, discuss each partner's participation. Describe the process and criteria for the selection of artists, organizations, and, where relevant, artworks. Where key individuals or organizations remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.
- e. The **target population** (i.e., the intended audience and/or other beneficiaries to whom the project is directed). If actual figures or reasonable estimates can be secured, indicate the number of people the project will serve. Have you worked with this target population before? Has the target population been involved in the planning for and implementation of the project? Describe any underserved groups or areas that will benefit.
- f. **Plans for promoting, publicizing, and/or disseminating** the project, as relevant.
- g. **Plans for monitoring** the project and **assessing** the degree to which you achieve your goals. Include your plans for documentation, evaluation, and dissemination, as appropriate. Describe how you will measure your success in achieving the outcomes identified in b) above. If this is an ongoing project, state the results to date and the rationale for continuing the project.
- h. **Plans for making the project accessible** to individuals with disabilities. This includes access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc. See the Nondiscrimination Statutes in "**Assurance of Compliance**" for more information. (For technical assistance on how to make your project fully accessible, contact the Arts Endowment's AccessAbility Office at 202/682-5532 or 202/682-5496 Voice/T.T.Y. or the Civil Rights Office at 202/682-5454 or 202/682-5695 Voice/T.T.Y.)

- i. **Budget.** If this project is being undertaken over and above your normal operations, what resources will be applied to cover these costs? What would you do if you receive less than 50 percent of your requested amount?

**ATTACHMENT 3:** To this button, attach the **Project Budget form, Parts 1 and 2** [Download the form by clicking on the type of form you wish to use: **Word | PDF | Instructions** ]. The file name should indicate the name of your organization or a recognizable acronym followed by "ProjectBudget.pdf." (If you wish to submit a copy of your own project budget for clarification, you may do so; see Attachment 9. Your own project budget may not be submitted in lieu of the required form.)

**ATTACHMENT 4:** To this button, attach the **Financial Information** form [Download the form by clicking on the type of form you wish to use: **Word | PDF | Instructions** ]. The file name should indicate the name of your organization or a recognizable acronym followed by "FinancialInfo.pdf."

**ATTACHMENT 5:** To this button, attach a single file that includes all of the items below that are relevant to your application. The file name should indicate the name of your organization or a recognizable acronym followed by "Bios.pdf." Label clearly each item. Dance applicants should submit bios only, not resumes.

- For all applicants: **Brief, current biographies of the key project personnel** [e.g., the proposed primary artist(s), project director, artistry director, executive director, teachers, curator, editor, folklorist, conductor]. Send no more than two pages of bios; group several on each page.
- For projects that involve highly technical professionals (e.g., individuals who work with new technology, art conservators): *Resumes* (not bios) for those individuals.
- For parent organizations applying on behalf of an eligible component: *A list of key staff* of the component unit. Describe any overlaps in staffing with the parent organization. This documentation is required to demonstrate your eligibility.

**ATTACHMENT 6:** To this button, attach a single file that includes all of the items below that are relevant to your application. The file name should indicate the name of your organization or a recognizable acronym followed by "BoardList.pdf." Label clearly each item.

- For all applicants: A **list of current board members** including professional affiliations.
- For parent organizations applying on behalf of an eligible component: *A list of board/advisory group members* for the component as well as the parent organization. Note how long each board/advisory group has been in existence. This documentation is required to demonstrate your eligibility.

- For lead applicants applying on behalf of a consortium: A list of current board members for the primary consortium partner as well as the lead applicant.

**ATTACHMENT 7:** If you are applying for an official Consortium Application, to this button attach the **Consortium Partner Information** form [Download the form by clicking on the type of form you wish to use: **Word** | **PDF** | **Instructions** ]. This form must include the name of the Authorizing Official for your consortium partner, but no signature is necessary. The file name of your attachment should indicate the name of your organization (not your partner) or a recognizable acronym followed by "ConsortiumPartner.pdf."

**ATTACHMENT 8:** If you wish to submit a copy of your own project budget, attach it to this button. The file name should indicate the name of your organization or a recognizable acronym followed by "SepBudget.pdf."

SEE DISCIPLINE FOR ATTACHMENTS 9, 10, AND 11

Leave all remaining Attachment buttons blank.

If you try to view an attachment by clicking the "View Attachment" button on the Attachments Form but are unsuccessful, check the bottom of the screen for the message: "Pop-ups were blocked on this page." If you see this message, press "Ctrl" and "View Attachment" to see the attachment.

**REMINDER: Be sure to submit all attachments as PDF files.** If you work in Word initially, convert each item to PDF before submission.

### **Application Material To Be Submitted by Mail**

**In addition to the material that you submit through Grants.gov, you must mail the following items to the Arts Endowment.** Your application package will not be considered complete without these items.

#### **Mailed material:**

1. A copy of the Submission Confirmation from Grants.gov that includes your **Grants.gov Tracking Number**. (Upon submission of your electronic application material to Grants.gov, this confirmation will display on your screen.) Be sure that this is the first item in your mailed material.

SEE DISCIPLINE FOR WORK SAMPLES AND OTHER SPECIAL REQUIREMENTS

Label your package as noted below. **All mailed material must be postmarked (or show other proof of mailing) no later than:**

- For the March 10, 2008, application deadline, March 11, 2008
- For the August 11, 2008, application deadline, August 12, 2008

These dates are for Grants.gov applicants only.

**NAME OF DISCIPLINE**

**Room 000**

**National Endowment for the Arts**

**1100 Pennsylvania Avenue, NW**

**Washington, DC 20506-0001**

Be sure to include a complete return address on your package that includes your organization's legal name. If the delivery service that you use requires a telephone number for the recipient on the label, use 202/682-5760.

The National Endowment for the Arts continues to experience lengthy delays in the delivery of First-Class mail. In addition, some or all of the First-Class and Priority mail we receive may be put through an irradiation process. Support material (e.g., CDs, videos) put through this process has been severely damaged. Until normal mail service resumes, please consider using a commercial delivery service, particularly if you are sending time-sensitive material.

If new information that significantly affects your application (including changes in artists or confirmed funding commitments) becomes available after your application is submitted, please send that information immediately to the specialist for the field/discipline of your project. Include your organization's name and application number on any such submission. No changes in or revisions to your application can be made through Grants.gov.

## Challenge America: Reaching Every Community Fast-Track Review Grants

### How to Prepare and Submit an Application

These application guidelines provide all of the information that you need to submit an application.

Organizations are required to submit their applications electronically through Grants.gov, the federal government's online application system. **Applications will not be accepted in paper format.** The application deadline for the *Challenge America Fast-Track Review Grants* category is June 2, 2008.

Before you apply through Grants.gov for the first time, you must be registered. Registration with Grants.gov:

- Is a multi-step process.
- Takes time; allow two weeks.
- Must be completed before you can submit your application.
- Is detailed in Step 1 below.

**If your organization has already registered, you need to renew your information; please see below.**

**The Grants.gov system must receive your application no later than 11:59 p.m., Eastern Time, on June 2, 2008. The Arts Endowment will not accept late applications. We encourage you to apply well in advance of the deadline.**

Please be aware that the Grants.gov Customer Service hours are 7:00 a.m. to 9:00 p.m., Eastern Time, Monday to Friday. Should you encounter any difficulty submitting your application right before the deadline, the Arts Endowment will not accept your inability to contact Grants.gov after hours as a valid excuse for a late application.

**We recommend strongly that you REGISTER/RENEW WELL IN ADVANCE OF YOUR DEADLINE** (Step 1 below). **We also encourage you to COMPLETE AND SUBMIT YOUR APPLICATION EARLY** (Steps 2 and 3 below); do not wait until the last minute. Grants.gov can slow down during periods of high usage, which most often occur between 12 noon and 5:00 p.m., Eastern Time. You will have a better experience if you submit your application outside of these hours and in advance of the deadline. In

addition, we urge you to read these instructions in their entirety before you begin the application process.

If you are unable to submit your application electronically, you may request a waiver from this requirement. A waiver will be granted for the following reasons only:

- Internet access is not available within a 30-mile radius of your organization's business office.
- Disability prevents the submission of an electronic application.

Your waiver request must be in writing and must explain which of the two grounds for an exception prevents you from submitting your application electronically. Include accurate contact information (including phone number) so that we may notify you of the status of your request.

All waiver requests must be received (not postmarked) at the Arts Endowment at least three weeks before the application deadline, or no later than 5:30 p.m., Eastern Time, on May 12, 2008. You may fax your request to 202/682-5660 or send it to:

Deputy Chairman for Grants and Awards  
Grants.gov Waiver Request  
Room 710  
National Endowment for the Arts  
1100 Pennsylvania Avenue, NW  
Washington, DC 20506-0001

The National Endowment for the Arts continues to experience lengthy delays in the delivery of First-Class mail. Please consider faxing your waiver request or using a commercial delivery service, particularly if you are sending your request close to the May 12 receipt deadline.

In the event a waiver is granted, your complete paper application package must be postmarked (or show other proof of mailing) no later than June 2, 2008.

### **Apply Through Grants.gov**

**Applicants should access Grants.gov through the Arts Endowment's Web site. The Arts Endowment has created customized Grants.gov instructions and applicants can link to everything they will need for Grants.gov through our instructions. We urge you to read these instructions in their entirety before you begin the application process.**

#### **Step 1: Register with Grants.gov or Renew/Verify your Registration**

**All applicants that have not yet done so must register with Grants.gov prior to submitting their application. This multi-step, one-time registration process cannot be completed in a single day; we recommend that you allow at least two weeks. DO NOT WAIT UNTIL THE DAY OF THE APPLICATION DEADLINE TO REGISTER.**

The Arts Endowment has created an easy-to-follow checklist for registering. Step-by-step instructions for registering also are available at **Get Registered**. If you have problems registering, call the Grants.gov help desk at 1-800-518-4726, e-mail **support@grants.gov**, or consult the information posted on the Grants.gov Web site at **Applicant Help**. The Grants.gov Customer Service hours are 7:00 a.m. to 9:00 p.m., Eastern Time, Monday to Friday.

**You do not need to complete the registration process to download the application package and begin to prepare your material (see below). However, you will need your Grants.gov Username and Password that you obtain in the final step of the registration process to submit your application.**

**If you have already registered with Grants.gov, renew/verify your registration with Grants.gov before you apply. Make sure that:**

- Your registration with the Central Contractor Registry (CCR) -- part of the Grants.gov registration process -- is up to date. Your organization's CCR Point of Contact must renew your organization's registration with CCR every year or it will expire. You can check your registration status by entering your DUNS number at "CCR Search" at [www.ccr.gov](http://www.ccr.gov). CCR also will alert your CCR Point of Contact when it is time for renewal. You do not have to go through the entire CCR registration process again. Rather, this is an opportunity to provide updated information. If you have no changes, the annual renewal is as simple as logging on to "Register in CCR" at [www.ccr.gov](http://www.ccr.gov) with your DUNS number and TPIN (Trading Partner Identification Number) and clicking "Update/Renew" and "CCR Update -- TPIN." However, if you let your registration lapse, you may delay your ability to apply using Grants.gov.
- The individual who will be submitting the application is registered as an Authorized Organization Representative (AOR) with Grants.gov and can readily locate his or her Username and Password. Any new AORs must register and be approved by your organization's Ebiz Point of Contact using the MPIN (Marketing Partner Identification Number).

Consult Grants.gov if you need additional information on renewing/verifying your registration.

## **Step 2: Prepare your application material**

To access the application package:

1. Access the application package on Grants.gov by clicking on the link below:

Funding Opportunity Number: 2008NEA01CAFT

2. This will bring you to the "Selected Grant Applications for Download" screen.

Download the application package and follow the instructions below. **It is not necessary to download the instructions from Grants.gov; you will merely be redirected back to the instructions in this document.** You may find it helpful to print out these instructions so that you will have them available for easy reference as you complete the forms. You also may want to keep these instructions open in a window in your computer as they contain helpful links to information that you will need as you complete your application.

This screen contains a link to PureEdge Viewer, a small, free software program. **You must have PureEdge Viewer, with its most recent upgrade and updates, installed on your computer in order to access, complete, and submit applications.** If you do not already have the most recent version of this software installed on your computer, please **download and follow the installation instructions.** Be sure to review the system requirements; your computer must meet the stipulated browser and other requirements or PureEdge Viewer will not function properly, particularly when you try to submit your application.

NOTE: PureEdge Viewer runs only with Windows or Windows emulation software. Non-Windows users can now use the free Citrix server to work on PureEdge forms. Macintosh users with OS X 10.4.6 or higher may want to use the IBM Workplace Forms (PureEdge) Viewer for Macintosh.

3. When you download the application package, the Grants.gov "Grant Application Package" screen will open. Click on the "Save" button at the top of the form. You will see the following warning: "One or more of the items in this form contains an invalid value. Do you want to proceed anyway?" Click "Yes" to proceed, and **save the application package to a location on your computer or network where you can find it readily. Close the saved application package before you start to work on it for the first time. Always open and work on your application from this location.** You do not need to be connected to Grants.gov or the Internet until you are ready to submit your completed application. By saving changes each time you close your application, you will capture and save your most current data.

To work on your application:

1. Open the application package that you have saved to your computer and the Grants.gov "Grant Application Package" screen will appear. In the "Application Filing Name" field, enter your organization's legal name.
2. Next, open and complete all of the forms that appear in the "**Mandatory Documents**" box. To open an item, click on it to select it, and then click on the "**Open Form**" button that is beneath the Mandatory Documents box. You cannot open a form by double clicking on it.

When a form is more than one page, navigate between pages by using the gray navigation boxes ("Next" or "Previous") that appear at the top of the application package. Do **not** use the Back/Forward Internet navigation buttons (with the arrows inside) as the information entered into the form will not be saved.

3. After working on a form, click the "**Close Form**" button at the top of the screen to capture your information and return you to the "Grant Application Package" screen. Before closing the "Grant Application Package" screen, click on the "Save" button. Until you have completed all of the required fields in all of the mandatory forms, clicking on the "Save" button will generate the invalid values message referred to in Item 3 above. Click "Yes" to proceed.

If asked if you want to update an existing file ("File Already Exists. OVERWRITE?"), clicking "Yes" will save your most recent changes to the existing file.

4. When a form is completed, click on the form name in the Mandatory Documents box to select it, and then click the => button. This will move the form to the "Mandatory Completed Documents for Submission" box. All forms must be in the "**Mandatory Completed Documents for Submission**" box before you will be able to submit your application. (You can open and work on a form in either the Mandatory Documents or Completed Documents box.)

You will see that there are four forms in the Mandatory Documents box that you must fill out before you can submit your application. They are:

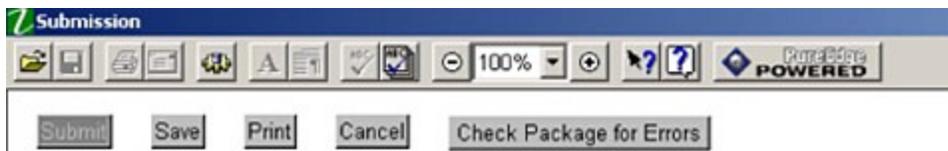
1. **Application for Federal Domestic Assistance/Short Organizational Form (SF-424)**: This form asks for basic information about your organization and project. Complete this form first. Data entered here will populate fields of other forms where possible. See instructions for completing this form below.

2. **NEA Supplemental Information Form:** This form asks for some additional information about your organization and project. See instructions for completing this form below.
  
3. **NEA Organization & Project Profile Form:** In accordance with the Government Performance and Results Act (GPRA), the Arts Endowment will use the information gathered through this form to develop statistical profiles of the projects that it funds for reporting to Congress and the public. See instructions for completing this form below.
  
4. **Attachments Form:** This is not a form in the conventional sense, but rather a place to attach additional items as PDF (portable document format) files. These additional items (e.g., [your application narrative](#) and [the Project Budget Form](#)) must be included for your Grants.gov application package to be considered complete. See instructions for completing this form below.

Detailed instructions on how to fill out each of these forms are provided after Step 3 below.

In addition to applying through Grants.gov, applicants must submit certain items by mail directly to the Arts Endowment. Mailed material must be postmarked (or show other proof of mailing) no later than June 3, 2008. We provide this extra business day to allow applicants ample time to receive and include with their mailed material a copy of the notification from Grants.gov that confirms their electronic submission and provides the Grants.gov Tracking Number. See the instructions for material to be mailed below.

### Step 3. Submit your application



1. In the top left corner of the Grants.gov menu screen you will see buttons for **Submit, Save, Print, Cancel, and Check Package for Errors.**
  
2. When you have completed your application (i.e., all of the Mandatory Documents have been completed and moved to the Completed Documents box), click the

**Check Package for Errors** button to double check that you have provided all required information. This will alert you if you have left any required fields on the forms incomplete. This will not check the accuracy of your information or whether you have attached all required documents.

3. Click the **Save** button one last time to make sure that all of your most current information is saved. (At this point, you should **not** receive the invalid values message.)
  
4. If you want a hard copy of your completed application for your files, clicking the **Print** button will print out all of the forms in the Mandatory Completed Documents for Submission box. For a hard copy of the items that you are attaching to the Attachments Form, you will have to print each of these out separately from your computer.
  
5. Click the **Submit** button. [The Submit button will not become active (and turn from dark to light gray) until you have saved your application with all required fields completed. Clicking this button will reconnect you to Grants.gov and the Internet.] **You will be prompted to provide your Grants.gov Username and Password that you obtained during registration.** (REMINDER: You must have successfully completed all steps of the registration process, in sequence, in order to receive your Grants.gov Username and Password.)
  
6. Click the "Login" button. This will bring you to the "Application Submission Verification and Signature" screen, which provides a summary of the Funding Opportunity for which you are applying. If everything looks accurate, click the "Sign and Submit Application" button to complete the process. **Be certain that you are satisfied with your application before you click this button. No revisions to your application are possible through Grants.gov once it is submitted.**

If you do not want to submit the application at this time, click the "Exit Application" button. You will be returned to the previous page where you can make changes in your material or exit the process.

Grants.gov will put a date/time stamp on your application when you click the "Sign and Submit Application" button. **Your application must be stamped no later than 11:59 p.m., Eastern Time, on your deadline date; the Arts**

**Endowment will not accept late applications.** Remember that Grants.gov's Customer Service hours end for the day at 9 p.m., Eastern Time. Should you encounter any difficulty submitting your application right before the deadline, the Arts Endowment will not accept your inability to contact Grants.gov after hours as a valid excuse for a late application.

7. After you hit the "Sign and Submit Application" button, you will receive two notifications from Grants.gov:
  - a. First, you will receive confirmation that your application was **received by** the Grants.gov system. This confirmation will include the **Grants.gov Tracking Number** assigned to your application. Print a copy of this notification to include with the material that you mail to the Arts Endowment and keep a copy for your records. The Tracking Number also will be e-mailed to your Authorized Organization Representative (AOR).
  - b. Soon thereafter (generally within 24-48 hours), you will receive notification as to whether your application was **successfully validated** by Grants.gov. If there are any errors in your application (e.g., the DUNS number on your application doesn't match exactly the DUNS number in your registration), it will be rejected by Grants.gov and not delivered to the NEA.

If Grants.gov rejects your application and the deadline has not yet passed, you can correct the error(s) in your application and resubmit. If the deadline has passed, you will not have this opportunity.

You also can track the progress of your application by using your Username and Password to log in to the Grants.gov system and clicking on "Application Status."

8. After the deadline for this category, Grants.gov will notify you via e-mail when the Arts Endowment retrieves your application from Grants.gov, and again soon thereafter, when your application has been assigned an Agency Tracking Number (this will be the Arts Endowment-assigned application number). This process will serve to acknowledge the receipt of your application by the Arts Endowment.

**REMINDER:** After submission of your application to Grants.gov, you must mail certain items (detailed in "Application Material to be Submitted by Mail" below) directly to the Arts Endowment. For your application to be considered complete, every item that is

required **MUST** be included in your application package, which must be submitted no later than the application deadline date under which you are applying. Arts Endowment staff will not contact applicants to request missing material, and incomplete applications will be returned to you.

### Additional Help

For additional help on how to use Grants.gov, please see the help material on the Grants.gov Web site at **Applicant Help**. You also can send e-mail to the Grants.gov helpdesk at **support@grants.gov** or call them at 1-800-518-4726 from 7 a.m. until 9 p.m., Eastern Time, Monday to Friday.

If you contact Grants.gov for assistance, your question will be assigned a case number. This number only documents your inquiry to the help desk. It is: 1) not, in itself, an indication of a Grants.gov system problem that would excuse a late application; and 2) not related to the tracking number that Grants.gov will assign your application once it has been successfully submitted.

For specific help on how to complete your application, please review the instructions in these guidelines including the **Frequently Asked Questions**, or contact the Challenge America staff (see "**Agency Contacts**").

### Detailed Instructions for Each Form in Your Grants.gov Application

Do not type in all capital letters when completing the forms.

Before you start to complete the required forms, activate the Help tool by clicking on the Help button (outlined in green below) in the Tool Bar. On each form, you will then find instructions by positioning the cursor over each item or, where relevant, over the radio button (the circle to the left of the text) for an item. More detailed instructions for certain items are provided below.



### How to fill out the Application for Federal Domestic Assistance/Short Organizational Form (SF-424)

**NOTE:** All asterisked (\*) items and yellow fields on this form are required and must be completed before you will be able to submit the form.

**1. Name of Federal Agency:** Pre-populated.

**2. Catalog of Federal Domestic Assistance Number:** Pre-populated.

**3. Date Received:** This will be filled automatically with the date that you submit your application; leave blank.

**4. Funding Opportunity Number:** Pre-populated.

5. Applicant Information:

Check the "**Applicant Eligibility**" section of the guidelines for eligibility information for this category.

a. Legal Name: Enter the legal name of your organization. The name provided here must be the applicant's legal name as it appears in the current IRS 501(c)(3) status letter or in the official document that identifies the organization as a unit of state or local government, or as a federally recognized tribal community or tribe. (Do not use your organization's popular name, if different.)

If you are a parent organization that is applying on behalf of an eligible component, do not list the name of the component here. You will be asked for that information later.

b. Address:

Use Street 1 for your street address or post office box number, whichever is used for your U.S. Postal Service mailing address. Street 2 is not a required field and should be used **only** when a Suite or Room Number or other similar information is a necessary part of your address. Do **not** use Street 2 to give a second address for your organization.

In the Zip/Postal Code box, organizations in the United States should enter the **full 9-digit zip code** that was assigned by the U.S. Postal Service. If you do not know your full zip code, you may look it up at [www.usps.com/zip4/](http://www.usps.com/zip4/).

d. Type of Applicant: Select the item that best characterizes your organization from the menu in the first drop down box. Additional choices are optional.

e. Employer/Taxpayer Identification Number (EIN/TIN): Enter the 9-digit number that was assigned by the Internal Revenue Service; do not use a Social Security Number.

f. Organizational DUNS: All organizational applicants for federal funds must have a DUNS number, which is recognized as the universal standard for identifying organizations worldwide. **The number that you enter here must agree with the number (either 9 or 13 digits) that you used with the CCR (Central Contractor Registry) as part of the Grants.gov registration or your application will not be**

**validated by Grants.gov and will be rejected.**

**g. Congressional District:** Enter the number of the Congressional District where the applicant organization is located. Use the following format: 2 character State Abbreviation-3 character District Number. For example, if your organization is located in the 5th Congressional District of California, enter "CA-005." For the 12th district of North Carolina, enter "NC-012." If you do not have a Congressional District (e.g., you are located in a U.S. territory that doesn't have districts), enter 00-000. If you need help determining your district, please visit the House of Representatives Web site at [www.house.gov](http://www.house.gov) and use the "Find Your Representative" tool.

**6. Project Information:**

**a. Project Title:** Provide a brief descriptive title for your proposed project.

**b. Project Description:** In two or three sentences, briefly describe your specific project, not your organization. Use clear language that can be understood readily by readers who may not be familiar with your discipline or subject area. Indicate the target population to which this project is directed and the potential impact of this project on that population.

**c. Proposed Project Start Date/End Date:** Enter the beginning and ending dates for your requested period of support, i.e., the span of time necessary to plan, execute, and close out your proposed project. The Arts Endowment's support of a project may start on January 1, 2009, or any time thereafter. While a period of support of up to two years is allowed, we anticipate that most Challenge America Fast-Track projects--including planning and closeout time--will be substantially shorter.

**7. Project Director:**

Provide the requested information for the Project Director. Please leave the Social Security Number box blank. Select a Prefix (e.g., Ms., Mr.) even though this is not a required field.

Provide contact information, including an e-mail address, that will be valid through the announcement date for your category. To make sure this individual receives e-mail from the Arts Endowment, please have [AppProcessing@arts.endow.gov](mailto:AppProcessing@arts.endow.gov) added to his or her approved list of senders. Also ask your organization's e-mail administrator to ensure that messages from [arts.endow.gov](mailto:arts.endow.gov) are accepted for delivery.

**8. Primary Contact/Grant Administrator:**

Provide the requested information for the individual who should be contacted on all matters involving this application and the administration of any grant that may be awarded. For colleges and universities, this person is often a Sponsored Research,

Sponsored Programs, or Contracts and Grants Officer. Please leave the Social Security Number box blank. Select a Prefix even though this is not a required field.

Provide contact information, including an e-mail address, that will be valid through the announcement date for your category. To make sure this individual receives e-mail from the Arts Endowment, please have AppProcessing@arts.endow.gov added to his or her approved list of senders. Also ask your organization's e-mail administrator to ensure that messages from arts.endow.gov are accepted for delivery.

In some organizations, particularly smaller ones, this individual may be the same as the Project Director. If this is the case, you may check the "Same as Project Director" box and not repeat information that you have already provided in Item 7. (If the Primary Contact/Grant Administrator is the same as the Authorizing Official, please complete all items under both 8 and 9 even though there will be some repetition.)

#### 9. Authorized Representative:

Enter the requested information for the AOR (Authorized Organization Representative) who will be submitting this application to Grants.gov. The AOR must have the legal authority to obligate your organization. By clicking the "I Agree" box at the top of Item 9, this individual will be certifying compliance with relevant federal requirements on your organization's behalf. (These requirements can be found in the "**Assurance of Compliance**" section of these guidelines.) The "Signature of Authorized Representative" and "Date Signed" boxes will be populated by Grants.gov upon submission of the application.

Provide contact information, including an e-mail address, that will be valid through the announcement date for your category. To make sure this individual receives e-mail from the Arts Endowment, please have AppProcessing@arts.endow.gov added to his or her approved list of senders. Also ask your organization's e-mail administrator to ensure that messages from arts.endow.gov are accepted for delivery. If appropriate, you may want to provide an e-mail address that can be accessed by the organization, rather than a personal e-mail address.

### **How to fill out the National Endowment for the Arts Supplemental Information Form**

**NOTE:** All asterisked (\*) items and yellow fields on this form are required and must be completed before you will be able to submit the form.

#### 1. Applicant

**Legal Name:** This item has been pre-populated with information that you provided on the Application for Federal Domestic Assistance/Short Organizational Form (SF-424).

**Popular Name:** If you use a popular name that is different from your legal name, note that in the space below the IRS name.

**For this application, the applicant is serving as:** If you are a parent organization that is applying on behalf of an eligible separate component, choose the "Parent of a Component" box from the drop-down menu and enter the name of the component in the space provided. Otherwise, choose "Not Applicable." (Consortium applications are not eligible under Challenge America.) Refer to the "Application Limits" for more information.

**Total organizational operating expenses for the most recently completed fiscal year:** Unaudited figures are acceptable. If you are a parent organization, provide this information for the component on whose behalf you are applying.

## 2. Application Information

**Project Field/Discipline:** Choose the one discipline that is most relevant to your project. This selection will aid the Arts Endowment's application review. If you have questions, contact the Challenge America staff.

- **Dance** (including dance presentation)
- **Design** (including planning, urban design, architecture, landscape architecture, interior design, product design, and graphic design)
- **Folk & Traditional Arts** (including folk & traditional arts projects in any art form)
- **Literature**
- **Local Arts Agencies** [Local arts agencies generally are referred to as arts councils, departments of cultural affairs, or arts commissions. While the majority are private entities, others are public municipal, county, or regional agencies that operate in cooperation with mayors and city managers. Local arts agencies generally make grant awards directly to both artists and arts organizations, present programming to the public, manage cultural facilities, provide services to artists and arts organizations, and facilitate community cultural planning. Statewide assemblies and cultural service organizations that work specifically with local arts agencies also are eligible. Projects may be in any discipline(s) or for any type of constituent service.]
- **Media Arts:** Film/Radio/Television
- **Museums** (including projects in any discipline that are submitted by a museum)
- **Music** (including music presentation)
- **Musical Theater**
- **Opera**
- **Presenting** (projects that involve multiple arts disciplines including multidisciplinary performing arts presenting and other types of multidisciplinary activities)
- **Theater** (including theater presentation)
- **Visual Arts**

Choose your field/discipline carefully. In limited cases, Arts Endowment staff may transfer an application to a field/discipline other than the one that was selected by the applicant to ensure appropriate panel review.

**Category:** From the drop-down box, select one of these four options as appropriate to your project:

- Challenge America Fast-Track Review Grants: Guest artist/arts event
- Challenge America Fast-Track Review Grants: Public art
- Challenge America Fast-Track Review Grants: Civic Design
- Challenge America Fast-Track Review Grants: Cultural tourism/districts

**Intended Outcome:** The Arts Endowment has identified five outcomes that it plans to achieve through *Challenge America: Reaching Every Community Fast-Track Review Grants*. Select the one outcome from the first column on the form (i.e., those beginning with an A) that is most relevant to your project. Do NOT select an outcome from the second column (i.e., those beginning with a B).

### 3. Project Budget Summary

NOTE: In all budget fields, round all figures to the nearest dollar.

**Amount Requested:** Enter \$10,000. All *Challenge America Fast-Track Review Grants* are for this amount.

**Total Match for this Project:** All *Challenge America Fast-Track Review Grants* must be matched at least dollar for dollar with nonfederal funds. Therefore this item must be at least \$10,000. This must agree with Item 2 under Income of your Project Budget form.

**Total Project Costs:** This figure will autocalculate. Please double check to make certain that it agrees with Item 6 of your Project Budget form.

### How to fill out the Organization & Project Profile Form

Make sure that your **Help** tool is activated and then follow the instructions on the form itself. In order to see definitions of individual items, you must position your cursor directly over the relevant radio button, not over the accompanying text. This form is four pages long. To move back and forth among the pages use the Previous and Next buttons at the top of the screen.

### How to use the Attachments Form

This "form" is not a form in the conventional sense. Rather, it is a place to attach documents that you have completed, converted to PDF (portable document format)

files, and saved elsewhere on your computer. One of these documents is itself a fillable Arts Endowment form; the others are narratives or lists that you develop in accordance with the instructions below.

Several important points:

1. When submitting through Grants.gov, attach only one copy of each item.
2. **Attach PDF (portable document format) files.** Using PDFs allows you to preserve the formatting of your documents so they can be presented to panelists exactly as you intend.

Attachments 1, 2, 3, 5, and 6 are documents (e.g., narratives, lists) that you will develop in accordance with the instructions provided. These non-form documents can be created using any word processing software. When you have completed the document, save it to your computer and convert it to PDF before attaching. If you don't already have software to convert files to PDF, there are many low-cost and free software packages that can do this. To learn more, go to **PDF Conversion Programs**.

Attachment 4 (Project Budget Form) is a fillable form; you will find a link to it. This form is available in both Microsoft Word and PDF formats.

Using the Word version: After completing and saving the form to your computer, convert it to PDF before submission. If you don't already have software to convert files to PDF, there are many low-cost and free software packages that can do this. To learn more, go to **PDF Conversion Programs**.

Using the PDF version: To save, close, reopen and attach the form **you must use Adobe Acrobat Approval or the full Acrobat Standard or Professional Programs**. (Acrobat Approval is no longer available for purchase, but existing versions will work.) Please note that if you use the free Acrobat Reader, you will be able to fill in the form but unable to save your work or attach the document (the information you have completed will not be transmitted).

Please make sure to convert your documents into PDF format in line with the guidance above. **Do not create PDFs of your electronic documents by scanning**. In the past, some applicants have printed their electronic documents and then scanned them, saving the scan in PDF format. PDFs created this way are much larger, and of lower quality, than PDFs created by the methods we recommend. **Do not embed non-printable media files (video and/or sound) in your PDF documents**. Static images (e.g., pictures) are acceptable.

**NOTE:** Next year, applications with attachments that are not in PDF format may not be accepted.

3. For documents such as narratives and lists, label pages clearly with the name of the item (e.g., Organizational Background) and your organization's legal name. Leave a margin of at least one inch at the top, bottom, and sides of all pages. Do not reduce type below 12 point font size. Do not type in all capital letters. Number pages sequentially; place numbers on the right.
4. **Name your files as indicated below and attach them in the proper order.** Please note that you cannot change the name of a file on the Attachments Form. Therefore make certain that each file is named correctly **before** you attach it. See below for details.

When you open the Grants.gov Attachments Form, you will find 15 attachment buttons, labeled "Attachment 1" through "Attachment 15." By clicking on a button, you will be able to choose the PDF file from your computer that you wish to attach. Please attach the proper file to the proper button as listed below.

**ATTACHMENT 1:** To this button, attach an **Organizational Background** statement. The file name should indicate the name of your organization or a recognizable acronym followed by "OrgBackground.pdf." Submit no more than one page. [Excess pages will be removed and not be reviewed.](#)

Submit a one-page *statement about your organization*. If you are a parent organization that is applying on behalf of a component, this information should refer to the component on whose behalf you are applying. Use the following headings and letters to organize your response:

- **Date organization was incorporated.** If not applicable, omit.
- **Mission/purpose of your organization:** Briefly summarize the mission and purpose of your organization. For organizations whose work extends beyond the cultural sphere (e.g., universities, human service agencies), summarize your mission as it pertains to your public cultural programs or services.
- **Organization overview:** Address the following:
  - a. An **overview** of your organization's activities.
  - b. Some specific examples of **previous activities** that demonstrate your organization's ability to carry out the project for which you are requesting support.

- c. The size and general demographics (e.g., ethnicity, income, age) of the **community/region/audience** that you serve. If you are a membership organization, indicate the number of individuals or organizations that you serve.
- d. A description of any **special efforts** that your organization is making to reach a broad segment of the community.

**ATTACHMENT 2:** To this button, attach your **Details of the Project** narrative. The file name should indicate the name of your organization or a recognizable acronym followed by "DetailsofProject.pdf" (e.g., "ABCDanceCoDetailsofProject.pdf" or "StateUnivPerfArtsCenterDetailsofProject.pdf"). Provide a *narrative* of no more than two pages that provides details of your project as outlined below. **Excess pages will be removed and not be reviewed.**

The information that you provide will be reviewed in accordance with the "Review Criteria" for the *Challenge America: Reaching Every Community Fast-Track Review Grants* category. Your narrative should address each of these "Review Criteria" and include information on the following, as relevant to your project. Organize your response a), b), c), etc., and use the boldfaced language below as headings for each item. For example, "a) Major project activities. The ABC Arts Center plans to..."

- a) **Major project activities.** Be as specific as possible about the activities that will take place during the project period. Include information on the location(s) of the proposed activity and any special resources that will be used. If relevant, discuss any partners participating in the project.
- b) Define your **goals** in undertaking the project and what you hope to achieve, especially regarding service to underserved participants.
- c) Describe how your goals relate to the Arts Endowment's **outcome** that you have identified as most relevant to your project.
- d) **Schedule** of key project planning and implementation dates.
- e) Describe **how the project will benefit underserved populations** that have limited access to the arts due to geography, ethnicity, economics, or disability. How will the target population or community be included in the planning for and implementation of the project? Have you worked with this target population or community in the past? Include any major challenges that the community currently faces.
- f) Describe the process and criteria for the **selection of artists**, participating organizations, consultants, resource staff, **or other personnel.**

**ATTACHMENT 3:** To this button, attach **brief, current biographies of key project personnel**. The file name should indicate the name of your organization or a recognizable acronym followed by "Bios.pdf." Submit no more than two pages; group several bios on each page. **Excess pages will be removed and not be reviewed.**

Describe the qualifications of the artists (including ensembles, designers, technicians, consultants, or others) and other *essential* staff who will carry out the project. Provide information that will help reviewers assess the artistic or technical expertise that is available to implement the project. Briefly note any awards or recognition that participating artists may have received. **Full resumes will not be accepted.**

**ATTACHMENT 4:** To this button, attach the **Project Budget form, Parts 1 and 2** [Download the form by clicking on the type of form you wish to use: **Word | PDF | Instructions** ]. The file name should indicate the name of your organization or a recognizable acronym followed by "ProjectBudget.pdf."

**ATTACHMENT 5:** To this button, attach a representative list of your **Programmatic Activities** for the past three seasons. The file name should indicate the name of your organization or a recognizable acronym followed by "ProgActivities.pdf." Submit no more than three pages. **Excess pages will be removed and not be reviewed.**

Submit a selective representative list, in chronological order, of your organization's programming or activities for the following years: 2005-06, 2006-07, and 2007-08. For organizations that schedule activities according to a single calendar year, use programming for 2005, 2006, and 2007.

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., show examples of previous festival programming if your project is for a festival). For most applicants, this list should show selected artists/projects/exhibitions/works that your organization has or will have presented/produced/exhibited/performed. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2005-06, 2006-07, or 2007-08. For organizations that schedule activities according to a single calendar year, use 2005, 2006, or 2007.
- The titles of the arts event, program, or project.
- Key Artist(s)/Personnel. Include the project head and key artists (including guest artists) involved.
- The location of the activity.
- Dates of the activity and the number of performances/events/exhibitions.
- Attendance and, where available, percent of capacity figures.

- Fees paid to artists/companies. (Use average or aggregate fees where appropriate.)

Example:

A performing arts group might fill out its representative list as follows:

Year	Activity/ Project Head	Key Artist(s)	Location	Dates/# of perfs.	Attendance/ % Capacity	Fees
2006- 07	Festival A/Festival Director	John Smith, Jane Doe	Civic Theater	Jan 27- 31, 2007/6 perfs.	850/71%	\$\$
2007- 08	Performance B/Director	Richard Jones, Robert Hall	Civic Theater	April 17- 21, 2008/7 perfs.	1,050/88%	\$\$

**ATTACHMENT 6:** To this button, attach your **Work Sample Index**. This index should provide information, as detailed below, on the work sample that you will be submitting directly to the Arts Endowment (see "Application Material to be Submitted by Mail"). The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

Provide:

- The format of your sample [e.g., DVD-R, DVD-ROM, CD (with audio, video, or digital images), print material].
- If the work sample is a set of images on a CD, follow the instructions in the paragraph below. For other types of work samples, indicate:
  - The selections/contents. Where appropriate, indicate the title of works/artists/productions credits, etc.
  - The date the work(s) were completed or performed.
  - The relationship of the work sample to the project for which you are requesting support.
  - Any special instructions for reviewing the sample. Include, as relevant:
    - Real elapsed time or cue information, indicating the start of each selection. Note your first cue as 0:00. If your second selection starts three minutes later, note the start of that as 3:00, etc. Also note the priority order in which you would like different selections reviewed.
    - The track or chapter numbers that you want reviewed, in priority order.

For digital images on CDs, include a numbered list of the individual images. Be sure that the numbers on your list correspond to the numbers on each image. Provide the following information, as applicable, about each image:

- Artist's name.
- Title of image/work.
- Medium.
- Date of work/activity.
- Dimensions of artwork.
- A brief description of the work including its relationship to the project for which you are requesting support.

Leave all remaining Attachment buttons blank.

If you try to view an attachment by clicking the "View Attachment" button on the Attachments Form but are unsuccessful, check the bottom of the screen for the message: "Pop-ups were blocked on this page." If you see this message, press "Ctrl" and "View Attachment" to see the attachment.

**REMINDER: Be sure to submit all attachments as PDF files.** If you work in Word initially, convert each item to PDF before submission.

### **Application Material To Be Submitted by Mail**

**In addition to the material that you submit through Grants.gov, you must mail the following items to the Arts Endowment.** Your application package will not be considered complete without these items.

#### **Mailed material:**

1. A copy of the Submission Confirmation from Grants.gov that includes your **Grants.gov Tracking Number**. (Upon submission of your electronic application material to Grants.gov, this confirmation will display on your screen.) Be sure that this is the first item in your mailed material.
  
2. **Four identical copies of a work sample** that demonstrates the artistic excellence and artistic merit of your project.

Wherever possible, this should be a sample of work by the primary artist(s) for the project. For projects that focus on program enhancements, public relations material, unified marketing initiatives, etc., the work sample should reflect the

work of the individual(s) responsible for the development/design or the quality of the arts event or resources, as appropriate.

Your **four copies** must be in only one of the formats listed below:

- For performing arts projects, an *CD (audio or video), DVD-R, or DVD-ROM*.
- For media projects, a *DVD-R, DVD-ROM, or CD (audio or video)*.
- For design/museum/visual arts projects, up to *8 visual images on a CD; or a DVD-R, or DVD-ROM*.
- For literary projects, *one publication or up to 15 pages of print material*.

For multidisciplinary projects, submit samples in two art forms.

**Audio and VHS video cassettes are not accepted.**

#### Instructions for Submission

- **Audio CDs** should have each selection on a separate track. Place the selections in priority order.
- **Digital images on CD**  
Submit a CD (in MS Windows readable format) that contains up to 8 electronic images in JPEG. Do not submit TIFFs, PDFs, Word or Access files, or any other non-JPEG formats. Image size should be consistent; suggested size is 800 pixels x 600 pixels. Each image file should not exceed 2 MB. Number each image.
- **PowerPoint or PDF on CD**  
Up to 8 images may be presented in a PowerPoint or PDF file on a CD in MS Windows readable format. Submit images only, with no text.
- **Multimedia presentations on CD, DVD-R, or DVD-ROM** are limited to three minutes in length and must be in one of the following formats: QuickTime (.mov), Real Player (.rm), Windows Media Player (.wmv), or .mpeg. CDs must be in MS Windows readable format.

Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work. Panelists generally spend no more than three to five minutes on the work sample(s) for each application.

Clearly label each sample (and where relevant its container) with the name of your organization and the corresponding letter from your Work Sample Index. Please be aware that the entire sample (not just the selected segment) is considered a part of the application package and may be reviewed. The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for this purpose.

**Work samples will not be returned.**

3. **Four identical sets (organized in two-pocket folders) of a concise sampling of recent printed matter** that can demonstrate the artistic excellence of the participating artists, arts organizations, or other individuals or organizations that are integral to the project. This may be in the form of brochures, published articles, catalogues, color photocopies, other visual material, etc. Clear, legible photocopied material is acceptable. *Label each item, as well as each folder, with the name of your organization.* You must submit four standard two-pocket folders; each of the four folders must include a grouping of the material listed above.

Label your package as noted below. **All mailed material must be postmarked (or show other proof of mailing) no later than June 3, 2008** (this date is for Grants.gov applicants only). Send your package to:

**Challenge America Fast-Track Review Grants  
Room 706  
National Endowment for the Arts  
1100 Pennsylvania Avenue, NW  
Washington, DC 20506-0001**

Be sure to include a complete return address on your package that includes your organization's legal name. If the delivery service that you use requires a telephone number for the recipient on the label, use 202/682-5760.

The National Endowment for the Arts continues to experience lengthy delays in the delivery of First-Class mail. In addition, some or all of the First-Class and Priority mail we receive may be put through an irradiation process. Support material (e.g., CDs, videos) put through this process has been severely damaged. Until normal mail service resumes, please consider using a commercial delivery service, particularly if you are sending time-sensitive material.

## Learning in the Arts for Children and Youth

### How to Prepare and Submit an Application

These application guidelines provide all of the information that you need to submit an application.

**Organizations are required to submit their applications electronically through Grants.gov, the federal government's online application system.** Applications will not be accepted in paper format. The application deadline for the *Learning in the Arts* category is June 9, 2008.

Before you apply through Grants.gov for the first time, you must be registered. Registration with Grants.gov:

- Is a multi-step process.
- Takes time; allow two weeks.
- Must be completed before you can submit your application.
- Is detailed in Step 1 below.

**If your organization has already registered, you need to renew your information; please see below.**

**The Grants.gov system must receive your application no later than 11:59 p.m., Eastern Time, on June 9, 2008. The Arts Endowment will not accept late applications. We encourage you to apply well in advance of the deadline.**

Please be aware that the Grants.gov Customer Service hours are 7:00 a.m. to 9:00 p.m., Eastern Time, Monday to Friday. Should you encounter any difficulty submitting your application right before the deadline, the Arts Endowment will not accept your inability to contact Grants.gov after hours as a valid excuse for a late application.

**We recommend strongly that you REGISTER/RENEW WELL IN ADVANCE OF YOUR DEADLINE** (Step 1 below) and begin the process by May 19 or earlier. **We also encourage you to COMPLETE AND SUBMIT YOUR APPLICATION EARLY** (Steps 2 and 3 below); do not wait until the last minute. Grants.gov can slow down during periods of high usage, which most often occur between 12 noon and 5:00 p.m., Eastern Time. You will have a better experience if you submit your application outside of these hours and in advance of the deadline. In addition, we urge you to read these instructions in their entirety before you begin the application process.

If you are unable to submit your application electronically, you may request a waiver from this requirement. A waiver will be granted for the following reasons only:

- Internet access is not available within a 30-mile radius of your organization's business office.
- Disability prevents the submission of an electronic application.

Your waiver request must be in writing and must explain which of the two grounds for an exception prevents you from submitting your application electronically. Include accurate contact information (including phone number) so that we may notify you of the status of your request.

All waiver requests must be received (not postmarked) at the Arts Endowment at least three weeks before the application deadline, or no later than 5:30 p.m., Eastern Time, on May 19, 2008. You may fax your request to 202/682-5660 or send it to:

Deputy Chairman for Grants and Awards  
Grants.gov Waiver Request  
Room 710  
National Endowment for the Arts  
1100 Pennsylvania Avenue, NW  
Washington, DC 20506-0001

The National Endowment for the Arts continues to experience lengthy delays in the delivery of First-Class mail. Please consider faxing your waiver request or using a commercial delivery service, particularly if you are sending your request close to the May 19 receipt deadline.

In the event a waiver is granted, your complete paper application package must be postmarked (or show other proof of mailing) no later than June 9, 2008.

### **Apply Through Grants.gov**

**Applicants should access Grants.gov by following the instructions below. You will find customized instructions and links to everything that you need right here on the Arts Endowment's Web site. If you go to Grants.gov, you will merely be directed back to these instructions. We urge you to read these instructions in their entirety before you begin the application process.**

#### **Step 1: Register with Grants.gov or Renew/Verify your Registration**

**All applicants that have not yet done so must register with Grants.gov prior to submitting their application. This multi-step, one-time registration process cannot be completed in a single day; we recommend that you allow at least two weeks and begin the process by May 19. DO NOT WAIT UNTIL THE DAY OF THE APPLICATION DEADLINE TO REGISTER.**

The Arts Endowment has created an **easy-to-follow checklist for registering**. Step-by-step instructions for registering also are available at **Get Registered**. If you have problems registering, call the Grants.gov help desk at 1-800-518-4726, e-mail **support@grants.gov**, or consult the information posted on the Grants.gov Web site at **Applicant Help**. The Grants.gov Customer Service hours are 7:00 a.m. to 9:00 p.m., Eastern Time, Monday to Friday.

**You do not need to complete the registration process to download the application package and begin to prepare your material (see below). However, you will need your Grants.gov Username and Password that you obtain in the final step of the registration process to submit your application.**

**If you have already registered with Grants.gov, renew/verify your registration with Grants.gov before you apply. Make sure that:**

- Your registration with the Central Contractor Registry (CCR) -- part of the Grants.gov registration process -- is up to date. Your organization's CCR Point of Contact must renew your organization's registration with CCR every year or it will expire. You can check your registration status by entering your DUNS number at "CCR Search" at [www.ccr.gov](http://www.ccr.gov). CCR also will alert your CCR Point of Contact when it is time for renewal. You do not have to go through the entire CCR registration process again. Rather, this is an opportunity to provide updated information. If you have no changes, the annual renewal is as simple as logging on to "Register in CCR" at [www.ccr.gov](http://www.ccr.gov) with your DUNS number and TPIN (Trading Partner Identification Number) and clicking "Update/Renew" and "CCR Update -- TPIN." However, if you let your registration lapse, you may delay your ability to apply using Grants.gov.
- The individual who will be submitting the application is registered as an Authorized Organization Representative (AOR) with Grants.gov and can readily locate his or her Username and Password. Any new AORs must register and be approved by your organization's Ebiz Point of Contact using the MPIN (Marketing Partner Identification Number).

Consult Grants.gov if you need additional information on renewing/verifying your registration.

## **Step 2: Prepare your application material**

To access the application package:

1. Access the application package on Grants.gov by clicking on the link below:

**DOWNLOAD**

Funding Opportunity Number: 2008NEA01LITA

2. This will bring you to the "Selected Grant Applications for Download" screen.

Download the application package and follow the instructions below. **It is not necessary to download the instructions from Grants.gov; you will merely be redirected back to the instructions in this document.** You may find it helpful to print out these instructions so that you will have them available for easy reference as you complete the forms. You also may want to keep these instructions open in a window in your computer as they contain helpful links to information that you will need as you complete your application.

This screen contains a link to PureEdge Viewer, a small, free software program. **You must have PureEdge Viewer, with its most recent upgrade and updates, installed on your computer in order to access, complete, and submit applications.** If you do not already have the most recent version of this software installed on your computer, please **download and follow the installation instructions.** Be sure to review the system requirements; your computer must meet the stipulated browser and other requirements or PureEdge Viewer will not function properly, particularly when you try to submit your application.

**NOTE:** PureEdge Viewer runs only with Windows or Windows emulation software. Non-Windows users can now use the free Citrix server to work on PureEdge forms. Macintosh users with OS X 10.4.6 or higher may want to use the IBM Workplace Forms (PureEdge) Viewer for Macintosh.

3. When you download the application package, the Grants.gov "Grant Application Package" screen will open. Click on the "Save" button at the top of the form. You will see the following warning: "One or more of the items in this form contains an invalid value. Do you want to proceed anyway?" Click "Yes" to proceed, and **save the application package to a location on your computer or network where you can find it readily. Close the saved application package before you start to work on it for the first time. Always open and work on your application from this location.** You do not need to be connected to Grants.gov or the Internet until you are ready to submit your completed application. By saving changes each time you close your application, you will capture and save your most current data.

To work on your application:

1. Open the application package that you have saved to your computer and the Grants.gov "Grant Application Package" screen will appear. In the "Application Filing Name" field, enter your organization's legal name.
2. Next, open and complete all of the forms that appear in the "**Mandatory Documents**" box. To open an item, click on it to select it, and then click on the "**Open Form**" button that is beneath the Mandatory Documents box. You cannot open a form by double clicking on it.

When a form is more than one page, navigate between pages by using the gray navigation boxes ("Next" or "Previous") that appear at the top of the application package. Do **not** use the Back/Forward Internet navigation buttons (with the arrows inside) as the information entered into the form will not be saved.

3. After working on a form, click the "**Close Form**" button at the top of the screen to capture your information and return you to the "Grant Application Package" screen. Before closing the "Grant Application Package" screen, click on the "Save" button. Until you have completed all of the required fields in all of the mandatory forms, clicking on the "Save" button will generate the invalid values message referred to in Item 3 above. Click "Yes" to proceed.

If asked if you want to update an existing file ("File Already Exists. OVERWRITE?"), clicking "Yes" will save your most recent changes to the existing file.

4. When a form is completed, click on the form name in the Mandatory Documents box to select it, and then click the => button. This will move the form to the "Mandatory Completed Documents for Submission" box. All forms must be in the "**Mandatory Completed Documents for Submission**" box before you will be able to submit your application. (You can open and work on a form in either the Mandatory Documents or Completed Documents box.)

You will see that there are four forms in the Mandatory Documents box that you must fill out before you can submit your application. They are:

1. **Application for Federal Domestic Assistance/Short Organizational Form (SF-424)**: This form asks for basic information about your organization and project. Complete this form first. Data entered here will populate fields of other forms where possible. See instructions for completing this form below.

2. **NEA Supplemental Information Form:** This form asks for some additional information about your organization and project. See instructions for completing this form below.
  
3. **NEA Organization & Project Profile Form:** In accordance with the Government Performance and Results Act (GPRA), the Arts Endowment will use the information gathered through this form to develop statistical profiles of the projects that it funds for reporting to Congress and the public. See instructions for completing this form below.
  
4. **Attachments Form:** This is not a form in the conventional sense, but rather a place to attach additional items as PDF (portable document format) files. These additional items (e.g., [your application narrative](#) and the [Project Budget Form](#)) must be included for your Grants.gov application package to be considered complete. See instructions for completing this form below.

Detailed instructions on how to fill out each of these forms are provided after Step 3 below.

In addition to applying through Grants.gov, applicants must submit certain items by mail directly to the Arts Endowment. Mailed material must be postmarked (or show other proof of mailing) no later than June 10, 2008. We provide this extra business day to allow applicants ample time to receive and include with their mailed material a copy of the notification from Grants.gov that confirms their electronic submission and provides the Grants.gov Tracking Number. See the instructions for material to be mailed below.

### Step 3. Submit your application



1. In the top left corner of the Grants.gov menu screen you will see buttons for **Submit, Save, Print, Cancel, and Check Package for Errors.**
  
2. When you have completed your application (i.e., all of the Mandatory Documents have been completed and moved to the Completed Documents box), click the **Check Package for Errors** button to double check that you have provided all

required information. This will alert you if you have left any required fields on the forms incomplete. This will not check the accuracy of your information or whether you have attached all required documents.

3. Click the **Save** button one last time to make sure that all of your most current information is saved. (At this point, you should **not** receive the invalid values message.)
  
4. If you want a hard copy of your completed application for your files, clicking the **Print** button will print out all of the forms in the Mandatory Completed Documents for Submission box. For a hard copy of the items that you are attaching to the Attachments Form, you will have to print each of these out separately from your computer.
  
5. Click the **Submit** button. [The Submit button will not become active (and turn from dark to light gray) until you have saved your application with all required fields completed. Clicking this button will reconnect you to Grants.gov and the Internet.] **You will be prompted to provide your Grants.gov Username and Password that you obtained during registration.** (REMINDER: You must have successfully completed all steps of the registration process, in sequence, in order to receive your Grants.gov Username and Password.)
  
6. Click the "Login" button. This will bring you to the "Application Submission Verification and Signature" screen, which provides a summary of the Funding Opportunity for which you are applying. If everything looks accurate, click the "Sign and Submit Application" button to complete the process. **Be certain that you are satisfied with your application before you click this button. No revisions to your application are possible through Grants.gov once it is submitted.**

If you do not want to submit the application at this time, click the "Exit Application" button. You will be returned to the previous page where you can make changes in your material or exit the process.

Grants.gov will put a date/time stamp on your application when you click the "Sign and Submit Application" button. **Your application must be stamped no later than 11:59 p.m., Eastern Time, on your deadline date; the Arts Endowment will not accept late applications.** Remember that Grants.gov's

Customer Service hours end for the day at 9 p.m., Eastern Time. Should you encounter any difficulty submitting your application right before the deadline, the Arts Endowment will not accept your inability to contact Grants.gov after hours as a valid excuse for a late application.

7. After you hit the "Sign and Submit Application" button, you will receive two notifications from Grants.gov:
  - a. First, you will receive confirmation that your application was **received by** the Grants.gov system. This confirmation will include the **Grants.gov Tracking Number** assigned to your application. Print a copy of this notification to include with the material that you mail to the Arts Endowment and keep a copy for your records. The Tracking Number also will be e-mailed to your Authorized Organization Representative (AOR).
  - b. Soon thereafter (generally within 24-48 hours), you will receive notification as to whether your application was **successfully validated by** Grants.gov. If there are any errors in your application (e.g., the DUNS number on your application doesn't match exactly the DUNS number in your registration), it will be rejected by Grants.gov and not delivered to the NEA.

If Grants.gov rejects your application and the deadline has not yet passed, you can correct the error(s) in your application and resubmit. If the deadline has passed, you will not have this opportunity.

You also can track the progress of your application by using your Username and Password to log in to the Grants.gov system and clicking on "Application Status."

8. After the deadline for this category, Grants.gov will notify you via e-mail when the Arts Endowment retrieves your application from Grants.gov, and again soon thereafter, when your application has been assigned an Agency Tracking Number (this will be the Arts Endowment-assigned application number). This process will serve to acknowledge the receipt of your application by the Arts Endowment.

**REMINDER:** After submission of your application to Grants.gov, you must mail certain items (detailed in "Application Material to be Submitted by Mail" below) directly to the Arts Endowment. For your application to be considered complete, every item that is required **MUST** be included in your application package, which must be submitted no later than the application deadline date under which you are applying. Arts Endowment staff will not contact applicants to request missing material, and incomplete applications will be returned to you.

Additional Help

For additional help on how to use Grants.gov, please see the help material on the Grants.gov Web site at **Applicant Help**. You also can send e-mail to the Grants.gov helpdesk at **support@grants.gov** or call them at 1-800-518-4726 from 7 a.m. until 9 p.m., Eastern Time, Monday to Friday.

If you contact Grants.gov for assistance, your question will be assigned a case number. This number only documents your inquiry to the help desk. It is: 1) not, in itself, an indication of a Grants.gov system problem that would excuse a late application; and 2) not related to the tracking number that Grants.gov will assign your application once it has been successfully submitted.

For specific help on how to complete your application, please review the instructions in these guidelines including the **Frequently Asked Questions**, or contact the Learning in the Arts staff.

### Detailed Instructions for Each Form in Your Grants.gov Application

Do not type in all capital letters when completing the forms. Before you start to complete the required forms, activate the **Help** tool by clicking on the Help button (outlined in green below) in the Tool Bar. On each form, you will then find instructions by positioning the cursor over each item or, where relevant, over the radio button (the circle to the left of the text) for an item. More detailed instructions for certain items are provided below.



### How to fill out the Application for Federal Domestic Assistance/Short Organizational Form (SF-424)

**NOTE:** All asterisked (\*) items and yellow fields on this form are required and must be completed before you will be able to submit the form.

- 1. Name of Federal Agency:** Pre-populated.
- 2. Catalog of Federal Domestic Assistance Number:** Pre-populated.
- 3. Date Received:** This will be filled automatically with the date that you submit your application; leave blank.
- 4. Funding Opportunity Number:** Pre-populated.

## 5. Applicant Information:

Check the "**Applicant Eligibility**" section of the guidelines for eligibility information for this category.

**a. Legal Name:** Enter the legal name of your organization. The name provided here must be the applicant's legal name as it appears in the current IRS 501(c)(3) status letter or in the official document that identifies the organization as a unit of state or local government, or as a federally recognized tribal community or tribe. (Do not use your organization's popular name, if different.)

If you are a parent organization that is applying on behalf of an eligible component, do not list the name of the component here. You will be asked for that information later.

**b. Address:**

Use Street 1 for your street address or post office box number, whichever is used for your U.S. Postal Service mailing address. Street 2 is not a required field and should be used **only** when a Suite or Room Number or other similar information is a necessary part of your address. Do **not** use Street 2 to give a second address for your organization.

In the Zip/Postal Code box, organizations in the United States should enter the **full 9-digit zip code** that was assigned by the U.S. Postal Service. If you do not know your full zip code, you may look it up at [www.usps.com/zip4/](http://www.usps.com/zip4/).

**d. Type of Applicant:** Select the item that best characterizes your organization from the menu in the first drop down box. Additional choices are optional.

**e. Employer/Taxpayer Identification Number (EIN/TIN):** Enter the 9-digit number that was assigned by the Internal Revenue Service; do not use a Social Security Number.

**f. Organizational DUNS:** All organizational applicants for federal funds must have a DUNS number, which is recognized as the universal standard for identifying organizations worldwide. **The number that you enter here must agree with the number (either 9 or 13 digits) that you used with the CCR (Central Contractor Registry) as part of the Grants.gov registration or your application will not be validated by Grants.gov and will be rejected.**

**g. Congressional District:** Enter the number of the Congressional District where the applicant organization is located. Use the following format: 2 character State Abbreviation-3 character District Number. For example, if your organization is located in the 5th Congressional District of California, enter "CA-005." For the 12th district of North Carolina, enter "NC-012." If you do not have a Congressional District (e.g., you are located in a U.S. territory that doesn't have districts), enter 00-000. If you need help

determining your district, please visit the House of Representatives Web site at [www.house.gov](http://www.house.gov) and use the "Find Your Representative" tool.

#### 6. Project Information:

a. Project Title: Provide a brief descriptive title for your proposed project.

b. Project Description: In two or three sentences, briefly describe your specific project, not your organization. Use clear language that can be understood readily by readers who may not be familiar with your discipline or subject area. Indicate the target population to which this project is directed and the potential impact of this project on that population.

c. Proposed Project Start Date/End Date: Enter the beginning and ending dates for your requested period of support, i.e., the span of time necessary to plan, execute, and close out your proposed project. The Arts Endowment's support of a project may start on June 1, 2009, or any time thereafter. Generally, a period of support of up to two years is allowed.

#### 7. Project Director:

Provide the requested information for the Project Director. Please leave the Social Security Number box blank. Select a Prefix (e.g., Ms., Mr.) even though this is not a required field.

Provide contact information, including an e-mail address, that will be valid through the announcement date for your category. To make sure this individual receives e-mail from the Arts Endowment, please have [AppProcessing@arts.endow.gov](mailto:AppProcessing@arts.endow.gov) added to his or her approved list of senders. Also ask your organization's e-mail administrator to ensure that messages from [arts.endow.gov](http://arts.endow.gov) are accepted for delivery.

#### 8. Primary Contact/Grant Administrator:

Provide the requested information for the individual who should be contacted on all matters involving this application and the administration of any grant that may be awarded. For colleges and universities, this person is often a Sponsored Research, Sponsored Programs, or Contracts and Grants Officer. Please leave the Social Security Number box blank. Select a Prefix even though this is not a required field.

Provide contact information, including an e-mail address, that will be valid through the announcement date for your category. To make sure this individual receives e-mail from the Arts Endowment, please have [AppProcessing@arts.endow.gov](mailto:AppProcessing@arts.endow.gov) added to his or her approved list of senders. Also ask your organization's e-mail administrator to ensure that messages from [arts.endow.gov](http://arts.endow.gov) are accepted for delivery.

In some organizations, particularly smaller ones, this individual may be the same as the Project Director. If this is the case, you may check the "Same as Project Director" box and not repeat information that you have already provided in Item 7. (If the Primary Contact/Grant Administrator is the same as the Authorizing Official, please complete all items under both 8 and 9 even though there will be some repetition.)

#### 9. Authorized Representative:

Enter the requested information for the AOR (Authorized Organization Representative) who will be submitting this application to Grants.gov. The AOR must have the legal authority to obligate your organization. By clicking the "I Agree" box at the top of Item 9, this individual will be certifying compliance with relevant federal requirements on your organization's behalf. (These requirements can be found in the "**Assurance of Compliance**" section of these guidelines.) The "Signature of Authorized Representative" and "Date Signed" boxes will be populated by Grants.gov upon submission of the application.

Provide contact information, including an e-mail address, that will be valid through the announcement date for your category. To make sure this individual receives e-mail from the Arts Endowment, please have AppProcessing@arts.endow.gov added to his or her approved list of senders. Also ask your organization's e-mail administrator to ensure that messages from arts.endow.gov are accepted for delivery. If appropriate, you may want to provide an e-mail address that can be accessed by the organization, rather than a personal e-mail address.

### How to fill out the National Endowment for the Arts Supplemental Information Form

**NOTE:** All asterisked (\*) items and yellow fields on this form are required and must be completed before you will be able to submit the form.

#### 1. Applicant

**Legal Name:** This item has been pre-populated with information that you provided on the Application for Federal Domestic Assistance/Short Organizational Form (SF-424).

**Popular Name:** If you use a popular name that is different from your legal name, note that in the space below the IRS name.

**For this application, the applicant is serving as:** If applicable, choose one of the items below from the drop down box. Otherwise, choose "Not Applicable." Refer to the "**Application Limits**" for definitions.

- Lead member of a consortium. Choose the "Lead Member of a Consortium" box and list your one primary consortium partner in the space provided. Do not list

more than one partner here; other organizations may participate in the project without being listed. Use the official IRS name of the primary consortium partner. If your primary partner is a component of a parent organization (e.g., an art museum located on a university campus), note the official IRS name and place the component's name in parentheses, e.g., State University (ABC Museum).

- Parent institution applying on behalf of an eligible separate component. Choose the "Parent of a Component" box and enter the name of the component in the space provided.

**Total organizational operating expenses for the most recently completed fiscal year:** Unaudited figures are acceptable. If you are the lead applicant for a consortium, provide this information for your own organization. If you are a parent organization, provide this information for the component on whose behalf you are applying.

## 2. Application Information

**Project Field/Discipline:** Choose the one discipline that is most relevant to your project. This selection will aid the Arts Endowment's application review. If you have questions, contact the Learning in the Arts staff.

- **Dance** (including dance presentation)
- **Design** (including planning, urban design, architecture, landscape architecture, interior design, product design, and graphic design)
- **Folk & Traditional Arts** (including folk & traditional arts projects in any art form)
- **Literature**
- **Local Arts Agencies** [Local arts agencies generally are referred to as arts councils, departments of cultural affairs, or arts commissions. While the majority are private entities, others are public municipal, county, or regional agencies that operate in cooperation with mayors and city managers. Local arts agencies generally make grant awards directly to both artists and arts organizations, present programming to the public, manage cultural facilities, provide services to artists and arts organizations, and facilitate community cultural planning. Statewide assemblies and cultural service organizations that work specifically with local arts agencies also are eligible. Projects may be in any discipline(s) or for any type of constituent service.]
- **Media Arts:** Film/Radio/Television
- **Museums** (including projects in any discipline that are submitted by a museum)
- **Music** (including music presentation)
- **Musical Theater**
- **Opera**
- **Presenting** (projects that involve multiple arts disciplines including multidisciplinary performing arts presenting and other types of multidisciplinary activities)
- **Theater** (including theater presentation)

- **Visual Arts**

Choose your field/discipline carefully. In limited cases, Arts Endowment staff may transfer an application to a field/discipline other than the one that was selected by the applicant to ensure appropriate panel review.

**Category:** From the drop-down box, select one of these three options as appropriate to your project:

- Learning in the Arts for Children and Youth: School-Based
- Learning in the Arts for Children and Youth: Community-Based
- Learning in the Arts for Children and Youth: Combination

**Intended Outcome:** The Arts Endowment has identified two outcomes that it intends to achieve through the *Learning in the Arts for Children and Youth* category. Select the one outcome from the second column on the form (i.e., those beginning with a B) that is most relevant to your project. Do NOT select an outcome from the first column (i.e., those beginning with an A).

### 3. Project Budget Summary

NOTE: In all budget fields, round all figures to the nearest dollar.

**Amount Requested:** This figure must agree with "Amount requested from the Arts Endowment" in Item 1 of your Project Budget form.

**Total Match for this Project:** This must agree with Item 2 under Income of your Project Budget form.

**Total Project Costs:** This figure will autocalculate. Please double check to make certain that it agrees with Item 6 under Expenses of your Project Budget form.

### How to fill out the Organization & Project Profile Form

Make sure that your **Help** tool is activated and then follow the instructions on the form itself. In order to see definitions of individual items, you must position your cursor directly over the relevant radio button, not over the accompanying text. This form is four pages long. To move back and forth among the pages use the Previous and Next buttons at the top of the screen.

### How to use the Attachments Form

This "form" is not a form in the conventional sense. Rather, it is a place to attach documents that you have completed, converted to PDF (portable document format) files, and saved elsewhere on your computer. Three of these documents are

themselves a fillable Arts Endowment forms; the others are narratives or lists that you develop in accordance with the instructions below.

Several important points:

1. When submitting through Grants.gov, attach only one copy of each item.
2. **Attach PDF (portable document format) files.** Using PDFs allows you to preserve the formatting of your documents so they can be presented to panelists exactly as you intend.

Attachments 1, 2, 3, 5, 8, 9, 10, and 11 are documents (e.g., narratives, lists) that you will develop in accordance with the instructions provided. These non-form documents can be created using any word processing software. When you have completed the document, save it to your computer and convert it to PDF before attaching. If you don't already have software to convert files to PDF, there are many low-cost and free software packages that can do this. To learn more, go to **PDF Conversion Programs**.

Attachments 4, 6 and 7 are fillable forms; you will find links to them. These forms are available in both Microsoft Word and PDF formats.

Using the Word version: After completing and saving the form to your computer, convert it to PDF before submission. If you don't already have software to convert files to PDF, there are many low-cost and free software packages that can do this. To learn more, go to **PDF Conversion Programs**.

Using the PDF version: To save, close, reopen and attach the form **you must use Adobe Acrobat Approval or the full Acrobat Standard or Professional Programs**. (Acrobat Approval is no longer available for purchase, but existing versions will work.) Please note that if you use the free Acrobat Reader, you will be able to fill in the form but unable to save your work or attach the document (the information you have completed will not be transmitted).

Please make sure to convert your documents into PDF format in line with the guidance above. **With the exception of Attachment 9, do not create PDFs of your electronic documents by scanning.** In the past, some applicants have printed their electronic documents and then scanned them, saving the scan in PDF format. PDFs created this way are much larger, and of lower quality, than PDFs created by the methods we recommend. **Do not embed non-printable media files (video and/or sound) in your PDF documents.** Static images (e.g., pictures) are acceptable.

**NOTE:** Next year, applications with attachments that are not in PDF format may not be accepted.

3. For documents such as narratives and lists, label pages clearly with the name of the item (e.g., Organizational Background) and your organization's legal name. Leave a margin of at least one inch at the top, bottom, and sides of all pages. Do not reduce type below 12 point font size. Do not type in all capital letters. Number pages sequentially; place numbers on the right.
4. **Name your files as indicated below and attach them in the proper order.** Please note that you cannot change the name of a file on the Attachments Form. Therefore make certain that each file is named correctly **before** you attach it. See below for details.

When you open the Grants.gov Attachments Form, you will find 15 attachment buttons, labeled "Attachment 1" through "Attachment 15." By clicking on a button, you will be able to choose the PDF file from your computer that you wish to attach. Please attach the proper file to the proper button as listed below.

**ATTACHMENT 1:** To this button, attach a one-page **Organizational Background** statement. The file name should indicate the name of your organization or a recognizable acronym followed by "OrgBackground.pdf" (e.g., "ABCDanceCoOrgBackground.pdf" or "StateUnivPerfArtsCenterOrgBackground.pdf").

Submit a one-page *statement about your organization*. If you are a parent organization that is applying on behalf of a component, this information should refer to the component on whose behalf you are applying. Use the following headings and letters to organize your response:

- **Date organization was incorporated.** If not applicable, omit.
- **Mission/purpose of your organization:** Briefly summarize the mission and purpose of your organization. For organizations whose work extends beyond the cultural sphere (e.g., universities, human service agencies), summarize your mission as it pertains to your public cultural programs or services.
- **Organization overview:** Address the following:
  - a. An **overview** of your organization's activities.
  - b. Some specific examples of **previous activities** that demonstrate your organization's ability to carry out the project for which you are requesting support.

- c. The size and general demographics (e.g., ethnicity, income, age) of the **community/region/audience** that you serve. If you are a membership organization, indicate the number of individuals or organizations that you serve.
- d. A description of any **special efforts** that your organization is making to reach a broad segment of the community.

**ATTACHMENT 2:** To this button, attach your **Details of the Project** narrative. The file name should indicate the name of your organization or a recognizable acronym followed by "DetailsofProject.pdf."

Submit a *narrative* that provides details of your project as outlined below. Your narrative can be a maximum of four pages, but keep in mind that the Arts Endowment and its panelists prefer succinct descriptions.

The information that you provide will be reviewed in accordance with the "Review Criteria" for the *Learning in the Arts* category. Your narrative should address each of these "Review Criteria" and include information on the following, as relevant to your project. Organize your response a), b), c), etc., and use the boldfaced language below as headings for each item. For example, "a) Goals. The ABC Performing Arts Center's goals are to ..."

- a. Your **goals** in undertaking the project and what you hope to achieve. Address the Arts Endowment outcome that you have identified as most relevant. Identify any additional outcomes of your own that you have established for the project.
- b. **Major project activities.** Be as specific as possible about the activities that will take place during the project period. Include information on the location(s) of the proposed activity and any special resources that will be used.

Discuss how the project incorporates the following components: 1) the opportunity for students and their teachers to **experience** exemplary works of art, in live form wherever possible; 2) **study** of the art experienced including the acquisition of skills for practicing the art form where appropriate; 3) the **performance**/making of art within the discipline(s) studied; and 4) **assessment** of student learning according to national or state arts education standards. For more information on arts education standards, please see *Learning in the Arts: Arts Education Standards Resources*.

Also convey:

- Details about classes, workshops, or other sessions (number, frequency, length, ratio of artists/teachers to children/youth, etc.). Indicate the knowledge or skills acquisition that is anticipated for the participants.
  - How the participants will engage in or otherwise experience the arts and artists.
  - If the project is to develop, test, evaluate, or disseminate a program or practice, what phase will be implemented, and how?
- c. **Schedule** of key project dates.
- d. **Key individuals, organizations, and works of art** that will be involved in the project. (Bios of key project personnel are requested as a separate item.) Indicate whether the artists, other individuals, and organizations that are cited are committed to or merely proposed for the project. Where relevant, describe their involvement in the development of the project to date. Describe the process and criteria for the selection of artists, organizations, and, where relevant, artworks. Where key individuals or organizations remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek. Focus on the individual(s) who will be responsible for the arts learning aspects of the project. Such individuals may be teachers, administrators, parents, and artists, as appropriate. Describe their experience as it relates to the project.
- e. The **target population** (i.e., the intended audience and/or other beneficiaries to whom the project is directed). If actual figures or reasonable estimates can be secured, indicate the number of people the project will serve. Have you worked with this target population before? Has the target population been involved in the planning for and implementation of the project? In the case of children and youth, describe the age range and any special needs that exist. Describe any underserved groups or areas that will benefit.
- f. **Plans for promoting, publicizing, and/or disseminating** the project, as relevant.
- g. **Plans for monitoring** the project and **assessing** the degree to which you achieve your arts learning goals. Include your plans for documentation,

evaluation, and dissemination, as appropriate. Describe how you will measure your success in achieving the outcomes identified in a) above. If this is an ongoing project, state the results to date and the rationale for continuing the project. Also describe how you plan to implement, as applicable:

- Assessment of student learning according to national or state arts education standards.
- Formative and summative program evaluation.
- Knowledge and/or skills development by artists, teachers, and other arts learning providers.
- Use of internal and/or external evaluators.

Be sure to indicate the costs committed to assessment on the Project Budget form. Separately identify these costs if they are part of staff salary and/or time.

- h. **Plans for making the project accessible** to individuals with disabilities. This includes access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc. See the Nondiscrimination Statutes in "Assurance of Compliance" for more information. (For technical assistance on how to make your project fully accessible, contact the Arts Endowment's AccessAbility Office at 202/682-5532 or 202/682-5496 Voice/T.T.Y. or the Civil Rights Office at 202/682-5454 or 202/682-5695 Voice/T.T.Y.)
- i. **Budget.** If this project is being undertaken over and above your normal operations, what resources will be applied to cover these costs? What would you do if you receive less than 50 percent of your requested amount?

**ATTACHMENT 3:** To this button, attach a single file that includes all of the items below that are relevant to your application. The file name should indicate the name of your organization or a recognizable acronym followed by "Bios.pdf." Label clearly each item.

- For all applicants: **Brief, current biographies of the key project personnel** [e.g., the proposed primary artist(s), project director, teachers]. Send no more than two pages of bios; group several on each page. Do not substitute resumes for the required biographies.
- For projects that involve highly technical professionals (e.g., individuals who work with new technology, art conservators): *Resumes* (not bios) for those individuals.

- For parent organizations applying on behalf of an eligible component: A list of key staff of the component unit. Describe any overlaps in staffing with the parent organization. This documentation is required to demonstrate your eligibility.

**ATTACHMENT 4:** To this button, attach the **Project Budget form, Parts 1 and 2** [Download the form by clicking on the type of form you wish to use: **Word | PDF | Instructions** ]. The file name should indicate the name of your organization or a recognizable acronym followed by "ProjectBudget.pdf."

**ATTACHMENT 5:** OPTIONAL. If you wish to submit a more detailed project budget, attach it to this button. This project budget may not be submitted in lieu of the required Project Budget form in Attachment 4. The file name should indicate the name of your organization or a recognizable acronym followed by "SepBudget.pdf."

**ATTACHMENT 6:** To this button, attach the **Financial Information** form [Download the form by clicking on the type of form you wish to use: **Word | PDF | Instructions** ]. The file name should indicate the name of your organization or a recognizable acronym followed by "FinancialInfo.pdf." You may not submit other documentation in lieu of the required form.

**ATTACHMENT 7:** If you are applying for an official Consortium Application, to this button attach the **Consortium Partner Information** form [Download the form by clicking on the type of form you wish to use: **Word | PDF | Instructions** ]. This form must include the name of the Authorizing Official for your consortium partner, but no signature is necessary. The file name of your attachment should indicate the name of your organization (not your partner) or a recognizable acronym followed by "ConsortiumPartner.pdf."

**ATTACHMENT 8:** To this button, attach a representative list of your **Organizational Activities** for the past three seasons. The file name should indicate the name of your organization or a recognizable acronym followed by "OrgActivities.pdf."

Submit up to three pages of a selective representative list, in chronological order, of your organization's programming or activities for the following years: June 2005-June 2006, June 2006-June 2007, and June 2007-June 2008.

This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., examples of your previous work with children or youth). Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: June 2005-June 2006, June 2006-June 2007, or June 2007-June 2008.
- The titles of the program or project.
- Project Director.

- Key Artist(s)/Personnel. This may include arts specialists, teachers, participating artists, curriculum developers, assessment/evaluation specialists, youth/community development specialists, etc.
- The location of the activity.
- Dates of the activity and the number of classes/performances/events/exhibitions.
- Number of participants/attendance.
- Fees paid to artists/companies and/or to teachers or other arts learning providers. (Use average or aggregate fees where appropriate.)

Example:

An after-school visual arts learning program might fill out its selective representative list as follows:

Year	Program/ Location	Project Head	Participating Artist(s)	Dates/# of classes.	Attendance	Fees
June 2005- June 2006	After School Arts/ Sweeney Elementary	Jan Smith	Lois Jones Vince Kraft	Sept. 05- May 06; 1 1/2hours weekly/ 28 weeks	125 3rd & 4th grade students	\$\$
June 2006- June 2007	The Arts at ABC Jr. High	Bill Miller	Susan Johnson	Oct. 06- April 07; two days every week	60 students	\$\$
June 2007- June 2008	Teen Studio/ Austin Fine Arts	Bob Doe	Ray Ward Jill Hale Kate Hall	2 hours weekly/year- round	80 students	\$\$

**ATTACHMENT 9:** To this button, attach single file that contains no more than five one-page **statements of support** for the project. The file name should indicate the name of your organization or a recognizable acronym followed by "Statements.pdf."

Statements of support are used by panelists to assess the level of commitment of project partners and the impact of project activities. Each statement should include the name, phone number, and e-mail address of the individual who provided it. Statements should be addressed to your organization, not the NEA.

We strongly encourage you to submit statements of support electronically through Grants.gov. If you submit this item as a scanned document, scan images at a resolution between 150 dpi and 300 dpi and save them as black-and-white JPEGs (note that a

"medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability).

However, if you cannot submit this item electronically, you may submit a hard copy with the items detailed under "Application Material to be Submitted by Mail."

**ATTACHMENT 10:** To this button, attach your **Work Sample Index**. This item documents the relevance of the work samples to the project. Group several work sample descriptions on each page and do not exceed a total of three pages. Provide this as a text document; do not insert images. The file name should indicate the name of your organization or a recognizable acronym followed by "WorkSampleIndex.pdf."

**For each work sample** that you are including with your application (see "Application Material to be Submitted by Mail"), provide the information below as relevant to your particular project:

- **A letter designation.** Start with "A." List your samples in the order in which you want them reviewed (e.g., A, B, C). Make sure that the letter on the Work Sample Index corresponds to the letter on the sample work itself. Each different tape, CD, etc., should be considered one work sample. For digital images on a CD, each set (not each image) should be considered one sample.
- **Format** (e.g., VHS, DVD-R, DVD-ROM, CD, audio cassette, printed material, Web site).
- If the work sample is a set of images on CD, provide details for each image on your Work Sample Index. (Follow the instructions under "Mailed Materials/Work Sample Formats/Digital Images on CD" below.)
- For other types of work samples, provide the following for each selection on that sample. If a work sample includes more than one selection, **list your selections in the priority order** in which you would like them reviewed.
  - **Description of the work or activity** including artists and titles of work where relevant.
  - **Date** of the work or activity.
  - **Relationship** of the work sample to the project for which you are requesting support.
  - **Instructions for reviewing the selection.** Include, as relevant:
    - The track or chapter number.
    - Real elapsed time or cue information indicating the start of that selection. Note your first cue as 0:00. If your second selection starts five minutes later, note the start of that as 5:00, etc.
    - For Web sites, the URLs for the pages to be shown, as well as any necessary information on required plug-ins or the navigation path. Indicate what should be viewed on each page and explain its relevance to the project.

Example of one page:

<b>Work Sample A</b>	
Format:	CD
Description of the work or activity:	Final student musical performances
Date:	June 2006
Relationship:	Similar to culminating student performance described in project narrative
Instructions for reviewing the selection:	
Play the first two minutes of track #5	

<b>Work Sample B</b>	
Format:	Web site
Description of the work or activity:	Example of assessment tool
Date:	March 2007
Relationship:	Tool will be updated and used for new project
Instructions for reviewing the selection:	
Go to <a href="http://www.artsafterschool.org/assess.html">www.artsafterschool.org/assess.html</a> . Click on tabs at top to switch between components.	

Leave all remaining Attachment buttons blank.

If you try to view an attachment by clicking the "View Attachment" button on the Attachments Form but are unsuccessful, check the bottom of the screen for the

message: "Pop-ups were blocked on this page." If you see this message, press "Ctrl" and "View Attachment" to see the attachment.

**REMINDER: Be sure to submit all attachments as PDF files.** If you work in Word initially, convert each item to PDF before submission.

### **Application Material To Be Submitted by Mail**

**In addition to the material that you submit through Grants.gov, you must mail the following items to the Arts Endowment.** Work samples are a required part of all applications and are considered carefully during application review..

#### **Mailed material:**

1. A copy of the Submission Confirmation from Grants.gov that includes your **Grants.gov Tracking Number**. (Upon submission of your electronic application material to Grants.gov, this confirmation will display on your screen.) Be sure that this is the first item in your mailed material.
2. **Two copies of work samples** that can demonstrate artistic excellence and merit, and enhance the panel's understanding of your application and your organization's ability to carry out the project.

Samples should be recent, provide evidence of arts learning, and be as relevant to the project as possible. Prepare a concise presentation that communicates the exemplary quality of your proposal. Keep in mind that panelists generally spend no more than three to five minutes on the work sample(s) for each application.

**Work samples are required for all *Learning in the Arts* applications.**

All *Learning in the Arts* applicants: As relevant to the project, submit samples of:

- **Children/youth work.** On your Work Sample Index, identify the age or grade of the children and youth; whether they are beginning, intermediate, or advanced students, or a combination thereof; and the context for the work including the chronological point in the project that is represented (e.g., start-of-year class, mid-session workshop, year-end program). Wherever possible, work samples should convey the actions or reactions of the children and youth to the arts learning engagement.
- **Artist/teacher work.** Wherever possible, work samples should demonstrate the experience and skills of the proposed artists/teachers who will be working with the children and youth rather than artists/teachers who are representative of past participants.

- **Curriculum units or lesson plans.** Include an explanation of their relevance to the project and to the other work samples submitted.
- **Other work** that is relevant to the project.

For an existing project, submit work samples that show the same project in the past. If the project is new, work samples should demonstrate past experience with related activities. If work samples are not available, submit a brief explanation.

### **Work Sample Formats**

Use the format(s) below that are best suited to your project. Do not send original material. Submit **two copies** of each sample.

- **Audio Cassette**  
Cue to the selection(s) that you want reviewed, in priority order.
- **Audio samples on CD**  
Place each selection on a separate track. Indicate the track number(s) that you want reviewed, in priority order. At this time, digital music files (e.g., .mp3, .wav, or .aac) are not accepted. However, applicants should begin to prepare for when the Arts Endowment may accept such samples electronically.
- **VHS tape cassette**  
Cue to the selection(s) that you want reviewed, in priority order.
- **Digital images on CD**  
CD (in MS Windows readable format) may contain up to 12 electronic images in JPEG. Do not submit TIFFs, PDFs, Word or Access files, or any other non-JPEG formats. Image format should be consistent; suggested resolution is 800 pixels x 600 pixels. Each image file should not exceed 2 MB.

Number each image and provide the following details for each image on your Work Sample Index:

- Number on the image.
  - Artist's name.
  - Title of work/image.
  - Date of work/activity
  - A brief description of the work or activity including its relationship to the project for which you are requesting support.
- 
- **PowerPoint or PDF on CD**  
Up to 12 images may be presented in a PowerPoint or PDF file on a CD in

MS Windows readable format. Limit text to titles, captions, and brief descriptions.

- **Multimedia presentations on DVD-R, DVD-ROM, or CD**  
DVD is the preferred format. Multimedia presentations are limited to three minutes in length and must be in one of the following formats: QuickTime (.mov), Real Player (.rm), Windows Media Player (.wmv), or .mpeg. CDs must be in MS Windows readable format. Format each selection as a different chapter. Provide a title menu for ease in navigation during application review.
- **Web Sites**  
List the URLs for the pages to be shown. Include any necessary information on required plug-ins or the navigation path. Indicate what should be viewed on each page and explain its relevance to the project. Links must be active through March 2009.
- **Printed material, as appropriate**, including carefully selected publications, sample lesson plans, teachers' guides, sample curricula, syllabi, program evaluation or student assessment methods, or documentation of past evaluation or assessment efforts (in print or CD format).

When preparing your work samples, keep these things in mind:

- Preview your samples before submitting them to ensure that there are no technical problems that might interfere with the panel's review of your work.
- Clearly label each sample (and where relevant its container) with the name of your organization and the corresponding letter from your Work Sample Index. Please be aware that the entire sample (not just the selected segment) is considered a part of the application package and may be reviewed. The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for this purpose.
- If you are submitting a DVD or CD, use a jewel case or appropriate envelope. Indicate the appropriate chapters or tracks on that case or envelope and the disc, as well as on your Work Sample Index.
- Work samples generally are not returned to the applicant, though the Arts Endowment will try to accommodate applicants that specifically request that we do so. Please do not submit a return envelope with your work samples. The Arts Endowment cannot be responsible for any loss or damage.

Label your package as noted below. **All mailed material must be postmarked (or show other proof of mailing) no later than June 10, 2008. Send your package to:**

**Learning in the Arts**

\_\_\_\_\_ **-(Discipline/Field of your project that you selected on your application form)**

**Room 703  
National Endowment for the Arts  
1100 Pennsylvania Avenue, NW  
Washington, DC 20506-0001**

Be sure to include a complete return address on your package that includes your organization's legal name. If the delivery service that you use requires a telephone number for the recipient on the label, use 202/682-5760.

The National Endowment for the Arts continues to experience lengthy delays in the delivery of First-Class mail. In addition, some or all of the First-Class and Priority mail we receive may be put through an irradiation process. Support material (e.g., CDs, videos) put through this process has been severely damaged. Until normal mail service resumes, please consider using a commercial delivery service, particularly if you are sending time-sensitive material.

If new information that significantly affects your application (including changes in artists or confirmed funding commitments) becomes available after your application is submitted, please send that information immediately to the specialist for the field/discipline of your project. Include your organization's name and application number on any such submission. No changes in or revisions to your application can be made through Grants.gov.

## COMPLETING THE APPLICATION FORMS

The following instructions are for the application forms:

- Project Budget (Part 1 and Part 2)
- Financial Information
- Consortium Partner Information

Note: You may find it helpful to print out this document in its entirety to have as an easy reference as you complete the forms.

### Project Budget (Part 1 and Part 2)

**NOTE:** Organizations may not receive more than one Arts Endowment grant for the same expenses. This budget cannot include project costs that are supported by any other federal funds or their match.

Your Project Budget should reflect only those costs that will be incurred during the "Period of Support" that you have indicated for your project. Any costs incurred before or after those dates will be removed. **Round all numbers to the nearest \$100.**

Combine like costs if necessary to make rounding more realistic. Applicants whose grants are recommended for less than the amount that is requested may be asked to revise the project budget. You may submit your own project budget for clarification, but this may not be submitted in lieu of the required Project Budget form.

## INCOME

1. **AMOUNT REQUESTED FROM THE ARTS ENDOWMENT:** For *Challenge America Fast-Track Review Grants*, enter \$10,000 (all grants are for \$10,000). For *Access to Artistic Excellence* and *Learning in the Arts for Children and Youth*, organizations may request a grant amount from \$5,000 to \$150,000. Be realistic in your request.
2. **TOTAL MATCH FOR THIS PROJECT:** The Arts Endowment requires each applicant to obtain at least half the total cost of each project from nonfederal sources. For example, if you receive a \$10,000 grant, your total project costs must be at least \$20,000 and you must provide at least \$10,000 toward the project from nonfederal sources. Matches of more than dollar for dollar are encouraged. These matching funds may be all cash or a combination of cash and in-kind contributions as detailed below. Be as specific as possible. For projects that include additional partners, indicate on the form the portion of the

match that is being contributed by each participant. Asterisk (\*) those funds that are committed or secured.

**Cash** match refers to the cash donations (including items or services that are provided by the applicant organization), grants, and revenues that are expected or received for this project. Do not include any Arts Endowment or other federal grants that are anticipated or received. Identify sources.

**In-kind: Donated space, supplies, volunteer services** are goods and services that are donated by individuals or organizations other than the applicant (third-party). To qualify as matching resources, these same items also must be listed in the project budget as direct costs. The dollar value of these non-cash donations should be calculated at their verifiable fair-market value. Identify sources.

Reminder: Proper documentation must be maintained for all items noted as "in-kind."

## EXPENSES

**DIRECT COSTS** are those that are identified specifically with the project. Be as specific as possible (e.g., show costs that relate to festival programming if your project is for a festival). For projects that include additional partners, indicate on the form the portion attributed to each participant.

1. **DIRECT COSTS: Salaries and wages** cover compensation for personnel, administrative and artistic, who are paid on a salary basis. (Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included in "3. Other expenses" in Part 2 of the Project Budget form, and not here.) Indicate the title and/or type of personnel, the number of personnel, the annual or average salary range, and the percentage of time that will be devoted to the project. List key staff positions, and combine similar functions. Where appropriate, use ranges. If the costs for evaluation and assessment are part of staff salary and/or time, separately identify those costs.

Example:

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
Executive Director (most of project)	1	\$40,000 per yr.	7%	\$2,800
Executive Director (evaluation)	1	\$40,000 per yr.	3%	\$1,200

only)				
Archivists	3	\$20-25,000 per yr.	5-40%	\$15,000
Support Staff	2	\$15-20,000 per yr.	20-30%	\$9,000

Salaries and wages for performers and related or supporting personnel must be estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. (See "Legal Requirements" for details.) Salaries and wages that are incurred in connection with fund raising are not allowable project expenses; do not include them in your budget.

**Fringe benefits** are those costs other than wages or salary that are attributable to an employee, as in the form of pension, insurance, etc. They may be included here only if they are not included as indirect costs.

2. **DIRECT COSTS: Travel** must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and does not exceed the cost of air coach accommodations. Include subsistence costs (e.g., hotels, meals) as part of the "Amount" listed for each trip, as appropriate. Foreign travel, if any is intended, must be specified in this section and must conform with government regulations. If Arts Endowment funds are used for foreign travel, such travel must be booked on a U.S. air-carrier when this service is available.
3. **DIRECT COSTS: Other expenses** include consultant and artist fees, contractual services, promotion, acquisition fees, rights, evaluation and assessment fees, access accommodations (e.g., audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling), telephone, photocopying, postage, supplies and materials, publication, distribution, translation, transportation of items other than personnel, rental of space or equipment, and other project-specific costs. List artist compensation here if artists are paid on a fee basis.

Television broadcast projects and educational/interpretive videos must be closed or open captioned. Applicants should check with captioning organizations for an estimate.

If you intend to purchase any equipment that costs \$5,000 or more per item and that has an estimated useful life of more than one year, you must identify that item here. Provide a justification for this expenditure either in this section of the Project Budget form or in your Details of the Project narrative.

Group similar items together on a single line, with only one total cost. List consultant and artist fees or contracts for professional services on consecutive lines; do not scatter them throughout the list. Specify the number of persons and the applicable fee, rate, or amount of each. Example:

Artists (5 @ \$300-500 per week/30 weeks)	\$60,000
Consultants (2 @ \$150 per 1/2 day/1 day per mo./10 mos.)	\$6,000
Access accommodations (sign-language interpretation and audio description)	\$1,200
Costumes, props	\$6,500
Project supplies	\$4,000
Administration (rent, telephone, copying)	\$5,000

**Do not include fund raising, entertainment or hospitality activities, concessions (e.g., food, T-shirts), fines and penalties, bad debt costs, deficit reduction, cash reserves or endowments, lobbying, marketing expenses that are not directly related to the project, contingencies, miscellaneous, or costs incurred before the beginning of the official period of support.**

4. **TOTAL DIRECT COSTS** is the total of all direct cost items listed in "1. Salaries and wages" (from Part 1 of the Project Budget form), "2. Travel," and "3. Other expenses."
  
5. **INDIRECT COSTS** are overhead or administrative expenses that are not readily identifiable with a specific project. (The costs of operating and maintaining facilities and equipment, depreciation or use allowances, and administrative salaries and supplies are typical examples of indirect costs.) Indirect costs are prorated or charged to a project through a rate negotiated with the Arts Endowment or another federal agency. **NOTE:** Colleges and universities may not apply a "research" or "instruction" indirect cost rate to Arts Endowment grants. **If you do not have or intend to negotiate an indirect cost rate**, leave this section blank. You may claim administrative costs or overhead as direct costs under "3. Other expenses." If you have a negotiated rate and would like to include indirect costs, complete the information requested in this section. For additional information, see "Indirect Cost Guide for NEA Grantees."
  
6. **TOTAL PROJECT COSTS** is the total of "4. Total direct costs," and, if applicable, "5. Indirect costs." **NOTE:** "1. Amount requested from the Arts Endowment" (from Part 1 of the Project Budget form) plus "2. Total match for this

project" (also from Part 1) must equal the "Total project costs." Your project budget should not equal your organization's entire operating budget.

## Financial Information

***If you are applying for a Challenge America Fast-Track Review Grant, do not complete this form.***

Provide the requested information for your organization for the most recently completed fiscal year, the current fiscal year (estimated), and the next fiscal year (projected). If you are the lead applicant for a consortium, provide this information for your own organization. If you are a parent organization, provide this information for the component on whose behalf you are applying (e.g., for a university project, provide the information for the component, not the entire university). For components, footnotes (e.g., "museum guards and utilities paid for by university") may be helpful to explain the relationship that the component has with the larger entity. If your organization is a smaller entity that exists within a larger organization, submit information for the smaller entity and follow the instructions for parent organizations and components.

This page is intended to show your organization's fiscal activity as it relates to operations. Do not include activity related to a capital campaign (such as raising money for a new facility, an endowment fund, or a cash reserve fund). The Arts Endowment may request additional information to clarify an organization's financial position.

**In the space provided on the form, discuss the fiscal health of your organization. You must explain 1) any changes of 15% or more in either your income or expenses from one year to the next, and 2) plans for reducing any deficit (include the factors that contributed to the deficit and its amount).**

Use the following definitions when completing this form. Unaudited figures are acceptable.

**Earned Income:** Revenues that are received through the sale of goods, services performed, or from investments. Examples: ticket sales, subscription revenue, contractual fees, interest income.

**Contributed Income:** Gifts that are received which are available to support operations. Examples: annual fund donations, grants for general operating or project support, in-kind contributions.

**Artistic salaries and fees:** Costs that are directly related to the creation, production, and presentation of art work. Examples: fees for dancers, choreographers, actors, curators, artistic directors, contributors to literary publications. Include arts personnel that are on your staff as well as those that are paid on a contract or fee basis.

**Production/exhibition/service expenses:** All program or service delivery costs, excluding artistic salaries and fees that are listed above. Examples: presentation costs; costs of sets, costumes, and lighting; publication costs of catalogues or literary magazines.

**Administrative expenses:** All other costs that are incurred during the normal course of business. Examples: outside professional non-artistic services, space rental, travel, marketing, administrative salaries, utilities, insurance, postage.

**Total Expenses:** In the "Most recently completed fiscal year" column, this figure should agree with the "Total organizational operating expenses for the most recently completed fiscal year" that you provide on the Basic Information form, Part 2.

**NOTE:** The figures listed in the "Most recently completed fiscal year" column are subject to verification by the Arts Endowment.

### **Consortium Partner Information**

***If you are applying for a Challenge America Fast-Track Review Grant, do not complete this form.***

If you are applying under *Access to Artistic Excellence* or *Learning in the Arts for Children and Youth*, complete this form only if you are applying for a consortium project as detailed under "Applicant Eligibility/Application Limits."

If your application is for a consortium project, have your one primary partner complete this form. For the purposes of these guidelines, consortium applications should list only one primary partner in addition to the lead applicant. (Other organizations may participate in the project.)

You may provide a copy of this form to your consortium partner or the partner may reproduce it on a computer. Make sure that the partner's form contains the correct IRS name for the lead applicant.