

Panelist Profile Form

Mr. ___ Mrs. ___ Ms. ___ Dr. ___

Last Name	First Name	Middle Initial
Cell Phone (area code/number)	Home Phone (area code/number)	
Work Phone (area code/number)	FAX (area code/number)	
Email Address		
Title, Role, or Profession		
Organization (if applicable)		
Home Address: (Street Address, City, State, Zip)		
Mailing Address (if different from above): (Street Address, Suite #, City, State, Zip)		
Type of Address: Work _____ Other _____		

Are you self-employed/freelance? Yes___ No___ Are you a layperson? Yes___ No___
 Do you have broadband internet access? Yes___ No___
 Are you a federally registered lobbyist? Yes___ No___

Special Characteristics:

a. Which of the following describes your Ethnicity? Please select only one:

- Hispanic or Latina/o
- Not Hispanic or Latina/o

b. Which of the following describes your race? Please select one or more:

- American Indian or Alaskan Native
- Asian
- Black or African American
- Native Hawaiian or Other Pacific Islander
- White

Select one category (optional):

Female Male ___

Select the appropriate disability category(ies)(optional):

- Visual
- Hearing
- Mobility
- Other

Language skills (optional):

Please indicate if you have reading and oral comprehension skills in the following languages:
 Spanish French Other (specify)

Recommended by:

Arts Expertise:

(Make selections from the List of Codes attached to the Instructions)

Primary Arts Expertise

Other Arts Expertise	___ ___	___ ___ ___	___ ___ ___
Other Arts Expertise	___ ___	___ ___ ___	___ ___ ___
Other Arts Expertise	___ ___	___ ___ ___	___ ___ ___
Other Arts Expertise	___ ___	___ ___ ___	___ ___ ___
Other Arts Expertise	___ ___	___ ___ ___	___ ___ ___

Work Experience:

Select up to five types of organizations with which you have had working arts experience:

Arts/Cultural Organization

- ___ performing arts (dance, folk arts, music Opera, musical theater, theater)
- ___ non-performing arts (design, folk arts, Literature, media, museums, visual arts)
- ___ arts service organization
- ___ regional arts organization
- ___ state arts agency
- ___ local arts agency
- ___ artists' community/live-work space
- ___ other

Educational Organization/School Association

- ___ pre-kindergarten/early childhood
- ___ K-12
- ___ college/university
- ___ professional school
- ___ professional association
- ___ other

Funding Organization

- ___ public
- ___ private
- ___ corporate

Media/Journalism

- ___ commercial film/radio/television
- ___ internet/mobile art production (??)
- ___ public media
- ___ independent production company
- ___ newspaper/magazine
- ___ internet-based news/feature website
- ___ blog
- ___ trade publication
- ___ scholarly journal

Museums/Galleries/Spaces

- ___ art
- ___ natural history/history
- ___ university

Publishing

- ___ arts periodical
- ___ general periodical
- ___ commercial
- ___ independent press
- ___ internet
- ___ university
- ___ distributor/wholesaler

National Endowment for the Arts

Panelist Profile Form

Instructions

Arts Endowment panelists' advice plays a central role in reviewing applications for funding.

We rely on panels composed of individuals who represent a broad range of artistic and cultural viewpoints and wide geographic and ethnic diversity.

Our panels are composed of both arts experts and knowledgeable laypersons.

Most panelists are arts experts – persons who are qualified by their training, skills, or experience in one or more art forms. Every panel also includes a layperson – someone knowledgeable about the arts but not engaged in the arts as a profession.

We maintain a database with information to about individuals' expertise and experience in the arts help us identify and select qualified panelists,

If you are interested in becoming a panelist (or have been a panelist in the past and want to update your information), please complete and return the Panelist Profile Form so that we will have accurate information about your qualifications and how to contact you.

Resumé

Since the information provided on the *Panelist Profile Form* is a simplified description of your background and qualifications, please also send us a **one or two page** current resumé. Please identify your most significant and relevant performances; films; exhibitions; artworks; books, articles, or other published writings; honors, awards or other recognitions; board or other memberships; whether you have a professional license (if applicable in your field); and any relevant international art activities.

How to Complete the Form...

If you have the form in hard copy, please type or print legibly and check all appropriate boxes. Email or fax the form to us along with your resumé.

Please read the notes and instructions below before you complete the form.

Home Address/Mailing Address

Please give us your home address, since We keep track of the geographic representation on our panels by home city and state. If this is not also your preferred mailing address, include that as well, and fill in the appropriate checkbox.

Arts Expert or Layperson?

-- Consider yourself an *arts expert* if you work in the public, private, or nonprofit sector with job responsibilities in the arts or in cultural planning or funding. You may be an artist, arts administrator, arts scholar, foundation staff member administering arts-related programs, arts educator, or a staff member of a state, local or regional arts organization or arts consortium, among others.

-- Consider yourself a *layperson* if you are knowledgeable about the arts but are not engaged in the arts as a profession. Your expertise may be demonstrated through recognition of your arts knowledge by arts professionals, your leadership in the arts, your involvement in the arts through significant volunteerism, or your demonstrated expertise in artistic genres or arts-related fields.

Broadband Internet Access

Panelists now review both application narratives and work samples in an online system, so broadband internet access is important to an individual's ability to easily participate in the review process.

Federally Registered Lobbyists

Arts Endowment panels are considered advisory committees. On June 18, 2010, President Obama signed a Presidential Memorandum directing agencies in the Executive Branch not to appoint or re-appoint federally registered lobbyists to advisory committees and other boards and commissions. We ask for this information so that we can comply with this prohibition.

Special Characteristics

The Arts Endowment's enabling legislation requires panels that are ethnically diverse, so we ask for information to comply with the statute. The classifications are prescribed by the Federal Government's Office of Management and Budget for Federal reporting and statistical activities. They do *not* determine eligibility for participation on Arts Endowment panels. Identification of gender, disabilities, and language skills is voluntary.

The categories are designed to identify your basic racial and national origin. Please complete both sections a) and b). If you are of mixed racial and/or national origin, you may check more than one box. Choose the category(ies) with which you most closely identify yourself, as described:

Ethnicity:

Hispanic or Latino/a: A person of Mexican, Puerto Rican, Cuban, South or Central American, or other Spanish culture or origin, regardless of race.

Race:

American Indian or Alaska Native: A person having origins in any of the original peoples of North and South America (including Central America), and maintaining tribal affiliation or community.

Asian: A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.

Black or African American: A person having origins in any of the black racial groups of Africa.

Native Hawaiian or Other Pacific Islander: A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.

White: A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.

Foreign Languages

Please list any non-English language(s) in which you are fluent.

Who is recommending this person?

If you are sending in the form on your own initiative, write in SELF under "Recommended by:" If you are completing the form at someone else's request, please include *that person's* name, title, and organization. If you're filling out the form recommending someone else, please list *your* name, title and organization here

Arts Expertise

This section lists the skills, experience, and/or training in the arts that you can contribute to a panel. A *List of Codes* for a variety of arts fields, roles, and areas of specialization is included with the form. Write the appropriate code numbers in the boxes on the Profile Form (one digit per box). Please choose codes that most closely represent your areas of expertise. (See example below)

Primary Arts Expertise: From the *List of Codes* choose the **arts field** (2-digit code) and **role/function** (3-digit code) and **specialization/activity** (3-digit code) that represent your main[strongest?] expertise in the arts.

Other Arts Expertise: Use this section for additional areas of arts expertise. You may include more than one role/function or specialization/activity in the same art field or include more than one art field, role/function, and specialization/activity.

EXAMPLE: If you are a museum volunteer with extensive knowledge of Southeast Asian art, and you also volunteer at a presenting organization but you have no specialized arts presenting knowledge, you would complete the **Arts Expertise** section as shown here:

Arts Expertise

See *List of Codes* for appropriate numbers.

	Field	Role	Specialization
Primary Arts Expertise	6 0	5 1 0	7 2 5
Other Arts Expertise	1 0	5 1 0	

Work Experience

Use this section to show the various types of organizations that you have worked for:

Select UP TO FIVE types of organizations with which you have had arts experience. These selections may represent both your primary and other arts experience.

EXAMPLE: If you are a member of an orchestra, are on the board of a local arts agency, and contribute articles to your local newspaper, you would complete this section as follows:

Work Experience:

Select up to five types of organizations with which you have had arts experience:

Arts/Cultural Organizations

- performing arts (dance, folk arts, music, opera, musical theater, theater)
- non-performing arts (design, folk arts, literature, media, museums, visual arts)
- arts service organization
- regional arts organization
- state arts agency
- local arts organization
- artists' community/live work space
- other

Funding Organizations

- public
- private
- corporate

Media/Journalism

- commercial film/radio/television
- public broadcasting
- independent production company
- newspaper
- trade publication
- scholarly journal

Please email the completed form and your resume to: [tbd]

National Endowment for the Arts
Office of Panel Operations
Nancy Hanks Center
1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001

Reporting Burden

The public reporting burden for this collection of information is estimated to average 10 minutes per response, including 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 panelist profile form and making it 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 620, National Endowment for the Arts, Nancy Hanks Center, 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 Office of Management and Budget (OMB) control number.

OMB No. 3135-0098 Exp. 8/31/2012

Privacy Act

The following notice is furnished in accordance with the Privacy Act of 1974, 5 U.S.C. 552a:

This information is solicited under the authority of the National Foundation on the Arts and the Humanities Act, 20 U.S.C. 951 et seq. and is used to select persons to participate in the Arts Endowment's application review process. Disclosure of this information may be made to members of Congress and to the general public, upon request in accordance with the Freedom of Information Act (5 U.S. C. 552). Personal biographical data including home address, home telephone number, and social security number will not be released and is exempt from disclosure under FOIA exemption (b)(6).

Equal Opportunity

Arts Endowment programs do not discriminate on the basis of race, color, national origin, sex, disability, or age. For further information, write to Director, Civil Rights Division, National Endowment for the Arts, Washington, DC 20506-0001.



National Endowment for the Arts
Office of Panel Operations
Nancy Hanks Center
1100 Pennsylvania Avenue, NW

LIST OF CODES**Discipline/Field**

5	ARTS ADMINISTRATION	55	MEDIA
10	ARTS PRESENTING	60	MUSEUM
20	DANCE	65	MUSIC
25	DESIGN	85	MUSICAL THEATER
30	EDUCATION	70	OPERA
	FOLK & TRADITIONAL		
35	ARTS	90	RESEARCH
40	INTERDISCIPLINARY ARTS	75	THEATER
	INTERNATIONAL		
45	ACTIVITIES	80	VISUAL ARTS
50	LITERATURE		

Role/Function

5	Accompanist	195	Designer
10	Actor	196	Developer
10	Actor	200	Director
15	Administrator/Manager	210	Dramaturg/Literary Manager
20	Advocacy Group Member	215	Editor
44	Anthropologist	216	Education Director
30	Architect	226	Education Staff
25	Architectural Designer (non-lic.)	230	Educator
35	Archivist/Librarian	235	Engineer
45	Artist	236	Ethnomusicologist
50	Artist in Residence	426	Evaluator
55	Artist Representative	240	Executive Director/President
60	Artistic Director/Staff	245	Facilities Manager
70	Arts Consultant	255	Film/Video Editor/Technician
71	Arts Patron	250	Filmmaker/Videomaker
75	Assistant/Deputy Director	256	Folklorist
80	Ballet Master/Mistress	260	Former Board Member
85	Board Member/Trustee	265	Former Staff Member
90	Book Distributor	231	General Director
100	Booking Agent	266	Graphic Designer
105	Bookstore Owner/Staff	270	Installation Designer
110	Choreographer	275	Instrumentalist
115	Collector	271	Internet Art Curator
120	Company Manager	280	Keyboardist
125	Composer/Arranger	285	Legislator
131	Digital	290	Librarian
135	Concert Manager	295	Librettist
140	Conductor	300	Linguist
145	Conservator	305	Literary Agent
150	Consultant	310	Literary Programmer
155	Contract Employee	530	Lyricist

160	Coordinator	311	Managing Director
161	Community Volunteer	315	Media Artist
170	Critic	320	Mime
175	Curator	325	Musical Director
180	Curator/Programmer	330	Notator
185	Curriculum Development Specialist	272	On-line Archivist
190	Dancer	331	Parent
335	Patron	440	School Principal/Assistant Principal
340	Patron/Collector	445	School Superintendent
345	Performer	431	Singer
350	Planner	450	Solo Performer
355	Playwright	455	Sound Artist
365	Presenter	460	Staff
370	Preservationist	465	Stage Director
375	Printer	470	Stage Manager
380	Producer	535	Storyteller
385	Program Annotator	476	Student
390	Program Director/Staff	480	Teaching Artist
395	Publications Director/Staff	475	School Teacher/Arts Specialist
400	Publisher	485	Technical Director
405	Puppeteer	490	Technician
410	Record Producer	130	Technology Specialist
415	Recording Engineer	495	Translator
420	Registrar/Collections Manager	500	Union Rep/Official
425	Researcher	540	Visual Artist
430	Scholar	515	Vocalist
430	Scholar/Art Historian	510	Volunteer
435	School Board Member	525	Writer
436	School Counselor/Psychologist		

Specialization/Activity

740	20 th Century Art: post-1945	115	Community Development
735	20 th Century Art: pre-1945	120	Digital Arts
20	Alternative Spaces	125	Conceptual Art
25	American Art	135	Conservation: Objects
	Ancient Art/Archaeology:		
30	Mediterranean	140	Conservation: Paintings
	Ancient Art/Archaeology: New		
525	World	750	Conservation: Scientist
40	Animation	745	Conservation: Textiles
50	Architecture	130	Conservation: Works on Paper
	Art of Africa, Oceania, & the		
35	Americas	780	Contemporary
36	Artist Communities	145	Contemporary Art
55	Artists Books	150	Crafts
60	Arts	155	Crafts: Clay
775	Arts Center	160	Crafts: Fiber
65	Asian Art	165	Crafts: General

61	Assessment Audience	170	Crafts: Glass
75	Demographics/Development	175	Crafts: Metals
80	Audio Art	180	Crafts: Paper
601	Audio/Radio	185	Crafts: Wood
85	Ballet	190	Creative Nonfiction
90	Board Development	195	Cultural Anthropology
91	Broadcast	200	Cultural Exchange
95	Cable	201	Cultural Studies
100	Chamber	210	Curriculum Development
105	Choral	215	Dance
790	Circus	220	Decorative Arts
110	Classical	225	Disability Access
110	Classical	612	Distance Learning
230	Distribution	425	Marketing/Public & Press Relations
235	Documentary	435	Modern/Contemporary
240	Drawing	440	Movement Theater
240	Drawings & Prints	455	Music
245	Early Music	460	Musical Theater
226	Early Opera (Baroque)	465	Musicology
710	East Asian Art	470	Narrative
250	Education	480	Native American Art
785	Educational Institution		New American Work: Musical Theater
246	Electronic Music	490	Theater
251	Elementary	495	New American Work: Opera
255	Environmental Design	500	New Music
260	Essays		New Plays/Playwright Development
265	Ethnomusicology	505	Development
275	European Art	800	New Work: Musical Theater
280	Exhibitions	805	New Work: Opera
280	Exhibitions	510	Non-arts
285	Experimental	515	Opera
290	Facility Management/Planning	496	Opera for Young Audiences
755	Fashion and Costume Design	645	Orchestral/Symphonic
295	Festivals	521	Organizational Partnerships
300	Fiction		Organizational/Institutional Development
305	Film	520	Development
770	Film/Video	760	Other Genres
310	Financial Management	521	Outdoor Drama
315	Folk Arts	535	Painting
325	Folk/Traditional	540	Performance
330	Fundraising	545	Performance Poetry
715	Generalist	550	Performing Arts
335	Governance	555	Photography
		560	Poetry
		561	Post-secondary
		570	Pre-kindergarten/Early Childhood
		565	Preservation

