

GRANTS.GOV BOX ON TOP PAGE OF "APPLY"

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.

Who should use Grants.gov?

All applicants to the National Endowment for the Arts are required to use Grants.gov.

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 "[Get Registered](#)" for details. Start on this now; don't wait until right before your deadline!

[Register for Grants.gov](#)

Register or Renew/Verify Registration with Grants.gov

NOTE: Grants.gov has implemented new security requirements for the use of the Grants.gov system. Among the changes, applicants are required to change their passwords every 90 days. See www.grants.gov for more details.

It is your organization's responsibility to create and maintain a regularly updated registration with Grants.gov. This includes registration with the [System for Award Management](#) (SAM), where your organization's information must be renewed annually. **Finalize a new or renew an existing registration at least two weeks before the application deadline.** This should allow you time to resolve any issues that may arise with Grants.gov or SAM. Failure to comply with these requirements may result in your inability to submit your application.

If your organization is not yet registered, go to Grants.gov's [Get Registered](#). **Allow a minimum of two weeks for this multi-step, one-time process. If your organization already has registered, renew your registration with SAM and verify that your registration with Grants.gov is current.**

If you have problems with registration:

- SAM Federal Service Desk: Call 1-866-606-8220 or see the information posted on the SAM website at **SAM User Help**.
- Grants.gov Contact Center: Call 1-800-518-4726, e-mail **support@grants.gov**, or consult the information posted on the Grants.gov website at **Help**. The Grants.gov Contact Center is available 24 hours a day, 7 days a week.

Maintain documentation (with dates) of your efforts to register or renew at least two weeks before the deadline.

You do not need to complete the registration process to download the application package and begin to prepare your material. However, you will need your Grants.gov Username and Password that you obtain during the registration process to submit your application.

Sign up to be notified of funding opportunities

You can ask Grants.gov to provide you with notification of upcoming funding opportunities that might be of interest. **Sign up** so 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

The Grants.gov Contact Center is available 24 hours a day, 7 days a week

Telephone: 1-800-518-4726

E-mail: **support@grants.gov**

Website: **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).

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

In addition to these tips, you should periodically check the [Grants.gov blog](#) and [Grants.gov homepage](#) for tips, updates, and alerts.

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, call the Grants.gov Contact Center at 1-800-518-4726, e-mail support@grants.gov, or consult the information posted on the Grants.gov website at [Help](#). The Grants.gov Contact Center is available 24 hours a day, 7 days a week.
- **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 System for Award Management (SAM) registration -- part of the Grants.gov registration process -- must be renewed every year. SAM will alert your organization's SAM Point of Contact when it is time for renewal. You can check your current SAM registration status by entering your DUNS number at "[Search SAM](#)" at www.sam.gov. Also verify your registration with Grants.gov and make sure it is current before you apply, especially if your e-mail address has changed.
- **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 *Art Works* application deadline to apply to the August *Art Works* deadline even though it may look the same.
- **Review the Grants.gov software requirements.** You must have a version of Adobe Reader that is supported by Grants.gov installed on your computer in order to access, complete, and submit applications. Non-compatible versions of Adobe Reader or other Adobe products will lead to errors and prevent you from submitting your application. If more than one computer will be involved in the preparation of the application package, ensure that the same version of Adobe Reader is used.
- **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 SAM. 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. Incomplete applications will not be reviewed. 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

- Submit your application **no later than 10 days** prior to the deadline to give yourself ample time to resolve any problems that you might encounter. You take a significant risk by waiting until the day of the deadline to submit.
- **Just because Grants.gov received your application doesn't mean it's been accepted.** Ensure that your application was validated and accepted by the Grants.gov system. Go to [Track My Application](#) to track the validation and progress of your application submission through Grants.gov. 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: 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 Grants.gov or you, it's your computer.** 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!

Help

- **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 website or call or e-mail their Contact Center. If you have questions about the content of your application, contact the NEA staff for your discipline.

Contact Grants.gov

Telephone: 1-800-518-4726

E-mail: support@grants.gov

Website: www.grants.gov

Contact Grants.gov

Help Desk: 1-800-518-4726

E-mail: support@grants.gov

Web site: www.grants.gov

SIDEBAR: LIFECYCLE OF AN APPLICATION (APPEARS IN ALL DISCIPLINE/FIELD AREAS)

GUIDELINES AVAILABLE

Application guidelines are made available on the Arts Endowment's website and through Grants.gov.

APPLICATION SUBMITTED

Applications that met the deadline are assigned an application number. Applicant receives acknowledgment of application receipt. Applications are forwarded to Program staff.

STAFF REVIEW

Staff reviews applications for completeness and eligibility and may contact an applicant for clarification and additional information. Application materials are made available to panelists several weeks before the panel meeting.

PANEL REVIEW

Each panel is made up of experts with knowledge and experience in the area under review. Each application is reviewed and rated in accordance with the published review criteria.

NATIONAL COUNCIL/CHAIRMAN REVIEW

The staff reconciles the panel recommendations with available funds and forwards them to the National Council on the Arts, where they are reviewed in open session. The Council makes recommendations on which applications to fund and which applications to reject. *Fast-Track* grants receive an expedited review. Following panel and staff review, recommendations are forwarded to the Chairman who makes the final decision on all grant awards.

NOTIFICATION

Applicants not recommended for funding are notified. Applicants recommended may be contacted first for revisions to the project. *Fast-Track* grant applicants will receive a preliminary letter of notification. Grantees later receive an official grant award notification with information about legal and reporting requirements.

Art Works

[Introduction](#) | [Deadlines \(March or August\)](#) | [Project Reporting and Evaluation](#) | [Application Review](#) | [Contacts](#) | [If you wish to apply](#) | [Grant Amounts & Matching Funds](#)

Introduction

The guiding principle of "Art Works" is at the center of everything we do at the NEA. "Art Works" refers to three things: the works of art themselves, the ways art works on audiences, and the fact that art **is** work for the artists and arts professionals who make up the field.

To make "*art work*," the NEA has included the advancement of innovation as a core component of its mission as a way to ensure the vitality of the arts. We recognize that arts and design organizations are often in the forefront of innovation in their work and strongly encourage innovative projects which are characterized as those that:

- Are likely to prove transformative with the potential for meaningful change, whether in the development or enhancement of new or existing art forms, new approaches to the creation or presentation of art, or new ways of engaging the public with art;
- Are distinctive, offering fresh insights and new value for their fields and/or the public through unconventional solutions; and
- Have the potential to be shared and/or emulated, or are likely to lead to other advances in the field.

Through the projects that we support in the *Art Works* category, we want to achieve the following four outcomes:

- **Creation**: The creation of art that meets the highest standards of excellence,
- **Engagement**: Public engagement with diverse and excellent art,
- **Learning**: Lifelong learning in the arts, and
- **Livability**: The strengthening of communities through the arts.

Please note:

- Partnerships can be valuable to the success of projects. While not required, applicants are encouraged to consider partnerships among organizations, both in and outside of the arts, as appropriate to their project.
- American arts and design organizations must be inclusive of the full range of demographics of their communities, as well as individuals of all physical and cognitive abilities. Toward that end, we encourage projects for which NEA support is sought to strive for the highest level of inclusiveness in their

audiences, programming, artists, governance, and staffing. We also welcome projects that will explicitly address the issue of inclusion.

- We are 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* funds.
- The *Art Works* category does not fund direct grants to individuals. Direct grants to individuals are offered only in the category of **Literature Fellowships**.

Grants generally will range from \$10,000 to \$100,000. No grants will be made 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 the past few years, well over half of the agency's grants have been for amounts less than \$25,000.

Outcomes

You will be asked to select the outcome that is most relevant to your project (note that all Arts Education applicants must choose the Learning outcome as their outcome). When making selections, you should identify the outcome(s) that reflect the results expected to be achieved by your project. If you receive a grant, you also will be asked to provide evidence of those results.

1. **Creation:** *The portfolio of American art is expanded.*

Support is available for projects to create art that meets the highest standards of excellence across a diverse spectrum of artistic disciplines and geographic locations. Through the creation of art, these projects are intended to replenish and rejuvenate America's enduring cultural legacy. Creation activities may include:

- Commissioning, development, and production of new work.
- Design competitions and design or planning projects for new arts or cultural spaces or landscapes.
- Workshops and residencies for artists where the primary purpose is to create new art.
- Opportunities for writers and translators to create or refine their work.
- Projects that employ innovative forms of art-making and design.

You will be asked to address the anticipated results in your application. If you receive a grant, you will be asked to provide evidence of those results at the end of your project. You will need to provide evidence of the new art works created. If the project activities do not lead to the creation of completed works of art within the period of a grant, you may demonstrate progress toward the creation of art by describing the artists' participation

and work accomplished by the end of the grant. Before applying, please review the **reporting requirements for Creation.**

2. **Engagement:** *Americans throughout the nation experience art.*

Support is available for projects that provide public engagement with artistic excellence across a diverse spectrum of artistic disciplines and geographic locations. These projects should engage the public directly with the arts, providing Americans with new opportunities to have profound and meaningful arts experiences. Engagement activities may include:

- Exhibitions, performances, concerts, and readings.
- Film screenings.
- Touring and outreach activities.
- Restaging of repertory and master works of historical significance.
- Art fairs and festivals.
- Documentation, preservation, and conservation of art work.
- Public programs that raise awareness of cultural heritage.
- Broadcasts on television or radio; video games; mobile apps; live streaming, audio- and video-on-demand, podcasts, MP3 files, or other digital applications.
- Design charrettes.
- Publication, production, and promotion of digital, audio, mobile, or online publications; books; magazines; catalogues; and searchable information databases.
- Services to artists and arts organizations
- Projects that extend the arts to underserved populations -- those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.
- Projects that employ innovative forms of art and design delivery.

You will be asked to address the anticipated results in your application. If you receive a grant, you will be asked to provide evidence of those results at the end of your project. You will need to describe the participants' experiences as well as the composition of the participant group. If the nature of the project does not allow for the documentation of participants' experiences explicitly, you may document the composition of the participant group and numbers of participants and activities, and describe the activities used to engage the public with art. Before applying, **please review the reporting requirements for Engagement.**

3. **Learning:** *Americans of all ages acquire knowledge or skills in the arts.*

Support is available for projects that provide Americans of all ages with arts learning opportunities across a diverse spectrum of artistic disciplines and geographic locations. These projects should focus on the acquisition of

knowledge or skills in the arts, thereby building public capacity for lifelong participation in the arts. Learning activities may include:

- Lifelong learning activities for youth, adults, and intergenerational groups.
- Standards-based arts education activities for pre-K-12 students.
- Informal education programs, workshops, and demonstrations.
- Mentorships and apprenticeship programs.
- Professional development for artists, teaching artists, teachers, and other education providers.
- Assessments and evaluations of arts learning.
- Online courses or training.
- Lectures and symposia.
- Production, publication, and distribution of teachers'/facilitators' guides.
- Innovative practices in arts learning for Americans of all ages.

You will be asked to address the anticipated results in your application. If you receive a grant, you will be asked to provide evidence of those results at the end of your project. You will need to describe the participants' learning, the composition of the participant group, and the numbers of participants and activities, as well as the activities used to facilitate the acquisition of knowledge or skills in the arts. If you receive support through the Arts Education discipline for a standards-based project, you will be required to report on additional measurable results, including identifying specific learning outcomes, describing the assessment method, and reporting on the number of participants who demonstrated learning. Before applying, **please review the reporting requirements for Learning**. In addition to a Final Descriptive Report and Federal Financial Report, Arts Education grantees who apply for a Direct Learning Grant will be required to describe the methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report.

4. ***Livability:*** *American communities are strengthened through the arts.*

Support is available for projects that incorporate the arts and design into strategies to improve the livability of communities. Livability consists of a variety of factors that contribute to the quality of life in a community such as ample opportunities for social, civic, and cultural participation; education, employment, and safety; sustainability; affordable housing, ease of transportation, and access to public buildings and facilities; and an aesthetically pleasing environment. The arts can enhance livability by providing new avenues for expression and creativity. Arts- and design-related Livability activities may include:

- The development of plans for cultural and/or creative sector growth.

- The enhancement of public spaces through design or new art works.
- Arts or design activities that are intended to foster community interaction in public spaces.
- Cultural sustainability activities that contribute to community identity and sense of place.
- The inclusion of artists, designers, and/or arts organizations in civic engagement activities and plans and processes to improve community livability and enhance the unique characteristics of a community.
- Innovative community-based partnerships that integrate the arts with livability efforts.

Please note that certain types of Livability activities will require applicants to provide information in accordance with the National Environmental Policy Act and/or the National Historic Preservation Act. [See here](#) for more information.

The anticipated long-term results for Livability projects are measurable community benefits, such as growth in overall levels of social and civic engagement; arts- or design-focused changes in policies, laws, and/or regulations; job and/or revenue growth for the community; or changes in in-and-out migration patterns. You will be asked to address the anticipated results in your application. If you receive a grant, you will be asked to provide evidence of those results at the end of your project. Given the nature of Livability projects, benefits are likely to emerge over time and may not be fully measurable during the period of a grant. You will need to provide evidence of progress toward achieving improved livability as appropriate to the project. Reporting requirements for Livability are different from -- and more extensive than -- the reporting requirements for the other outcomes. Before applying, **please review the reporting requirements for Livability.**

(DEADLINE, APPLICATION REVIEW, AND CONTACT SECTIONS WILL BE INSERTED FOR EACH DISCIPLINE) [[Back to Top](#)]

If you wish to apply: [[Back to Top](#)]

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[Grants.gov registration](#)

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CFDA No. 45.024

OMB No. 3135-0112 Expires TBD

January 2014

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEBSITE)

ARTIST COMMUNITIES

The National Endowment for the Arts is committed to providing assistance to artist communities for projects that encourage and nurture the development of individual artists and foster and inspire their creative processes. For the Arts Endowment's purposes, an artist community is defined as an organization, whether focused on a single discipline or multidisciplinary, whose primary mission is to provide artist residencies.

Support is available for artist communities that:

- Provide space, time, and resources to artists for incubation, thought, or creativity in a retreat setting in an urban or rural location.
- Foster and support the creative process of art making by providing studio facilities and assistance with living accommodations to enable artists to live and work concurrently.
- Utilize a competitive application process to recruit and select participants, and rotate a wide range of artists in order to encourage the highest standards of creativity.

Funding Opportunities in Artist Communities

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 the following FY 2015 *Grants for Arts Projects* category (see "Application Limits" for the few exceptions to this rule).** For most organizations, this category represents the full range of funding options for the entire year.

- **Art Works:** To support the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and the strengthening of communities through the arts. Within these areas, innovative projects are strongly encouraged. Grants generally range from \$10,000 to \$100,000. **The application is due on March 6, 2014. There is no August deadline for artist community projects.**

(CLICK THROUGH TO AW)

ARTIST COMMUNITIES: Art Works

(SAME CATEGORY DESCRIPTION AND "IF YOU WISH TO APPLY" BOX USED FOR ALL DISCIPLINES)

Deadlines [\[Back to Top\]](#)

The application deadline for all artist community projects is March 6, 2014. (There is no August deadline.) The earliest beginning date for the Arts Endowment's period of support is January 1, 2015.

The *Art Works* category provides support for projects that address the following outcomes (in bold below). You will be asked to indicate the outcome that is most relevant to your project in your application and on the application form.

Creation

- Stipends and living accommodations for professional artists where the primary purpose is to create new art.
- The expansion of the pool of artists that encourages the participation of artists from a wide variety of aesthetic viewpoints, ethnic backgrounds, or geographic areas where the primary purpose is to create new art.
- Access to facilities or technology to meet the needs of interdisciplinary or new genre artists where the primary purpose is to create new art.
- Innovative approaches to serving as an incubator for the creation of art.
- Innovative collaborations between artists and those from sectors outside of the arts (e.g., science) to create new art.

Engagement

- Innovative uses of technology, media, or new models and activities with the surrounding community that provide the public with direct experiences with practicing artists and increase the visibility of the work of artists and the organization.
- Innovative approaches to collaboration with outside organizations and disciplines where the primary purpose is public engagement with art.

Learning

- Activities with the surrounding community that provide educational and related activities for youth, adults, intergenerational groups, and schools. (If your project is for youth, see "[Choosing the Right Discipline for Youth Projects](#)" to help you in your discipline selection.)
- Residency exchange programs with artists and artist communities in other countries where the primary purpose is the acquisition of knowledge or skills in the arts.

Livability

- The development of artist live/work spaces.
- The enhancement of public spaces through commissioning and/or installation of works created by members of artist communities.
- The engagement of artist communities in plans and processes to improve community livability.
- Community-based partnerships that integrate artist communities with livability efforts.

(Applicants are strongly encouraged to contact staff if they are considering Livability as a primary outcome.)

Project Reporting and Evaluation [\[Back to Top\]](#)

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 experiences. Such feedback need not entail large-scale or expensive evaluation efforts. You should do what is feasible and appropriate for your organization and project. When a grant is completed, you must submit a final report and answer questions on your achievements and how these were determined. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the assessment methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report. (Please note that assessment tools may be shared publicly. If your tools are proprietary and have copyrights or trademarks attached, you will be asked to note that in your application and Final Report.) Before applying, please review the reporting requirements for the outcome that will be selected for the proposed project: **Creation**, **Engagement**, **Learning**, or **Livability**.

Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final reports.

Application Review [\[Back to Top\]](#)

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

Applications are reviewed on the basis of 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 of the "[Frequently Asked Questions](#)." See the "[Application Calendar](#)" for information on when we expect to announce grant awards and rejections.

Contacts [[Back to Top](#)]

Artist Communities Specialist: Pepper Smith, smiths@arts.gov or 202/682-5790

(ARTIST COMMUNITIES APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-7 of the Attachments form, are basically the same for each discipline and can be found under "Art Works/How to Prepare and Submit an Application."

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

▶ **ATTACHMENT 8: PROGRAMMATIC ACTIVITIES LIST (Three-page limit)**

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: 2011-12, 2012-13, and 2013-14. For organizations that schedule activities according to a single calendar year, use programming for 2011, 2012, and 2013. 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. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status.

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: 2011-12, 2012-13, or 2013-14. For organizations that schedule activities according to a single calendar year, use 2011, 2012, or 2013.
- Activity. The type of activity (residency, exhibition, performance, workshop, etc.).
- Artist(s). List resident artists. This may include a creator or project head such as a choreographer, composer, playwright, performing artist, arts specialist, teacher, etc.

- Participant's Home Residence. List the city and state for participating artists (for non-U.S. artists, list the country of residence).
- Inclusive Dates of the activity.
- Stipend, fees, in-kind services paid to artists/companies. (Use average or aggregate fees where appropriate.)

Example:

A residency program might fill out its representative list as follows:

Year	Activity	Artist(s)	Participant's Home Residence (City, State, Country)	Arts Discipline/Medium	Inclusive Dates	Stipend/Fee/In-Kind Services
2011-12	Residency	Taylor Hall	Baltimore, MD	writer	2/15-3/12/12	\$500
2012-13	Residency	Ana Lita	France	sculptor	4/8-5/10/13	\$500
2013-14	Residency	Grant Lee	Fredericksburg, VA	composer	7/2-9/1/14	\$1,000

▶ ATTACHMENT 9: SPECIAL ITEMS

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 that discusses the reasons for the project's selection and its relationship to the artistic vision of the organization. Label this "Artistic Statement."
- **For projects that involve professional development activities**, a representative list of the names, current professional affiliations, and short bios of participants from the past two years. Label this "Representative List of Artists-Affiliations-Short Bios."
- **For projects that may be impacted by the National Environmental Policy Act and/or the National Historic Preservation Act** (e.g., an arts festival in a park, the commissioning and installation of an outdoor sculpture or mural, or certain types of Livability projects), provide documentation that the project is in **compliance**. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance.

Electronic Submission of Work Samples

You will upload your work samples electronically.

To upload work samples, you will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the NEA by the Western States Arts Federation (WESTAF). This will proceed as follows:

1. You will complete the Grants.gov application process as detailed through Step 5 of the instructions above.
2. On March 24, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on April 4, 2014, to upload, preview/check, and submit your work samples electronically.

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE
4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: [Mozilla Firefox](#), [Safari](#), and [Google Chrome](#). Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.

Work Sample Preparation

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

- **An artist community or production residency project**, submit: 1) a sample of selected artists' recent work; 2) documentation of the facilities they will use including visuals of the setting, lodging, and rehearsal spaces; and 3) if the artists

are not yet selected, submit samples of work by artists who recently have been in residence.

- **To create, complete, perform, or present a work**, submit a sample that best illustrates the artistry, quality of artists' work, and type of activity that will be involved in your proposed project (e.g., music, video, digital images, literary samples).

Acceptable Formats

You will be able to upload samples in the formats described below. There is a limit of 250 MB for all of your work samples combined.

Audio Samples

Submit **no more than two selections; each selection should not exceed five minutes**. You will upload each selection in a separate file. Each file has a size limit of 5 MB. Acceptable file types are mp3, wma, wav, aac, mid, midi, mpa, and ra.

Digital images

Submit **no more than 20** images. You may either combine all of your images into a single PDF file or upload each image in a separate file. Image size should be consistent; 800 x 600 pixels is suggested. Each image/file has a size limit of 5 MB. Acceptable file types are jpeg, gif, bmp, png, and tif.

Video Samples

Submit **no more than three selections; each selection should not exceed three minutes**.

You may submit a link to a video sample, or upload a video sample directly to NEA-GO.

If you submit a link:

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than three** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

If you upload directly to NEA-GO:

Acceptable file types are avi, flv, mov, mp4, mpeg, rm, and wmv. Your video sample **must** be in one of these acceptable file types. File types such as VIDEO_TS.BUP, VIDEO_TS.IFO, and VIDEO_TS.VOB **will not work**.

In order to be uploaded, videos must meet the following minimum requirements:

- Resolution: At least 480 x 360
- Frames per second (fps): At least 12

You can often check the resolution of a video as follows. In Windows environments, find the file on your computer, right click it, and select "Properties." On a Mac, hold the Control key, and click on the file name. Select "Get Info" and the information should display. Most videos are a standard 29 frames per second.

While the above requirements are the minimum, submitting your video in the mp4 (H.264) format at 640 x 480 with mp3 audio will allow for efficient uploading while showing your clips to best advantage. There is a file size limit of 250 MB. (Note, however, that there is a limit of 250 MB for **all** of your work samples combined so choose your video samples carefully.)

If your video doesn't meet the minimum resolution requirements above, there are a number of software programs you can use to convert your video, such as the free MPEG Streamclip; DV Kitchen for Mac, which has a free trial; and www.mediaconverter.org, which allows for five free conversions.

If you are submitting more than one video sample, you will upload each individually, in a separate file.

Websites

Only submit a website that is an essential part of the project.

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than three** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

NOTE: If you provide links to works samples -- audio samples, digital images, video samples, or documents – the same limits on work samples uploaded directly to NEA-GO apply to those provided via links:

- Audio samples: No more than two selections; each selection should not exceed five minutes.
- Digital images: No more than 20 images.
- Video samples: No more than three selections; each selection should not exceed three minutes.
- Documents: Up to 15 pages each.

Documents (Literary samples, publications, periodicals, catalogues)

Submit a very limited sample that is directly related to the proposed project. Do not submit letters of support. Upload each document individually, in a separate file. Each file has a size limit of 5 MB and 15 pages. All documents should be submitted as PDF files.

If you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page.

Work Sample Information

For each work sample that you upload electronically, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The title of the work or organization represented by the work sample. Title each work sample with a unique name. **This title must not contain an apostrophe.**

Description box:

- Company/Artist.
- Title of work/image/activity (if different from first bullet).
- Date work created/performed.
- Brief description including how the work sample relates to proposed project.
- For images of visual artworks, the medium and dimensions of the work.
- For video, length of the sample. (Three minutes is the maximum.)

[Applicants submitting multiple websites or multiple images on a PDF should include the relevant information from above with each website or image in the PDF. The descriptive field for the file should provide a brief overview of the group of images or websites as a whole.]

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEBSITE)

ARTS EDUCATION

Every student should have the opportunity to participate in the arts, both in and out of school. We know that students who participate in the arts are more engaged in life and are empowered to be fulfilled, responsible citizens who make a profound positive impact on this world. In addition, NEA-supported research has shown that students from low socioeconomic backgrounds who have arts-rich experiences are more likely to achieve key positive outcomes—academically, socially, and civically—compared with their peers who lack access to arts experiences.

Our arts education funding is focused on students. Projects are for pre-K-12 students, the educators and community leaders who support them, and the schools and communities that serve them. All students are served when each level of the system is supported. Applicants should consider what role their proposed project plays within this system, and how their project impacts students. Funded projects will utilize and test innovative strategies, or scale up proven methodologies, for increasing access to arts education for more students.

Three project types are available:

- **Direct Learning Grants** to increase knowledge and skills in the arts. Projects must provide extended participatory learning that engages students with accomplished artists and arts educators, align with either national or state arts education standards, and rigorously assess student learning.
- **Professional Development Grants** to deepen knowledge and strengthen the practice of educators and/or community leaders who engage students in arts learning. Projects must provide meaningful opportunities for participants to experience the arts, provide in-depth learning over a sustained period of time, and measure the impact of the professional development experience.
- **Collective Impact Grants** to ensure that all students across entire neighborhoods, schools, school districts, and/or states – in communities of all sizes – participate in the arts over time. Projects must be either for emerging new work or for sustaining and growing established networks that are proven to increase arts education for all students. Projects will also have significant potential to be shared and customized in communities across the country. Longer project periods are encouraged, and larger grant amounts may be awarded for these projects.

Funding Opportunities in Arts Education

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 the following FY 2015 *Grants for Arts Projects* category (see "[Application Limits](#)" for the few exceptions to this rule).** For most organizations, this category represents the full range of funding options for the entire year.

Art Works

March 6 and August 7, 2014, Application Deadlines

To support the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and the strengthening of communities through the arts. Within this category, all Arts Education projects will have Learning as their primary outcome. Innovative projects are strongly encouraged. Grants generally range from \$10,000 to \$100,000.

NOTE: Arts Education projects may be in any artistic discipline. Projects for short-term arts exposure, arts appreciation, or intergenerational activity should not be submitted under Arts Education; rather, they should be submitted under the appropriate artistic discipline. If you have questions about whether you should apply under *Arts Education* or *some other discipline*, read "[Choosing the Right Discipline for Youth Projects](#)."

Choosing the Right Discipline for Youth Projects

Projects funded under Arts Education actively involve youth in standards-based learning activities that: require a substantial and sustained investment of time; have significant curricular impact; and involve sequential and comprehensive arts learning. If the target audience is intergenerational, then the organization should consider submitting its application directly to one of the artistic disciplines rather than to Arts Education.

Applications for projects for 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 -- should be submitted directly to the appropriate artistic discipline in the *Art Works* category. Such projects may include performances by or exhibitions of professional artists. 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).

Please contact **Arts Endowment staff** if you have questions.

ARTS EDUCATION: Art Works

(SAME CATEGORY DESCRIPTION AND "IF YOU WISH TO APPLY" BOX USED FOR ALL DISCIPLINES)

Outcomes [\[Back to Top\]](#)

All Arts Education applicants must choose the **Learning Outcome** (Americans of All Ages Acquire Knowledge or Skills in the Arts).

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

Deadlines [\[Back to Top\]](#)

Art Works applications will be accepted under two deadlines: March 6, 2014, and August 7, 2014. Applications for Direct Learning, Professional Development, and Community Impact Grants -- in all artistic disciplines -- are accepted at both deadlines.

Apply under the deadline with the project example that most closely corresponds to the primary focus of your proposed project.

Community-based Direct Learning and Professional Development Grants projects include activities and training in the arts that occur outside of the school system. 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/or arts groups. Projects could take place in locations such as arts organizations, community centers, faith-based organizations, public housing, tribal community centers, juvenile facilities, or school buildings.

School-based Direct Learning and Professional Development Grants projects must be directly connected to the school curriculum and instructional program. Activities may take place in or outside of the school building at any time of the day, including after-school and summer enrichment programs formally connected to school curricula.

Community Impact Grants transcend community- and school-based definitions.

March 6, 2014, Application Deadline

January 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Community-Based Direct Learning Grants

Projects support arts instruction for students, pre-K through 12th grade, that result in increased knowledge and skills in the arts. Projects should engage students in direct

learning over an extended period to increase their proficiency in and understanding of an artistic discipline, genre, or form. These projects must include all of the following elements:

- Experience: Participants experience exemplary works of art -- in live form where possible -- to gain increased knowledge and skills in the art form.
- Create: Informed by their experience in an art form, participants will create or perform art.
- Assess: Student learning is measured and assessed according to either national or state arts education standards. At the conclusion of the project, grantees will be required to describe the assessment methods used to assess learning, and to submit any tools used to assess learning with their Final Report. Before applying, please review the reporting requirements for Learning.

Community-Based Professional Development Grants

Projects support opportunities for classroom teachers, arts specialists, teaching artists, school/district administrators, other educators, and community leaders to learn how to engage students in high quality arts learning and improve instruction. These projects must include all of the following elements:

- Experience: Participants have an experience in or through the arts.
- Study: Participants are engaged in a sustained, in-depth course of study.
- Evaluate: Participant learning is evaluated and the impact of the professional development on teacher practice is measured. Before applying, please review the reporting requirements for Learning.

Collective Impact Grants

Projects increase student access to arts education through collective, systematic approaches. John Kania and Mark Kramer have shown how collective efforts have a greater impact on social change than individual efforts in their "Collective Impact" article in the Stanford Social Innovation Review [NEW LINK](#).

We anticipate making a limited number of grants at higher award levels for longer term, large-scale projects that use a collective, systematic approach to provide arts education to students throughout a neighborhood, school, school district, and/or state.

These projects should embrace the following principles, which may be ongoing and occur at any point during the project:

PLACEHOLDER FOR GRAPHIC THAT SHOW THE FOLLOWING AS A CYCLE

- Partnership: Cross-sector partners work to determine a common vision, define goals, develop strategies, and identify measurable outcomes for arts

- education. Partners may include arts organizations, units of government, school systems, funders, community organizations, or institutions of higher education. Priority will be given to projects that include at least three cross-sector organizations, including an arts/cultural organization.
- **Data:** Data informs decision making. This may include asset mapping of community resources, collecting student data, or creating new data collection tools.
 - **Planning:** A plan outlines system-wide arts education implementation. This should include a description of each partner's role in achieving the common vision, as well as plans for communication among the partners and sustainability.
 - **Programming:** Activities support the plan. Programming may include services to youth, professional development, curriculum design, or convening stakeholders.
 - **Evaluation:** A shared measurement system assesses the impact of planning and programming and is disseminated.

You must identify your project as either **Emerging** or **Sustaining**.

Emerging projects are in the initial phase of work to establish an arts education plan. These projects may cultivate partners, convene, collect data, or create an arts education plan.

Sustaining projects have an arts education plan in place. These projects may continue work from the emerging phase, be in the programming and evaluation stage, or scaling up proven efforts to increase arts education access. These projects must demonstrate how they are disseminating information to the fields of arts education, public education, and beyond.

(NOTE: If any partner in the project has been a past participant in the Education Leaders Institute (ELI) [NEW LINK TO ELI MAP](#), indicate that in your application. Describe if and how the proposed project supports or is aligned to efforts made as a result of participation in ELI.)

August 7, 2014, Application Deadline

June 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

School-Based Direct Learning Grants

Projects support arts instruction for students, pre-K through 12th grade, that result in increased knowledge and skills in the arts. Projects should engage students in direct learning over an extended period to increase their proficiency in and understanding of an artistic discipline, genre, or form. These projects must include all of the following elements:

- Experience: Participants experience exemplary works of art -- in live form where possible -- to gain increased knowledge and skills in the art form.
- Create: Informed by their experience in an art form, participants will create or perform art.
- Assess: Student learning is measured and assessed according to either national or state arts education standards. At the conclusion of the project, grantees will be required to describe the assessment methods used to assess learning, and to submit any tools used to assess learning with their Final Report. Before applying, please review the reporting requirements for Learning.

School-Based Professional Development Grants

Projects support opportunities for classroom teachers, arts specialists, teaching artists, school/district administrators, other educators, and community leaders to learn how to engage students in high quality arts learning and improve instruction. These projects must include all of the following elements:

- Experience: Participants have an experience in or through the arts.
- Study: Participants are engaged in a sustained, in-depth course of study.
- Evaluate: Participant learning is evaluated and the impact of the professional development on teacher practice is measured. Before applying, please review the reporting requirements for Learning.

Collective Impact Grants

Projects increase student access to arts education through collective, systematic approaches. John Kania and Mark Kramer have shown how collective efforts have a greater impact on social change than individual efforts in their "Collective Impact" article in the Stanford Social Innovation Review [NEW LINK](#).

We anticipate making a limited number of grants at higher award levels for longer term, large-scale projects that use a collective, systematic approach to provide arts education to students throughout a neighborhood, school, school district, and/or state.

These projects should embrace the following principles, which may be ongoing and occur at any point during the project:

PLACEHOLDER FOR GRAPHIC THAT SHOW THE FOLLOWING AS A CYCLE

- Partnership: Cross-sector partners work to determine a common vision, define goals, develop strategies, and identify measurable outcomes for arts education. Partners may include arts organizations, units of government, school systems, funders, community organizations, or institutions of higher education. Priority will be given to projects that include at least three cross-sector organizations, including an arts/cultural organization.

- **Data:** Data informs decision making. This may include asset mapping of community resources, collecting student data, or creating new data collection tools.
- **Planning:** A plan outlines system-wide arts education implementation. This should include a description of each partner's role in achieving the common vision, as well as plans for communication among the partners and sustainability.
- **Programming:** Activities support the plan. Programming may include services to youth, professional development, curriculum design, or convening stakeholders.
- **Evaluation:** A shared measurement system assesses the impact of planning and programming and is disseminated.

You must identify your project as either **Emerging** or **Sustaining**.

Emerging projects are in the initial phase of work to establish an arts education plan. These projects may cultivate partners, convene, collect data, or create an arts education plan.

Sustaining projects have an arts education plan in place. These projects may continue work from the emerging phase, be in the programming and evaluation stage, or scaling up proven efforts to increase arts education access. These projects must demonstrate how they are disseminating information to the fields of arts education, public education, and beyond.

(NOTE: If any partner in the project has been a past participant in the Education Leaders Institute (ELI) [NEW LINK TO ELI MAP](#), indicate that in your application. Describe if and how the proposed project supports or is aligned to efforts made as a result of participation in ELI.)

We Do Not Fund

In addition to the "We Do Not Fund" section for all *Grants for Arts Projects* applicants, funding under the Arts Education discipline is not available for:

- Projects that replace arts instruction provided by a classroom teacher or an arts specialist in schools. The Arts Endowment strongly endorses the arts as a core academic subject area.
- 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.

- Research on the value of arts education. Applicants may consider the Arts Endowment's [research grant opportunity](#) for support of research projects.

Organizations with projects that are not eligible under this category may want to review the opportunities that are offered by their state arts agency.

Project Reporting and Evaluation [\[Back to Top\]](#)

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 experiences. Such feedback need not entail large-scale or expensive evaluation efforts. You should do what is feasible and appropriate for your organization and project. When a grant is completed, you must submit a final report and answer questions on your achievements and how these were determined. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the assessment methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report. (Please note that assessment tools may be shared publicly. If your tools are proprietary and have copyrights or trademarks attached, you will be asked to note that in your application and Final Report.) Before applying, please review the reporting requirements for the outcome that will be selected for the proposed project. LINK TO LEARNING ONLY

Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final reports.

Application Review [\[Back to Top\]](#)

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

Applications are reviewed on the basis of 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 of the "[Frequently Asked Questions](#)." See the "[Application Calendar](#)" for information on when we expect to announce grant awards and rejections.

Arts Education Contacts [\[Back to Top\]](#)

Dance, Music, Opera: Denise Brandenburg, brandenburg@arts.gov or 202/682-5044

Literature, Theater & Musical Theater: Nancy Daugherty, daughern@arts.gov or 202/682-5521

Folk & Traditional Arts, Local Arts Agencies, Presenting & Multidisciplinary Works: Terry Liu, liut@arts.gov or 202/682-5690

Design, Media Arts, Museums, Visual Arts: Lakita Edwards, edwardsl@arts.gov or 202/682-5704

SPECIAL SECTIONS FOR ARTS ED

A complete application consists of:

- [Application for Federal Domestic Assistance \(SF-424\)](#)
- [Project/Performance Site Location\(s\) Form](#)
- [NEA Organization & Project Profile Form](#)
- [Attachments Form to which you have attached:](#)
 - [Organizational Background Statement](#)
 - [Details of the Project Narrative](#)
 - [Biographies of Key Project Personnel](#)
 - [List of Current Board Members](#)
 - [Project Budget Form, Pages 1 and 2](#)
 - [Optional Project Budget](#)
 - [Financial Information Form](#)
 - [Organizational Activities List](#)
 -
 - [Documentation of authority to operate as the local education agency \(single schools applying as the local education agency only\)](#)
- [Work samples to be submitted electronically](#)

FOR THE ATTACHMENTS INSTRUCTIONS:

Several important points:

1. Attachments 5 and 7 are fillable forms; you will find links to them. These forms can be filled in, saved to your computer, and attached without the need for special software or conversion to PDF.

Please be sure you are using Adobe Reader (version 9 or higher) when filling out our PDF forms.

Note to Mac users: Your computer may be set to open PDF files using Preview (you can tell which program is being used to view a PDF file by looking at the left-most item in the menu bar). Please verify that you are using Adobe Reader and not Preview. If you don't have Adobe Reader installed, you can download it here: <http://get.adobe.com/reader/>.

2. All other attachments are documents (e.g., narratives, lists) that you will develop in accordance with the instructions provided. **These items must be submitted as PDF (portable document format) files.**

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**](#).

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. Please do not enable any document security settings or password-protect any PDF file you submit to us.

No attachment should be more than 2 MB.

3. For non-form documents, 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. Within each attachment, number pages sequentially; place numbers on the bottom right hand corner of each page. **Excess pages will be removed and not be reviewed.**
4. **Name your files as indicated below and attach them in the proper order.** Limit file names to 50 or fewer characters and use only the following characters when naming your attachments: A-Z, a-z, 0-9, underscore (_), hyphen (-), space, and period. If you do not follow this rule, your application may be rejected. 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.

When you open the Grants.gov Attachments Form, you will find 15 attachment buttons. 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.

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

The Attachments

▶ ATTACHMENT 1: ORGANIZATIONAL BACKGROUND STATEMENT

To this button, attach a one-page **Organizational Background** statement. **Excess pages will be removed and not be reviewed.** 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").

This statement should cover the points below; use the following headings and letters to organize your response. If you are a parent organization that is applying on behalf of a component, this information should refer to the component.

- **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: DETAILS OF THE PROJECT NARRATIVE (Three-page limit)

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."

Your narrative can be a maximum of three pages, but keep in mind that the Arts Endowment and its panelists prefer succinct descriptions. **Excess pages will be removed and not be reviewed.** 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 ..."

The information that you provide will be reviewed in accordance with the "**Review Criteria**" for the *Art Works* category. Your narrative should address each of these "Review Criteria" and include information on the following, as relevant to your project. Ensure that your descriptions are consistent with the information that you provide on the NEA Organization & Project Profile form.

- 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.

Discuss how the project incorporates: 1) the opportunity for participants to **experience** exemplary works of art -- in live form wherever possible -- and how participants will gain knowledge and skills in the arts through focused study; 2) the opportunity for participants to **create** art within the discipline(s) studied; and 3) **assessment** of participant learning aligned with either national or state arts education standards. For more information on arts education standards, please see **State and National Standards for Arts Education**.

In order to demonstrate in-depth learning, please provide:

- The number, frequency, and length of classes, workshops, or learning sessions, as well as the ratio of artists/teachers to participants.
 - The specific knowledge and/or skills to be acquired by participants.
 - The manner in which participants experience the arts and artists, whether attending live performances, working with artists, or studying exemplary art forms of the past.
- b. **Outcome(s) and Measurements.** All Arts Education projects will have the following as their outcome:
- Learning:** Americans of all ages acquire knowledge or skills in the arts.

Discuss how your project directly addresses this outcome in relation to pre-Kindergarten through grade 12 youth, and/or professional development of arts education providers. You may also address a secondary NEA outcome (Creation, Engagement, or Livability). Ensure that the outcome(s) you address here is the one you select on the NEA Organization & Project Profile form. Identify any additional goals of your own that you have established for the project. Keep in mind that Arts Education grantees who apply for a Direct Learning Grant will be required to describe the methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report. (Please note that assessment tools may be shared

publicly. If your tools are proprietary and have copyrights or trademarks attached, make note of that now in your application as well as when you submit a Final Report if you become a grantee.)

Detail the performance measurements that you will use to provide evidence that the NEA Learning outcome was achieved. You must address:

Plans for assessment of participant learning. Describe how you plan to implement the following, as relevant to your project.

- Measure students' knowledge and/or skills development according to either national or state standards for arts education; or
- Measure knowledge and/or skills development by teachers, teaching artists, and other education providers.
- Indicate what methods and/or tools you will use for assessment and why they are appropriate to the project (i.e., formative and/or summative).

Plans for overall program evaluation.

- As assessment of participant learning is a component of program evaluation, indicate how student assessments contribute to overall program evaluation.
- Include your plans for documentation and program evaluation.
- If this is an ongoing project, describe the results to date and the rationale for continuing the project.
- Where appropriate, describe the use of internal and/or external evaluators.

Be sure to include the costs committed to assessment and evaluation on the Project Budget form. Separately identify these costs if they are part of staff salary and/or time.

- c. **Schedule** of key project dates. If you include activities that occur before the earliest allowable project start date, make sure you note that those activities and costs are not included in the project request on the Project Budget form.
- d. **Key partnering organizations and individuals** that will be involved in the project. (Bios of key project personnel are requested as a separate item.) Indicate whether the organizations, artists, and other individuals 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 organizations and artists. Where key organizations or individuals remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek. Focus on the organizations and individual(s) who will be responsible for the arts learning aspects of 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 reach and any available participant demographics. 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 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 proposed project, as relevant.
- g. **Accessibility. All federal grants must be in compliance with federal accessibility regulations.** Will the project be accessible to individuals with disabilities in compliance with federal law and regulations? Explain how you will make your project accessible through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc. Give examples of how your organization has accommodated participants with disabilities. 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 Accessibility Office at accessibility@arts.gov, 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. Also see Design for Accessibility.)
- h. **Budget.** If this project is being undertaken over and above your normal operations, what resources will be applied to cover these costs? If you were to receive less than your requested amount, what would be your project activity priorities?

► **ATTACHMENT 3: BIOGRAPHIES OF KEY PROJECT PERSONNEL (Two-page limit)**

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, administrators, parents, as appropriate]. Describe their experience as it relates to the project. Send no more than two pages of bios; group several on each page. Do not substitute resumes for the required biographies. **Excess pages will be removed and not be reviewed.**
- **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: LIST OF CURRENT BOARD MEMBERS (Two-page limit)**

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.

Do not include private information such as home addresses, phone numbers, etc.

▶ **ATTACHMENT 5: PROJECT BUDGET FORM, PAGES 1 and 2**
CLICK TO DOWNLOAD: [\[FORM\]](#) [\[INSTRUCTIONS\]](#)

To this button, attach the **Project Budget form, Pages 1 and 2**. The file name should indicate the name of your organization or a recognizable acronym followed by "ProjectBudget.pdf."

▶ **ATTACHMENT 6: OPTIONAL PROJECT BUDGET (Three-page limit)**

If you wish to submit a copy of a differently formatted budget (e.g., one created for your own planning purposes), attach it to this button. This project budget may not be submitted in lieu of the required Project Budget form in Attachment 5. The file name should indicate the name of your organization or a recognizable acronym followed by "SepBudget.pdf." Limit this to a maximum of three pages.

▶ **ATTACHMENT 7: FINANCIAL INFORMATION FORM**
CLICK TO DOWNLOAD: [\[FORM\]](#) [\[INSTRUCTIONS\]](#)

To this button, attach the **Financial Information** form. 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 8: ORGANIZATIONAL ACTIVITIES LIST (Three-page limit)**

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: 2011-12, 2012-13, and 2013-14. For organizations that schedule activities according to a single calendar year, use programming for 2011, 2012, and 2013. **Excess pages will be removed and not be reviewed.**

This list should demonstrate **eligibility** (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status. 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 youth). Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2011-12, 2012-13, or 2013-14. For organizations that schedule activities according to a single calendar year, use 2011, 2012, or 2013.
- 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.

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
2011- 12	After School Arts/ Sweeney Elementary	Jan Smith	Lois Jones Vince Kraft	Sept. 11- May 12; 1 1/2hours weekly/ 28 weeks	125 3rd & 4th grade students

2012-13	The Arts at ABC Jr. High	Bill Miller	Susan Johnson	Oct. 12- April 13; two days every week	60 students
2013-14	Teen Studio/ Austin Fine Arts	Bob Doe	Ray Ward Jill Hale Kate Hall	2 hours weekly/year-round	80 students



▶ ATTACHMENT 10: AUTHORITY TO OPERATE AS THE LOCAL EDUCATION AGENCY

If you are a single school that is applying as the local education agency (school district), to this button attach **documentation** that assigns your organization the authority to operate as the local education agency. The file name should indicate the name of your organization or a recognizable acronym followed by "SchoolDistrict.pdf."

NOTE: The Arts Endowment does not make awards directly to individual elementary or secondary schools -- charter, private, or public. Local education agencies and school districts 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.

Leave all remaining Attachment buttons blank. Do not submit letters of support.

Step 5: Submit Items in Steps 1-4 above electronically through Grants.gov [\[Back to Top\]](#)

Follow the detailed instructions under "**Submit your electronic application**" above.

Step 6: Prepare and submit work samples electronically [\[Back to Top\]](#)

Please see the archive of the NEA/WESTAF [joint training webinar](#) for applicants on using the NEA-GO system to upload work samples electronically.

In addition to the material that you submit through Grants.gov, you must submit work samples as detailed below. Your application package will not be considered complete without these items. **Do not submit work samples through Grants.gov.**

Electronic Submission of Work Samples

You will upload your work samples electronically.

To upload work samples, you will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the NEA by the Western States Arts Federation (WESTAF). This will proceed as follows:

1. You will complete the Grants.gov application process as detailed through Step 5 of the instructions above.
2. **If you apply to the March 6, 2014, application deadline:**

On March 24, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on April 4, 2014, to upload, preview/check, and submit your work samples electronically.

If you apply to the August 7, 2014, application deadline:

On August 25, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on September 8, 2014, to upload, preview/check, and submit your work samples electronically

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE
4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: [Mozilla Firefox](#), [Safari](#), and [Google Chrome](#). Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.

Work Sample Preparation

Work samples are required for all Arts Education applications and are an essential part of the application that can either support or undermine the artistic quality presented in the project narrative. If you have questions about what makes an effective work sample, please contact the appropriate Arts Education specialist.

Your work samples should demonstrate artistic excellence and merit, and enhance the panel's understanding of your application and your organization's ability to carry out the project. **Applicants should submit no more than five work samples.**

- Samples should not be more than three years old.
- They should provide evidence of arts learning, and be as relevant to the project as possible.
- They should concisely communicate the exemplary quality of your project.

Video samples should demonstrate student learning as well as the quality of instruction by education providers (as appropriate to the project), and are an especially effective way to convey a project's artistic excellence and merit.

Work samples may include:

- **Student work.** Wherever possible, work samples should show student work and convey the actions or reactions of the youth to the arts learning engagement, as well as demonstrate teachers' interactions with students. It is important to demonstrate the process of learning as well as the finished product.

In your work sample description, identify the age or grade of the 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).

- **Artist/teacher work.** Wherever possible, work samples should demonstrate the experience and skills of the proposed artists/teachers who will be working with the participants in the proposed project. Submit work samples that demonstrate the quality of the instruction.
- **Curriculum units or lesson plans.** Include an explanation of their relevance to the project and to the other work samples submitted.
- **Assessment/evaluation documentation.** Include any assessment tools you may use in the project, e.g., rubrics, surveys, evaluation forms, student journal samples, final evaluation reports, or other relevant documentation. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report.

- **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.

Acceptable Formats

You will be able to upload samples in the formats described below. There is a limit of 250 MB for all of your work samples combined.

Use the format(s) below that are best suited to your project.

Video Samples

Submit **no more than three selections; with a *combined* viewing time of no longer than ten minutes.**

You may submit a link to a video sample, or upload a video sample directly to NEA-GO. If you are submitting more than one video sample, you will upload each individually, in a separate file

If you submit a link:

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than three** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

If you upload directly to NEA-GO:

Acceptable file types are avi, flv, mov, mp4, mpeg, rm, and wmv. Your video sample **must** be in one of these acceptable file types. File types such as VIDEO_TS.BUP, VIDEO_TS.IFO, and VIDEO_TS.VOB **will not work**.

In order to be uploaded, videos must meet the following minimum requirements:

- Resolution: At least 480 x 360
- Frames per second (fps): At least 12

You can often check the resolution of a video as follows. In Windows environments, find the file on your computer, right click it, and select "Properties." On a Mac, hold the Control key, and click on the file name. Select "Get Info" and the information should display. Most videos are a standard 29 frames per second.

While the above requirements are the minimum, submitting your video in the mp4 (H.264) format at 640 x 480 with mp3 audio will allow for efficient uploading while showing your clips to best advantage. There is a file size limit of 250 MB. (Note, however, that there is a limit of 250 MB for **all** of your work samples combined so choose your video samples carefully.)

If your video doesn't meet the minimum resolution requirements above, there are a number of software programs you can use to convert your video, such as the free MPEG Streamclip; DV Kitchen for Mac, which has a free trial; and www.mediaconverter.org, which allows for five free conversions.

Documents

Submit documents that directly relate to the proposed project. Upload each document individually, in a separate file. Each file has a size limit of 5 MB and 12 pages. All documents should be submitted as PDF files.

Examples of documents or excerpts of documents may include sample lesson plans, teachers' guides, sample curricula, syllabi, program evaluation or student assessment methods, or documentation of past evaluation or assessment efforts, and publications. Do not submit letters of support.

If you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page.

Digital images

Submit **up to 12** images. A set of up to 12 images is considered **one** work sample. We recommend that you combine all of your images into a single PDF file. Image size should be consistent; 800 x 600 pixels is suggested. Each image/file has a size limit of 5 MB. Acceptable file types are jpeg, gif, bmp, png, and tif.

Audio Samples

Submit **no more than three selections; with a combined listening time of no more than ten minutes**. You will upload each selection in a separate file. Each file has a size limit of 5 MB. Acceptable file types are mp3, wma, wav, aac, mid, midi, mpa, and ra.

Websites

- Do not submit your organization's general website. Only submit a website that is an essential part of the proposed project.
- Submit a PDF with a link to the website. If you are including more than one website, submit **no more than five** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins or passwords.
- Provide navigation instructions to locate relevant information on the site.
- Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).
- NOTE: If you provide links to works samples -- video samples, documents, digital images, or audio samples – the same limits on work samples uploaded directly to NEA-GO apply to those provided via links.

Work Sample Information

For each work sample that you upload electronically, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The title of the work or organization represented by the work sample. Title each work sample with a unique name. **This title must not contain an apostrophe.**

Description box:

- **Description of the work or activity**, including artists and titles of work where relevant.
- **Date** of the work or activity.
- **Relevance** of the work sample to the project for which you are requesting support. Identify the age or grade of the 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).
- For audio and video samples, length of the sample. (Five minutes is the maximum.)

[Applicants submitting multiple websites or multiple images on a PDF should include the relevant information from above with each website or image in the PDF. The descriptive field for the file should provide a brief overview of the group of images or websites as a whole.]

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.

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEBSITE)

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 -- ballet, modern dance, jazz, folkloric, tap, hip-hop, and other contemporary forms -- that are 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 2015 *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 categories, and apply to the one category that is most relevant. **The Arts Endowment will not transfer applications between categories.**

- **Art Works**: To support the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and the strengthening of communities through the arts. Within these areas, innovative projects are strongly encouraged. Grants generally range from \$10,000 to \$100,000. (Deadlines: March 6 and August 7, 2014)
- **Challenge America Fast-Track**: To support projects that extend the reach of the arts to underserved populations. Grants are for \$10,000. (Deadline: May 22, 2014)

(CLICK THROUGH TO AW)

DANCE: Art Works

(SAME CATEGORY DESCRIPTION AND "IF YOU WISH TO APPLY" BOX USED FOR ALL DISCIPLINES)

Deadlines [[Back to Top](#)]

Art Works applications will be accepted under two deadlines: March 6, 2014, and August 7, 2014. Apply under the deadline with the NEA outcome (in bold below) and project example that most closely corresponds to the primary focus of your proposed project. You will be asked to indicate the outcome that is most relevant to your project in your application and on the application form

March 6, 2014, Application Deadline

January 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Creation

- Commissioning and development of dance works.
- Innovative dance projects that create new work through the use of new models, technology, or new media.

Engagement

- The restaging of repertory.
- Regional and national tours.
- Home-based performances.
- The presentation of dance companies.
- Innovative dance presentations that use new models, technology, or new media in the presentation of work or that juxtapose disparate works or genres and engender new connections.
- Dance festivals.
- Services to dancers, choreographers, and companies. This may include activities such as convening, data collection, information sharing, and technical assistance.

August 7, 2014, Application Deadline

June 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Creation

- Residencies and choreography workshops for artists where the primary purpose is to further artistic exploration and/or create new art.

Engagement

- Touring and performance activity that emphasizes outreach to underserved communities. (If your project is for youth, see "[Choosing the Right Discipline for Youth Projects](#)" to help you in your discipline selection.)
- Innovative methods of engaging audiences, including collaborations with other organizations, through new models that have the potential to maximize resources and/or the impact on the audience, artists, or the field.
- The restaging of master works of historical significance.
- Innovative uses of new models, technology, or new media to document and/or perpetuate choreography, technique, or dance process.
- Documentation, preservation, and conservation of America's dance heritage.

Learning

- Education and related activities for youth, adults, intergenerational groups, and schools. (If your project is for youth, see "[Choosing the Right Discipline for Youth Projects](#)" to help you in your discipline selection.)
- Professional training including classes, guest artist residencies, workshops, and mentorship of dance artists.

Livability

- The development of plans for growth of the dance sector in the local community.
- The development of artist live/work spaces.
- The engagement of the dance community in plans and processes to improve community livability.
- Community-based partnerships that integrate dance with livability efforts.

(Applicants are strongly encouraged to contact staff if they are considering Livability as an outcome.)

Project Reporting and Evaluation [\[Back to Top\]](#)

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 experiences. Such feedback need not entail large-scale or expensive evaluation efforts. You should do what is feasible and appropriate for your organization and project. When a grant is completed, you must submit a final report and answer questions on your achievements and how these were determined. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the assessment methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report. (Please note that assessment tools may be shared publicly. If your tools are proprietary and have copyrights or trademarks attached, you will be asked to note that in your application and Final Report.) Before applying, please review the reporting requirements for the outcome that

will be selected for the proposed project: **Creation**, **Engagement**, **Learning**, or **Livability**.

Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final reports.

Application Review [[Back to Top](#)]

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.

Applications are reviewed on the basis of 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 of the "[Frequently Asked Questions](#)." See the "[Application Calendar](#)" for information on when we expect to announce grant awards and rejections.

Contacts [[Back to Top](#)]

Janelle Ott Long, ottlongj@arts.gov or 202/682-5739
Juliana Mascelli, mascellij@arts.gov or 202/682-5656

(DANCE APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-7 of the Attachments form, are basically the same for each discipline and can be found under "Art Works/How to Prepare and Submit an Application."

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

ATTACHMENT 2: DETAILS OF THE PROJECT NARRATIVE (Three-page limit)

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."

Your narrative can be a maximum of three pages, but keep in mind that the Arts Endowment and its panelists prefer succinct descriptions. 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..."

The information that you provide will be reviewed in accordance with the "**Review Criteria**" for the *Art Works* category. Your narrative should address each of these "Review Criteria" and include information on the following, as relevant to your project.

Ensure that your descriptions are consistent with the information that you provide on the NEA Organization & Project Profile form.

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

- 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.

▶ **ATTACHMENT 5: BIOGRAPHIES OF KEY PROJECT PERSONNEL (Two-page limit)**

Dance applicants should submit bios only, not resumes.

▶ **ATTACHMENT 8: PROGRAMMATIC ACTIVITIES LIST (Three-page limit)**

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: 2011-12, 2012-13, and 2013-14. For organizations that schedule activities according to a single calendar year, use programming for 2011, 2012, and 2013. 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. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status. 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: 2011-12, 2012-13, or 2013-14. For organizations that schedule activities according to a single calendar year, use 2011, 2012, or 2013.
- 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.
2011-12	Lecture	James Miller	ABC Museum	February 15, 2012
2012-13	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2013 6 perfs.
2013-14	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2014/ 7 perfs.

▶ ATTACHMENT 9: SPECIAL ITEMS

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.
- For projects that involve touring,** following the instructions provided for Attachment 8 ("Programmatic Activities"), provide a representative list of your **touring activities** from the past season.
- For projects that may be impacted by the National Environmental Policy Act and/or the National Historic Preservation Act** (e.g., an arts festival in a

park, the commissioning and installation of an outdoor sculpture or mural, or certain types of Livability projects), provide documentation that the project is in **compliance**. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance.

- **Do not submit brochures or reviews as Special Items to Grants.gov**

Electronic Submission of Work Samples

You will upload your work samples electronically.

To upload work samples, you will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the NEA by the Western States Arts Federation (WESTAF). This will proceed as follows:

1. You will complete the Grants.gov application process as detailed through Step 5 of the instructions above.
2. **If you apply to the March 6, 2014, application deadline:**

On **March 24, 2014**, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on April 4, 2014, to upload, preview/check, and submit your work samples electronically.

If you apply to the August 7, 2014, application deadline:

On **August 25, 2014**, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on September 8, 2013, to upload, preview/check, and submit your work samples electronically

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE

4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: Mozilla Firefox, Safari, and Google Chrome. Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.

Work Sample Preparation

Work samples are a critical part of your application and are considered carefully during application review. Send recent (not more than two years old), high quality video samples that relate as directly to your project as possible:

For presenters:

- New requirement! Include up to **two** video samples from artists to be presented, particularly those who may be less familiar to panelists (e.g. international artists and emerging choreographers).

For companies:

- Include up to **two** video samples of works performed by your company within the past two years.
- As appropriate, **one** video sample of work by each proposed choreographer(s) or work(s) to be staged.
- If you are requesting support to complete a work, **one** video sample of that work in progress if available.

For education or outreach projects:

- **One** video sample that demonstrates artists/teachers working with students or others.
- **One** copy of curriculum and/or a study guide if relevant.

For service organizations:

- Work samples are not required.

Please contact the Dance staff if you have questions.

Acceptable Formats

You will be able to upload samples in the formats described below. There is a limit of 250 MB for all of your work samples combined. Each selection should not exceed five minutes.

We will accept the following types of work samples:

Video Samples

Video samples must be uploaded directly to NEA-GO.

Submit an ensemble selection unless your project involves a solo.

Do not send promotional work samples (e.g., highly-edited booking tapes).

Do not send dark work samples or samples with poor visibility.

Uploading video samples to NEA-GO:

Acceptable file types are avi, flv, mov, mp4, mpeg, rm, and wmv. Your video sample **must** be in one of these acceptable file types. File types such as VIDEO_TS.BUP, VIDEO_TS.IFO, and VIDEO_TS.VOB **will not work**.

In order to be uploaded, videos must meet the following minimum requirements:

- Resolution: At least 480 x 360
- Frames per second (fps): At least 12

You can often check the resolution of a video as follows. In Windows environments, find the file on your computer, right click it, and select "Properties." On a Mac, hold the Control key, and click on the file name. Select "Get Info" and the information should display. Most videos are a standard 29 frames per second.

While the above requirements are the minimum, submitting your video in the mp4 (H.264) format at 640 x 480 with mp3 audio will allow for efficient uploading while showing your clips to best advantage. There is a file size limit of 250 MB. (Note, however, that there is a limit of 250 MB for **all** of your work samples combined so choose your video samples carefully.)

If your video doesn't meet the minimum resolution requirements above, there are a number of software programs you can use to convert your video, such as the free MPEG Streamclip; DV Kitchen for Mac, which has a free trial; and www.mediaconverter.org, which allows for five free conversions.

If you are submitting more than one video sample, you will upload each individually, in a separate file.

The work samples below may be submitted in addition to video samples, if relevant to your project.

Audio Samples

Submit **no more than two selections; each selection should not exceed five minutes**. You will upload each selection in a separate file. Each file has a size limit of 5 MB. Acceptable file types are mp3, wma, wav, aac, mid, midi, mpa, and ra.

Websites

Do not submit your organization's general website. Only submit a website that is an essential part of the project.

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than three** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

Documents (Curricula/study guides)

If your project involves dance instruction, submit a sample curriculum. Do not submit letters of support. The file has a size limit of 5 MB and 12 pages, and must be submitted as a PDF file.

If you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page.

Work Sample Information

For each work sample that you upload electronically, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The title of the work and organization (if different from your own) represented by the work sample. Title each work sample with a unique name. **This title must not contain an apostrophe.**

Description box:

- **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 (if different from title box above).**
- **Choreographer.**
- **Title of the musical selection.**
- **Composer.**
- **Date** the work was completed.
- **Date** the work was performed.
- **Relationship** of the work to the project for which you are requesting support.
- For audio and video samples, **length** of the sample. (Five minutes is the maximum.)

[Applicants submitting multiple websites should include the relevant information from above with each website in the PDF. The descriptive field for the file should provide a brief overview of the group of websites as a whole.]

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEBSITE)

DESIGN

From the typeface on this page to the neighborhood in which you live, every object and place is the result of design. Design surrounds us and has a direct impact on the quality of our lives. Furthermore, designers fuel innovation by employing creative thinking to solve problems, drive economic development, and address social issues. The design field encompasses many disciplines including, but not limited to, architecture, communications and graphic design, fashion design, historic preservation, industrial and product design, interior design, landscape architecture, planning, universal design, rural design, and urban design. The National Endowment for the Arts recognizes design's ever-present impact on society by funding activities that encourage, preserve, and disseminate the best in American and global design.

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

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 2015 *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 categories, and apply to the one category that is most relevant. **The Arts Endowment will not transfer applications between categories.**

- **Art Works**: To support the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and the strengthening of communities through the arts. Within these

areas, innovative projects are strongly encouraged. Grants generally range from \$10,000 to \$100,000. **The application is due on August 7, 2014. There is no March deadline for Art Works design projects.** Design organizations are encouraged to explore funding opportunities through *Our Town* and *Research: Art Works*.

- **Challenge America Fast-Track:** To support projects that extend the reach of the arts to underserved populations. Grants are for \$10,000. (Deadline: May 22, 2014)

(CLICK THROUGH TO AW)

DESIGN: Art Works

(SAME CATEGORY DESCRIPTION AND "IF YOU WISH TO APPLY" BOX USED FOR ALL DISCIPLINES)

Deadlines [\[Back to Top\]](#)

Art Works applications will be accepted under two deadlines: March 6, 2014, and August 7, 2014. Apply under the deadline with the NEA outcome (in bold below) and project example that most closely corresponds to the primary focus of your proposed project. You will be asked to indicate the outcome that is most relevant to your project in your application and on the application form.

The application deadline for all design projects is August 7, 2014. (There is no March deadline.) The earliest beginning date for the Arts Endowment's period of support is June 1, 2015.

The design field encompasses many disciplines including, but not limited to, architecture, communications and graphic design, fashion design, historic preservation, industrial and product design, interior design, landscape architecture, planning, universal design, rural design, and urban design.

The *Art Works* category provides support for projects that address the following outcomes (in bold below). You will be asked to indicate the outcome that is most relevant to your project in your application and on the application form.

Creation

- Competitions.
- Commissions and production of new work.
- Design or planning for designer live/work spaces, new arts/cultural spaces, districts, neighborhoods, public spaces, or landscapes.

- Design research or collaboration projects that examine current practice and propose design solutions for pressing problems.
- Innovative design products or approaches that foster positive social impact/public interest design or employ universal design concepts.
- Innovative technology projects or new media projects meant to advance the design field or design theory.
- Workshops or residencies for designers where the primary purpose is to create new work.

Engagement

- Charrettes, outreach, or community workshops for new design projects.
- Conferences, symposia, and other gatherings that promote innovation in design practice, universal design, or the heritage and conservation of design.
- Exhibitions.
- Historic and community preservation projects that promote awareness of cultural and historic assets.
- Innovative festivals or programming that raise awareness of design.
- Projects that utilize new media, technology, or new models to connect citizens or engage them in design projects.
- Publications.
- Documentation and preservation of design work.

Livability

- Community-wide or neighborhood planning and design activities that promote economic and cultural vitality.
- Design exhibitions, residencies, and other activities in public spaces that are intended to foster community interaction and/or enhance the unique characteristics of a community.
- Design projects that promote livability, including those which involve community-based partnerships and assist underserved communities or neighborhoods.
- Design projects that promote the unique assets and characteristics of a community.
- Design projects that promote the use of universal design to improve community livability.
- Projects that support emerging fields of design, including social impact/public interest design; universal design; and the application of design thinking to health, education, and economic development.
- Social impact/public interest design projects that benefit underserved communities or address social issues.
- The adaptive reuse of historic properties for cultural and arts uses.
- The development of plans for growth of the design sector in the local community.

Learning

(If your project is for youth, see "[Choosing the Right Discipline for Youth Projects](#)" to help you in your discipline selection.)

- Education, mentorship, apprenticeship, and outreach activities that teach design practices to American communities.
- Education initiatives that prepare designers for careers in the emerging fields of design.
- Innovative practices in design learning for Americans of all ages.

Project Reporting and Evaluation [\[Back to Top\]](#)

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 experiences. Such feedback need not entail large-scale or expensive evaluation efforts. You should do what is feasible and appropriate for your organization and project. When a grant is completed, you must submit a final report and answer questions on your achievements and how these were determined. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the assessment methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report. (Please note that assessment tools may be shared publicly. If your tools are proprietary and have copyrights or trademarks attached, you will be asked to note that in your application and Final Report.) Before applying, please review the reporting requirements for the outcome that will be selected for the proposed project: **Creation**, **Engagement**, **Learning**, or **Livability**.

Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final reports.

Application Review [\[Back to Top\]](#)

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.

Applications are reviewed on the basis of 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 of the "[Frequently Asked Questions](#)." See the "[Application Calendar](#)" for information on when we expect to announce grant awards and rejections.

Contacts [\[Back to Top\]](#)

Design Specialist: Jen Hughes, hughesj@arts.gov, or 202/682-5547

(DESIGN APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-7 of the Attachments form, are basically the same for each discipline and can be found under "Art Works /How to Prepare and Submit an Application."

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

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

▶ **ATTACHMENT 5: BIOGRAPHIES OF KEY PROJECT PERSONNEL (Two-page limit)**

Design applicants should submit only biographies, with a minimum of two to a page. Do not submit resumes or CVs.

▶ **ATTACHMENT 8: PROGRAMMATIC ACTIVITIES LIST (Three-page limit)**

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: 2011-12, 2012-13, and 2013-14. For organizations that schedule activities according to a single calendar year, use programming for 2011, 2012, and 2013. 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. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status. 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: 2011-12, 2012-13, or 2013-14. For organizations that schedule activities according to a single calendar year, use 2011, 2012, or 2013.
- 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
2011-12	Lecture	James Miller	ABC Museum	February 15, 2012	30/75%	\$\$
2012-13	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2013 6 perfs.	850/71%	\$\$
2013-14	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2014/7 perfs.	1,050/88%	\$\$

ATTACHMENT 9: SPECIAL ITEMS

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 exhibitions**, a working checklist with an indication of lenders' commitment if possible.
- **For residencies**, a description of the designer's selection process.
- **For commissions and competitions**, a description of the selection process, a list of jury members, and a statement of commitment regarding permission to use the site.
- **For conservation**, a condition report and treatment proposal for each object.
- **For projects that may be impacted by the National Environmental Policy Act and/or the National Historic Preservation Act** (e.g., an arts festival in a park, the commissioning and installation of an outdoor sculpture or mural, or certain types of Livability projects), provide documentation that the project is in **compliance**. The Arts Endowment may conduct a review of your organization to ensure that it is in **compliance**.

Electronic Submission of Work Samples

You will upload your work samples electronically.

To upload work samples, you will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the NEA by the Western States Arts Federation (WESTAF). This will proceed as follows:

1. You will complete the Grants.gov application process as detailed through Step 5 of the instructions above.
2. On August 25, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on September 8, 2014, to upload, preview/check, and submit your work samples electronically.

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE
4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: [Mozilla Firefox](#), [Safari](#), and [Google Chrome](#). Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.

Work Sample Preparation

Visual documentation is a critical component of your application and will be considered carefully during the review process. You must submit up to 20 digital images. Samples should be recent, of high quality, and as relevant to the project as possible. Please submit samples that show the designers' previous work, proposed sites, existing conditions, past exhibitions by the organization, a sampling of items to be included in the exhibition, or that otherwise demonstrate the artistic excellence of the project.

Acceptable Formats

You will be able to upload samples in the formats described below. There is a limit of 250 MB for all of your work samples combined.

Digital images

Submit **up to 20** images. Image size should be consistent; 800 x 600 pixels is suggested. Each image/file has a size limit of 5 MB

For images, you have two options:

1. Combine all of your images into a single PDF and upload. The PDF should not exceed 20 pages/images. Do **not** submit an individual PDF for each image. Please include any captions that correspond to the images on each page of the PDF.

OR

2. Upload no more than 20 individual images in JPEG format. Upload images as individual JPEG files and add captions so that the images may be reviewed in the NEA-GO viewer.

If you believe you cannot represent your project with digital images, please contact the Design staff to discuss an alternative work sample, including websites, video, or other digital media.

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

Documents (Publications, periodicals, catalogues/monographs/commissioned essays)

Submit no more than 3 documents that are directly related to the proposed project. Do not submit letters of support. Upload each document individually, in a separate file. Each file has a size limit of 5 MB and 12 pages. Please adhere to the document and page limit guidelines. Excess samples and pages will not be reviewed. All documents should be submitted as PDF files.

If you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page.

Work Sample Information

For each work sample that you upload electronically, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The title of the work or organization represented by the work sample. Title each work sample with a unique name. **This title must not contain an apostrophe.**

Description box:

- Designer(s) name.
- Date of work/activity.
- A two-sentence description of the work including how this image relates to the project for which you are requesting support.

[Applicants submitting multiple images on a PDF should include the relevant information from above with each image in the PDF. The descriptive field for the file should provide a brief overview of the group of images as a whole.]

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEBSITE)

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, cultural mores, 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 AW)

FOLK & TRADITIONAL ARTS: Art Works

(SAME CATEGORY DESCRIPTION AND "IF YOU WISH TO APPLY" BOX USED FOR ALL DISCIPLINES)

Deadlines [\[Back to Top\]](#)

Art Works applications will be accepted under two deadlines: March 6, 2014, and August 7, 2014. Apply under the deadline with the NEA outcome (in bold below) and project example that most closely corresponds to the primary focus of your proposed project. You will be asked to indicate the outcome that is most relevant to your project in your application and on the application form.

March 6, 2014, Application Deadline

January 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Creation

- The creation of new work based on tradition.

Engagement

- Public performances.
- Exhibitions.

- Festivals.
- Workshops and demonstrations.
- Touring.
- Media projects (such as film, video, radio, and the Internet).
- Innovative uses of new models, technology, or new media to present and/or foster appreciation of folk and traditional arts.

Livability

- Folk and traditional arts festivals, performances, and other activities in public spaces that are intended to foster community interaction and/or enhance the unique characteristics of a community.

(Applicants are strongly encouraged to contact staff if they are considering Livability as an outcome.)

August 7, 2014, Application Deadline

June 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Learning

- Education and related activities for youth, adults, intergenerational groups, and schools. (If your project is for youth, see "[Choosing the Right Discipline for Youth Projects](#)" to help you in your discipline selection.)
- Workshops, residencies, mentorships, and apprenticeship programs.

Engagement

- Public programs that raise awareness of cultural heritage.
- Identification and documentation of artists and artistic resources.
- Conservation of and public access to archival material.
- Conferences and gatherings of artists.
- Technical assistance and provision of cultural expertise to arts organizations.
- Innovative uses of new models, technology, or new media to document and/or perpetuate folk and traditional arts.

Project Reporting and Evaluation [\[Back to Top\]](#)

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 experiences. Such feedback need not entail large-scale or expensive evaluation efforts. You should do what is feasible and appropriate for your organization and project. When a grant is completed, you must submit a final report and answer questions on your achievements and how these were determined. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the assessment methods used to assess learning, and they will be required to submit any

tools used to assess learning with their Final Report. (Please note that assessment tools may be shared publicly. If your tools are proprietary and have copyrights or trademarks attached, you will be asked to note that in your application and Final Report.) Before applying, please review the reporting requirements for the outcome that will be selected for the proposed project: **Creation**, **Engagement**, **Learning**, or **Livability**.

Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final reports.

Application Review [[Back to Top](#)]

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 & traditional arts field.

Applications are reviewed on the basis of 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 of the "[Frequently Asked Questions](#)." See the "[Application Calendar](#)" for information on when we expect to announce grant awards and rejections.

Contacts [[Back to Top](#)]

Folk & Traditional Arts Specialists: William Mansfield, mansfieldw@arts.gov or 202/682-5678; Barry Bergey bergeyb@arts.gov or 202/682-5726

(FOLK APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-7 of the Attachments form, are basically the same for each discipline and can be found under "Art Works /How to Prepare and Submit an Application."

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

▶ **ATTACHMENT 8: PROGRAMMATIC ACTIVITIES LIST (Three-page limit)**

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: 2011-12, 2012-13, and 2013-14. For organizations that schedule activities according to a single calendar year, use programming for 2011, 2012, and 2013. 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. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status. 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: 2011-12, 2012-13, or 2013-14. For organizations that schedule activities according to a single calendar year, use 2011, 2012, or 2013.
- 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
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2012-13	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2013 6 perfs.	850/71%	\$\$

2013-14	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2014/7 perfs.	1,050/88%	\$\$
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ATTACHMENT 9: SPECIAL ITEMS

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 may be impacted by the National Environmental Policy Act and/or the National Historic Preservation Act** (e.g., an arts festival in a park, the commissioning and installation of an outdoor sculpture or mural, or certain types of Livability projects), provide documentation that the project is in **compliance**. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance.

Electronic Submission of Work Samples

You will upload your work samples electronically.

To upload work samples, you will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the NEA by the Western States Arts Federation (WESTAF). This will proceed as follows:

1. You will complete the Grants.gov application process as detailed through Step 5 of the instructions above.
2. **If you apply to the March 6, 2014, application deadline:**

On March 24, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on April 4, 2014, to upload, preview/check, and submit your work samples electronically.

If you apply to the August 7, 2014, application deadline:

On August 25, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on September 8, 2014, to upload, preview/check, and submit your work samples electronically

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE
4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: [Mozilla Firefox](#), [Safari](#), and [Google Chrome](#). Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.

Work Sample Preparation

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 brief selections from publications, training material, or other documentation that demonstrates your organization's expertise and ability to carry out the project.
-

Acceptable Formats

You will be able to upload samples in the formats described below. There is a limit of 250 MB for all of your work samples combined.

Since review time is limited, please be selective in what you chose to submit. We highly recommend limiting your selections to three to four substantive work samples relevant to the project. If you have questions about which work samples to submit, contact William Mansfield at mansfieldw@arts.gov or 202/682-5678.

Audio Samples

Submit **no more than five selections; each selection should not exceed five minutes**. You will upload each selection in a separate file. Each file has a size limit of 5 MB. Acceptable file types are mp3, wma, wav, aac, mid, midi, mpa, and ra.

Digital images

Submit **up to 20** images. You may either combine all of your images into a single PDF file or upload each image in a separate file. Image size should be consistent; 800 x 600 pixels is suggested. Each image/file has a size limit of 5 MB. Acceptable file types are jpeg, gif, bmp, png, and tif.

Video Samples

Submit **no more than three selections; each selection should not exceed three minutes**.

You may submit a link to a video sample, or upload a video sample directly to NEA-GO.

If you submit a link:

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than three** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

If you upload directly to NEA-GO:

Acceptable file types are avi, flv, mov, mp4, mpeg, rm, and wmv. Your video sample **must** be in one of these acceptable file types. File types such as VIDEO_TS.BUP, VIDEO_TS.IFO, and VIDEO_TS.VOB **will not work**.

In order to be uploaded, videos must meet the following minimum requirements:

- Resolution: At least 480 x 360
- Frames per second (fps): At least 12

You can often check the resolution of a video as follows. In Windows environments, find the file on your computer, right click it, and select "Properties." On a Mac, hold the Control key, and click on the file name. Select "Get Info" and the information should display. Most videos are a standard 29 frames per second.

While the above requirements are the minimum, submitting your video in the mp4 (H.264) format at 640 x 480 with mp3 audio will allow for efficient uploading while showing your clips to best advantage. There is a file size limit of 250 MB. (Note, however, that there is a limit of 250 MB for **all** of your work samples combined so choose your video samples carefully.)

If your video doesn't meet the minimum resolution requirements above, there are a number of software programs you can use to convert your video, such as the free MPEG Streamclip; DV Kitchen for Mac, which has a free trial; and www.mediaconverter.org, which allows for five free conversions.

If you are submitting more than one video sample, you will upload each individually, in a separate file.

Websites

Do not submit your organization's general website. Only submit a website that is an essential part of the project.

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than five** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

NOTE: If you provide links to works samples -- audio samples, digital images, video samples, or documents – the same limits on work samples uploaded directly to NEA-GO apply to those provided via links:

- Audio samples: No more than five selections; each selection should not exceed five minutes.
- Digital images: Up to 20 images.
- Video samples: No more than three selections; each selection should not exceed three minutes.
- Documents: Up to 12 pages each.

Documents (Literary samples, publications, periodicals, catalogues)

Submit a very limited sample that is directly related to the proposed project. Do not submit letters of support. Upload each document individually, in a separate file. Each file has a size limit of 5 MB and 12 pages. All documents should be submitted as PDF files.

If you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page.

Work Sample Information

For each work sample that you upload electronically, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The title of the work or organization represented by the work sample. Title each work sample with a unique name. **This title must not contain an apostrophe.**

Description box:

- Name of the artist(s) featured.
- Title or description of the work or activity.
- Date work created/performed.
- Brief description including how the work sample relates to proposed project.
- For audio and video samples, length of the sample.

[Applicants submitting multiple websites or multiple images on a PDF should include the relevant information from above with each website or image in the PDF. The descriptive field for the file should provide a brief overview of the group of images or websites as a whole.]

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEBSITE)

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, including, but not limited to:

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

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 in the areas of prose and poetry.

Funding Opportunities in Literature

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AW)

LITERATURE: Art Works

(SAME CATEGORY DESCRIPTION AND "IF YOU WISH TO APPLY" BOX USED FOR ALL DISCIPLINES)

Deadlines [\[Back to Top\]](#)

Art Works applications will be accepted under two deadlines: March 6, 2014, and August 7, 2014. Apply under the deadline with the NEA outcome (in bold below) and project example that most closely corresponds to the primary focus of your proposed

project. You will be asked to indicate the outcome that is most relevant to your project in your application and on the application form.

March 6, 2014, Application Deadline

January 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Engagement

- Literary publishing projects that support print and online literary magazines and independent and university presses to publish, distribute, and promote poetry, fiction, drama, translation, and creative nonfiction by contemporary writers. Projects may include but are not limited to:
 - Publication, production, promotion, and distribution of books and magazine issues.
 - Payments to writers (e.g., royalties, honoraria).
 - Efforts to increase book sales or magazine circulation and expand readership.
 - Efforts to maintain the availability of contemporary works of literary merit.
 - Digitization of publishers' backlists and other endeavors to make work available in new and emerging markets.
 - Online and electronic endeavors that provide readers with greater access to literature.

August 7, 2014, Application Deadline

June 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Creation

- Opportunities for writers and translators to create and refine their work.

Engagement

- Audience development projects that encourage national and regional activities that promote and develop audiences for literature. Projects may include but are not limited to:
 - Residencies, readings, author tours, and literary festivals.
 - Distribution of works of literary value.
 - Innovative uses of technology, media, or new models to provide readers with access to writers and literature through creative platforms such as ebooks, mobile device apps, and web-born journals; Livestream readings; and social networking sites.
 - Efforts to provide increased community access and exposure to the craft of writing.
- Projects that maintain America's literary infrastructure and provide assistance to writers, translators, and literary organizations. Projects may include but are not limited to:

- Services for writers.
- Technical support for literary organizations.
- Workshops, conferences, and publications that provide professional and artistic development, networks, and other services to writers and literary organizations.

Learning

- Mentorship opportunities for emerging writers and literary professionals.
- Education and related activities for youth, adults, intergenerational groups, and schools. (If your project is for youth, see "[Choosing the Right Discipline for Youth Projects](#)" to help you in your discipline selection.)

Livability

- Projects that provide a gathering place/venue for the arts to enrich community cultural life and foster community interaction. Projects may include but are not limited to:
 - Literary arts festivals, performances, and other activities in public spaces that are intended to foster community interaction and/or enhance the unique characteristics of a community.
 - The development of writer live/work spaces.
 - The enhancement of public spaces through commissioning and/or installation of literary works.
 - Community-based partnerships that integrate the literary arts with livability efforts.

(Applicants are strongly encouraged to contact staff if they are considering Livability as an outcome.)

Project Reporting and Evaluation [\[Back to Top\]](#)

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 experiences. Such feedback need not entail large-scale or expensive evaluation efforts. You should do what is feasible and appropriate for your organization and project. When a grant is completed, you must submit a final report and answer questions on your achievements and how these were determined. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the assessment methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report. (Please note that assessment tools may be shared publicly. If your tools are proprietary and have copyrights or trademarks attached, you will be asked to note that in your application and Final Report.) Before applying, please review the reporting requirements for the outcome that will be selected for the proposed project: **Creation**, **Engagement**, **Learning**, or **Livability**.

Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final reports.

Application Review [\[Back to Top\]](#)

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.

Applications are reviewed on the basis of 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 of the "[Frequently Asked Questions](#)." See the "[Application Calendar](#)" for information on when we expect to announce grant awards and rejections.

Contacts [\[Back to Top\]](#)

Literature Specialist: Amy Stolls, stollsa@arts.gov or 202/682-5771

(LITERATURE APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-7 of the Attachments form, are basically the same for each discipline and can be found under "Art Works /How to Prepare and Submit an Application."

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

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

ATTACHMENT 2: DETAILS OF THE PROJECT NARRATIVE (Three-page limit)

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

- 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 8: PROGRAMMATIC ACTIVITIES LIST (Three-page limit)

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: 2011-12, 2012-13, and 2013-14. For organizations that schedule activities according to a single calendar year, use programming for 2011, 2012, and 2013. 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. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status. 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: 2011-12, 2012-13, or 2013-14. For organizations that schedule activities according to a single calendar year, use 2011, 2012, or 2013.
- 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:

Year	Title/ Creator	Key Artist(s)	Location	Dates/# of perfs.	Attendance/ % Capacity	Fees
2011- 12	Lecture	James Miller	ABC Museum	February 15, 2012	30/75%	\$\$

2012-13	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2013 6 perfs.	850/71%	\$\$
2013-14	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2014/7 perfs.	1,050/88%	\$\$

▶ ATTACHMENT 9: SPECIAL ITEMS

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 (units sold) for each proposed work. **For anthologies**, include in the same file a one-page sample table of contents.
- **For projects that may be impacted by the National Environmental Policy Act and/or the National Historic Preservation Act** (e.g., an arts festival in a park, the commissioning and installation of an outdoor sculpture or mural, or certain types of Livability projects), provide documentation that the project is in **compliance**. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance.

Electronic Submission of Work Samples

You will upload your work samples electronically. Hard copies of books or journals are not longer accepted.

To upload work samples, you will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the NEA by the Western States Arts Federation (WESTAF). This will proceed as follows:

1. You will complete the Grants.gov application process as detailed through Step 5 of the instructions above.
2. **If you apply to the March 6, 2014, application deadline:**

On March 24, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information

(URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on April 4, 2014, to upload, preview/check, and submit your work samples electronically.

If you apply to the August 7, 2014, application deadline:

On August 25, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on September 8, 2014, to upload, preview/check, and submit your work samples electronically

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE
4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: [Mozilla Firefox](#), [Safari](#), and [Google Chrome](#). Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.

Work Sample Preparation

Work samples are required for all publishing projects and are strongly recommended for all other projects, provided they demonstrate artistic excellence and merit and enhance the panel's understanding of your application and your organization's ability to carry out the project. If you have questions about work samples, please contact the [Literature staff](#).

Your work samples should be:

- No more than three years old.
- Relevant to the project.
- Of high quality.

Publishing Projects

Required material:

- For presses, five pages of manuscript in English from each proposed book. (Do not submit an entire book.)
- For presses, your most recent catalogue and/or a link to a backlist of recently published titles.
 - Five-page excerpts and images of (or links to) covers from up to four books or journals published within the last three years. (Do not submit an entire book or journal.)

You also may submit one or more of the following:

- Specific web pages.
- Promotional material (postcards, fliers, etc.).
- Reviews/newsclips.
- Newsletters.
- Audio and video samples (provided these appear in the project budget).

Audience Development Projects

You may submit one or more of the following:

- Specific web pages.
- Audio and video samples that show audience engagement and/or venue. Identify attendance and participation figures of development or marketing events. We do not recommend submitting videos or images of speakers at a podium.
- Marketing and outreach material (fliers, posters, reviews/newsclips, print and online advertisements, etc.)
- Series of images.

Acceptable Formats

You will be able to upload samples in the formats described below. There is a limit of 250 MB for all of your work samples combined.

Documents (Literary samples, publications, periodicals, catalogues)

Do not submit letters of support. Each file has a size limit of 5 MB and 12 pages. All documents should be submitted as PDF files. Up to 15 PDF files may be submitted.

You may combine more than one document in a PDF as long as you do not exceed page limits on any individual items.

If you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page.

Audio Samples

Submit **no more than three selections; each selection should not exceed three minutes**. You will upload each selection in a separate file. Each file has a size limit of 5 MB. Acceptable file types are mp3, wma, wav, aac, mid, midi, mpa, and ra.

Video Samples

Submit **no more than three selections; each selection should not exceed five minutes**.

You may submit a link to a video sample, or upload a video sample directly to NEA-GO.

If you submit a link:

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than three** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

Uploading video samples to NEA-GO:

Acceptable file types are avi, flv, mov, mp4, mpeg, rm, and wmv. Your video sample **must** be in one of these acceptable file types. File types such as VIDEO_TS.BUP, VIDEO_TS.IFO, and VIDEO_TS.VOB **will not work**.

In order to be uploaded, videos must meet the following minimum requirements:

- Resolution: At least 480 x 360
- Frames per second (fps): At least 12

You can often check the resolution of a video as follows. In Windows environments, find the file on your computer, right click it, and select "Properties." On a Mac, hold the Control key, and click on the file name. Select "Get Info" and the information should display. Most videos are a standard 29 frames per second.

While the above requirements are the minimum, submitting your video in the mp4 (H.264) format at 640 x 480 with mp3 audio will allow for efficient uploading while showing your clips to best advantage. There is a file size limit of 250 MB. (Note, however, that there is a limit of 250 MB for **all** of your work samples combined so choose your video samples carefully.)

If your video doesn't meet the minimum resolution requirements above, there are a number of software programs you can use to convert your video, such as the free MPEG Streamclip; DV Kitchen for Mac, which has a free trial; and www.mediaconverter.org, which allows for five free conversions.

If you are submitting more than one video sample, you will upload each individually, in a separate file.

Websites

Do not submit your organization's general website. Only submit a website that is an essential part of the project.

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than five** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

NOTE: If you provide links to works samples -- documents, audio samples, video samples, or digital images -- the same limits on work samples uploaded directly to NEA-GO apply to those provided via links:

- Documents: Up to 12 pages each.
- Audio samples: No more than three selections; each selection should not exceed three minutes.
- Video samples: No more than three selections; each selection should not exceed five minutes.
- Digital images: Up to 20 images.

Digital images

You may submit **up to 20** images. You may either combine all of your images into a single PDF file or upload each image in a separate file. Image size should be

consistent; 800 x 600 pixels is suggested. Each image/file has a size limit of 5 MB. Acceptable file types are jpeg, gif, bmp, png, and tif.

Work Sample Information

For each work sample that you upload electronically, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The title of the work or organization represented by the work sample. Title each work sample with a unique name. **This title must not contain an apostrophe.**

Description box:

- **For books and manuscripts:** Title and author.
- **For journals:** Volume and issue number.
- **For audio or video samples:** A brief description of the sample and its relationship to the project for which you are requesting support.
- **For audio and video samples,** length of the sample.

[Applicants submitting multiple websites or multiple images on a PDF should include the relevant information from above with each website or image in the PDF. The descriptive field for the file should provide a brief overview of the group of images or websites as a whole.]

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEBSITE)

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). LAAs can be 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 (but only for projects that will predominantly serve LAAs).

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 AW)

LOCAL ARTS AGENCIES: Art Works

(SAME CATEGORY DESCRIPTION AND "IF YOU WISH TO APPLY" BOX USED FOR ALL DISCIPLINES)

Deadlines [\[Back to Top\]](#)

Art Works applications will be accepted under two deadlines: March 6, 2014, and August 7, 2014. All project types are accepted under both deadlines. Apply with the NEA outcome (in bold below) and project example that most closely corresponds to the primary focus of your proposed project. You will be asked to indicate the outcome that is most relevant to your project in your application and on the application form.

March 6, 2014, Application Deadline

January 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

August 7, 2014, Application Deadline

June 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Creation

- Artist commissions, including those for public art.
- Artist residencies where the primary purpose is to create new art.
- Innovative projects using technology, media, new models, or other strategies in the creation of new work.

Engagement

- Coordinated services including marketing campaigns, electronic box office services, and audience development activities.
- Innovative strategies to engage new audiences.
- Innovative collaborations that strengthen the field of community arts journalism and arts criticism.
- Services to artists and arts organizations. This may include conferences, convenings, 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. In addition to the "Applicant Eligibility" section for all *Grants for Arts Projects* applicants, applicants for subgranting projects must have a three-year history of subgranting in the arts prior to the application deadline. Designated local arts agencies that will subgrant must:
 - Require their grantees to provide DUNS numbers before a grant can be made.
 - In certain instances, report grants of \$25,000 or more in federal funds to the Federal Funding Accountability and Transparency Act Subward Reporting System (FSRS).
- Performing arts events, readings, screenings, broadcasts, and visual arts exhibitions.
- Innovative projects to increase access to the arts or works of art.
- Innovative collaborations that strengthen the field of community arts journalism and arts criticism.
- 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. In addition to the "Applicant Eligibility" section for all *Grants for Arts Projects* applicants, applicants for subgranting projects must have a three-year history of subgranting in the arts prior to the application deadline. Designated local arts agencies that will subgrant must:

- Require their grantees to provide DUNS numbers before a grant can be made.
- In certain instances, report grants of \$25,000 or more in federal funds to the Federal Funding Accountability and Transparency Act Subward Reporting System (FSRS).
- Documentation and conservation of public and monumental art.

Learning

- Artist residencies where the primary purpose is the acquisition of knowledge or skills in the arts.
- Education and related activities for youth, adults, intergenerational groups, and schools. (If your project is for youth, see "[Choosing the Right Discipline for Youth Projects](#)" to help you in your discipline selection.)

Livability

- The development of plans for cultural and/or creative sector growth including cultural assessments, community-wide cultural planning, and specific-issue cultural plans.
- The development of artist live/work spaces.

The enhancement of public spaces through commissioning and/or installation of art works.

(Applicants are strongly encouraged to contact staff if they are considering Livability as an outcome.)

Livability

Project Reporting and Evaluation [\[Back to Top\]](#)

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 experiences. Such feedback need not entail large-scale or expensive evaluation efforts. You should do what is feasible and appropriate for your organization and project. When a grant is completed, you must submit a final report and answer questions on your achievements and how these were determined. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the assessment methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report. (Please note that assessment tools may be shared publicly. If your tools are proprietary and have copyrights or trademarks attached, you will be asked to note that in your application and Final

Report.) Before applying, please review the reporting requirements for the outcome that will be selected for the proposed project: **Creation**, **Engagement**, **Learning**, or **Livability**.

Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final reports.

Application Review [[Back to Top](#)]

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.

Applications are reviewed on the basis of 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 of the "[Frequently Asked Questions](#)." See the "[Application Calendar](#)" for information on when we expect to announce grant awards and rejections.

Contacts [[Back to Top](#)]

Local Arts Agencies Specialist: Dinah Walls, wallsd@arts.gov or 202/682-5586

(LAA APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-7 of the Attachments form, are basically the same for each discipline and can be found under "Art Works /How to Prepare and Submit an Application."

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

ATTACHMENT 8: PROGRAMMATIC ACTIVITIES LIST (Three-page limit)

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: 2011-12, 2012-13, and 2013-14. For organizations that schedule activities according to a single calendar year, use programming for 2011, 2012, and 2013. 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. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status. 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: 2011-12, 2012-13, or 2013-14. For organizations that schedule activities according to a single calendar year, use 2011, 2013, or 2013.
- 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
2011-12	Lecture	James Miller	ABC Museum	February 15, 2012	30/75%	\$\$
2012-13	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2013 6 perfs.	850/71%	\$\$
2013-14	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2014/7 perfs.	1,050/88%	\$\$

ATTACHMENT 9: SPECIAL ITEMS

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 subgranting projects:**
 - A copy of the **city/county ordinance, resolution, charter, or contract** that assigns your organization the authority to operate on your local government's behalf.
 - The **application guidelines** for the category for which support is being requested.
 - A **profile of the applicant pool** (no more than one page). Detail the number of applicants, the artistic disciplines represented, and whether it includes individual artists or organizations. For organizations, provide the range of budget sizes.
 - A **list of most recent grantees** including grant amount and one-sentence project description.
 - A **description of the review process and criteria** used. Include a list of panelists (most recent or proposed).
- **For projects that may be impacted by the National Environmental Policy Act and/or the National Historic Preservation Act**(e.g., an arts festival in a park, the commissioning and installation of an outdoor sculpture or mural, or certain types of Livability projects), provide documentation that the project is in **compliance**. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance.

Electronic Submission of Work Samples

You will upload your work samples electronically.

To upload work samples, you will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the NEA by the Western States Arts Federation (WESTAF). This will proceed as follows:

1. You will complete the Grants.gov application process as detailed through Step 5 of the instructions above.
2. **If you apply to the March 6, 2014, application deadline:**

On March 24, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization

has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on April 4, 2014, to upload, preview/check, and submit your work samples electronically.

If you apply to the August 7, 2014, application deadline:

On August 25, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on September 8, 2014, to upload, preview/check, and submit your work samples electronically

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE
4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: [Mozilla Firefox](#), [Safari](#), and [Google Chrome](#). Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.

Work Sample Preparation

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:

- **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 brief selections from publications, training material, or other documentation that demonstrates your organization's expertise and ability to carry out the project.
- **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 sampling 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 brief selections from examples of similar publications recently issued by your organization. For catalogues, include visual documentation of a sampling of the objects to be included. (Do not submit entire publications.)

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.

Acceptable Formats

You will be able to upload samples in the formats described below. There is a limit of 250 MB for all of your work samples combined.

Submit work in more than one format only if that is required for your project. The Arts Endowment welcomes concise presentations.

Audio Samples

Submit **no more than five selections; each selection should not exceed three minutes**. You will upload each selection in a separate file. Each file has a size limit of 5 MB. Acceptable file types are mp3, wma, wav, aac, mid, midi, mpa, and ra.

Digital images

Submit **up to 15** images. You may either combine all of your images into a single PDF file or upload each image in a separate file. Image size should be consistent; 800 x 600 pixels is suggested. Each image/file has a size limit of 5 MB. Acceptable file types are jpeg, gif, bmp, png, and tif.

Video Samples

Submit **no more than five selections; each selection should not exceed three minutes.**

You may submit a link to a video sample, or upload a video sample directly to NEA-GO.

If you submit a link:

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than five** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

If you upload directly to NEA-GO:

Acceptable file types are avi, flv, mov, mp4, mpeg, rm, and wmv. Your video sample **must** be in one of these acceptable file types. File types such as VIDEO_TS.BUP, VIDEO_TS.IFO, and VIDEO_TS.VOB **will not work**.

In order to be uploaded, videos must meet the following minimum requirements:

- Resolution: At least 480 x 360
- Frames per second (fps): At least 12

You can often check the resolution of a video as follows. In Windows environments, find the file on your computer, right click it, and select "Properties." On a Mac, hold the Control key, and click on the file name. Select "Get Info" and the information should display. Most videos are a standard 29 frames per second.

While the above requirements are the minimum, submitting your video in the mp4 (H.264) format at 640 x 480 with mp3 audio will allow for efficient uploading while showing your clips to best advantage. There is a file size limit of 250 MB. (Note, however, that there is a limit of 250 MB for **all** of your work samples combined so choose your video samples carefully.)

If your video doesn't meet the minimum resolution requirements above, there are a number of software programs you can use to convert your video, such as the free MPEG Streamclip; DV Kitchen for Mac, which has a free trial; and www.mediaconverter.org, which allows for five free conversions.

If you are submitting more than one video sample, you will upload each individually, in a separate file.

Websites

Do not submit your organization's general website. Only submit a website that is an essential part of the project.

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than five** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

NOTE: If you provide links to works samples -- audio samples, digital images, video samples, or documents – the same limits on work samples uploaded directly to NEA-GO apply to those provided via links:

- Audio samples: No more than five selections; each selection should not exceed three minutes.
- Digital images: Up to 15 images.
- Video samples: No more than five selections; each selection should not exceed three minutes.
- Documents: Up to 15 pages.

Documents (Literary samples, publications, periodicals, catalogues)

Submit a very limited sample **that is directly related to the proposed project.** Do not submit letters of support. Upload each document individually, in a separate file. Each file has a size limit of 5 MB and 15 pages. All documents should be submitted as PDF files.

Digital files are preferred, but if you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page

Work Sample Information

For each work sample that you upload electronically, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The title of the work or organization represented by the work sample. Title each work sample with a unique name. **This title must not contain an apostrophe.**

Description box:

- Company/Artist.
- Title of work/image/activity (if different from first bullet).
- Date of the work, performance, or activity.
- Brief description including how the work sample relates to proposed project.
- For audio and video samples, length of the sample.

[Applicants submitting multiple websites or multiple images on a PDF should include the relevant information from above with each website or image in the PDF. The descriptive field for the file should provide a brief overview of the group of images or websites as a whole.]

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEBSITE)

MEDIA ARTS

The National Endowment for the Arts offers grants to support the development, production, and distribution of innovative projects that demonstrate media as art and media *about* the arts (e.g., visual arts, music, dance, literature, design, theater, musical theater, opera, folk & traditional arts, and media arts including animation and digital art).

Media arts, as defined by the National Endowment for the Arts, includes screen-based and print projects presented via film, television, radio, audio, video, the Internet, interactive and mobile technologies, video game consoles, transmedia storytelling, and satellite as well as media-related printed books, catalogues, and journals.

Does your project fit our guidelines? Please watch an informational video about Media Arts/Art Works hosted by NEA Media Arts Director Alyce Myatt. Do you have comments or questions? Contact us at mediaarts@arts.gov

Funding Opportunities in Media Arts

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AW)

MEDIA ARTS: Art Works

(SAME CATEGORY DESCRIPTION AND "IF YOU WISH TO APPLY" BOX USED FOR ALL DISCIPLINES)

Deadlines [\[Back to Top\]](#)

Art Works applications will be accepted under two deadlines: March 6, 2014, and August 7, 2014. Apply under the deadline with the NEA outcome (in bold below) and project example that most closely corresponds to the primary focus of your proposed project. You will be asked to indicate the outcome that is most relevant to your project in your application and on the application form.

An organization may submit more than one application under the *Art Works* category through the Media Arts discipline under the August 7, 2014, deadline. Organizations that are considering more than one Media Arts *Art Works* project under the August deadline must consult the Media Arts staff (mediaarts@arts.gov) before applying. (All

organizations must apply directly on their own behalf. Applications through a fiscal agent are not allowed.)

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.** An organization cannot add missing items and/or resubmit the application (in whole or in part) after the application deadline.

March 6, 2014, Application Deadline

January 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Engagement

- Media festivals, showcases, panels, and seminars that include film/video artists, video game and transmedia designers, critics, and/or scholars, and are open to the general public.
- Exhibition and/or touring programs of media art including the production of program notes and commentary by visiting artists, scholars, and critics.
- Services to the field including activities that provide media artists and organizations with resources that are essential for artistic growth and development.
- Facilities access that makes production and post-production equipment available to media artists.
- Publications on issues pertinent to the media arts field, both practical and aesthetic, and both digital and in print.

Learning

- Programs for the media field including workshops/residencies/conferences that are designed for media artists, critics, scholars, and are open to the general public.
- Education and related activities for youth, adults, intergenerational groups, and schools. (If your project is for youth, see "Choosing the Right Discipline for Youth Projects" to help you in your discipline selection.)

Livability

- Media arts exhibitions, festivals, and other activities in public spaces that are intended to foster community interaction and/or enhance the unique characteristics of a community.

If you are considering Livability as an outcome, **please review the Livability reporting requirements** in order to help ensure that your project is aligned with the intent of this outcome. If you have any additional questions, please contact the Media Arts staff at mediaarts@arts.gov.

August 7, 2014, Application Deadline

June 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Creation

- Media art productions: Projects may include high-profile multi-part or single television and radio programs (documentaries and dramatic narratives); experimental, animated, transmedia, or interactive work; performance programs; arts-related segments for use within an existing series; apps for mobile or tablets (projects must be developed and made available for both iOS and Android devices); multi-part webisodes; installations; and video games. Productions must demonstrate the creative use of media, fulfilling, and when possible, extending their artistic possibilities. All phases of a project are eligible for support including research and development, production, completion and distribution costs with the exception of narrative scripts. Productions where the primary purpose is instructional, journalistic (except arts journalism), or promotional will not be considered.

Engagement

- Regional, national, or international distribution of media as art or about the arts, including the development of web portals, hubs, mobile and tablet apps (developed and made available for both iOS and Android devices), or other innovative uses of technology or new models to provide audiences with access to media artists and art works; or distribution projects developed to aggregate artistic content, resources, and knowledge that enable the efficient dissemination of arts-related information.
- Preservation, restoration, or archiving of media art works, and services that support preservation, restoration, or archiving efforts.

Project Reporting and Evaluation [\[Back to Top\]](#)

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 experiences. Such feedback need not entail large-scale or expensive evaluation efforts. You should do what is feasible and appropriate for your organization and project. When a grant is completed, you must submit a final report and answer questions on your achievements and how these were determined. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the assessment methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report. (Please note that assessment tools may be shared publicly. If your tools are proprietary and have copyrights or trademarks attached, you will be asked to note that in your application and Final Report.) Before applying, please review the reporting requirements for the outcome that will be selected for the proposed project: **Creation**, **Engagement**, **Learning**, or **Livability**.

Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final reports.

Application Review [\[Back to Top\]](#)

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.

Applications are reviewed on the basis of 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 of the "[Frequently Asked Questions](#)." See the "[Application Calendar](#)" for information on when we expect to announce grant awards and rejections.

Contacts [\[Back to Top\]](#)

Media Arts Specialist: Mary Smith at mediaarts@arts.gov

(MEDIA APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-7 of the Attachments form, are basically the same for each discipline and can be found under "Art Works /How to Prepare and Submit an Application."

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

▶ **ATTACHMENT 7: OPTIONAL PROJECT BUDGET (Three-page limit)**

Media Arts applicants should not submit the Optional Project Budget.

▶ **ATTACHMENT 8: PROGRAMMATIC ACTIVITIES LIST (Three-page limit)**

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 the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status. Please include the appropriate measurement data (i.e. ratings, % capacity filled, # of unique visitors, # of times streamed, etc.) for each listing.

- **For media art production and distribution projects, including existing series (projects under the August deadline)**, please submit a complete resume for the person(s) with primary artistic responsibility for the project including previous production credits. If the project requires a technologist or digital developer in addition to the primary artist, please include them as part of your key personnel. Projects sponsored by a fiscal agent are not eligible for NEA support.
- **For existing projects or series (projects under the August deadline)**, submit a representative list of elements/programs for the following years: 2011, 2012, and 2013. You may submit up to three pages per year.

Please submit a list, in chronological order, of your organization's art productions for the following years: 2011, 2012, and 2013. You may submit up to three pages. Please use the following format:

Date/Name of project/Project creative lead/Brief Summary (one to two sentences on the work)/Ratings (broadcast), # of attendees/venue capacity and % filled of venue (theatrical or exhibition), # of views (web), # of players (games)/# of downloads/# of purchases/additional web analytics

- **For production facilities (projects under the March deadline)**, submit a list of participating artists, including titles, for the following years: 2011, 2012, and 2013. You may submit up to three pages.
- **For media festivals (projects under the March deadline)**, please submit a list, in chronological order, of your organization's programming for the following years: 2011, 2012, and 2013. You may submit up to two pages for each year. Please use the following format:

Date/Title/Artist Name(s)/Country of Origin(s) /#of attendees/venue capacity and % filled of venue

- **For media exhibition projects, including tours (projects under the March deadline)**, submit a list, in chronological order, of your organization's programming for the following years: 2011, 2012, and 2013. You may submit up to three pages for each year. Please use the following format:

Date/Title/Director's Name/Country of Origin/tour locations (if appropriate)/# of attendees/venue capacity and % filled of venue

- **For preservation, restoration, and archive projects (projects under the August deadline)**, submit a list of works preserved, restored, or archived in chronological order, for the following years: 2011, 2012, and 2013. You may submit up to three pages. Please use the following format:

Title/Director/Production Entity/Year Produced/Brief Summary (one to two sentences on the work)

- **For showcases, panels, workshops, conferences, and seminars (projects under the March deadline)**, submit a list of programs, in chronological order, for the following years: 2011, 2012, and 2013. You may submit up to three pages for each year. Please use the following format:

Date/Title of event/Instructor, Speaker or Panelist and brief identifiers/# of attendees/venue capacity and % filled of venue

- **For residencies (projects under the March deadline)**, submit a list of participating artists and titles of works produced for the following years: 2011, 2012, and 2013. You may submit up to three pages.
- **For publications (projects under the March deadline)**, 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: 2011, 2012, and 2013. You may submit up to three pages.
- **For periodicals (projects under the March deadline)**, submit a list, in chronological order, of the periodical's articles for the following years: 2011, 2012, and 2013. Please include the title and author. You may submit up to three pages for each year.

▶ ATTACHMENT 9: SPECIAL ITEMS

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 art production projects (projects under the August deadline):**
 - **For media art production and distribution projects (including existing series)**, provide a one-page explanation of the relationship between the key personnel for the proposed project and the applicant organization, if relevant. Submit no more than one page.

- **For documentary, drama, and digital media projects**, provide a one-page synopsis or treatment of the proposed project. If the project is based on copyrighted material (e.g., literary, musical, biographical), also provide a statement documenting the clearance of rights. Submit no more than one page.
- **For game projects**, provide a treatment and storyboard. Submit no more than one page.
- **For all applicants:**

Provide a plan for distribution including content via broadcast, satellite, the Internet, mobile phones and tablets (projects must be developed and made available for both iOS *and* Android devices), live streaming, screenings, audio- and video-on-demand, podcasts, MP3 files, game consoles or social networks used for games, or other media including all platforms for transmedia projects. Submit no more than one page.

On an additional page, describe any outreach, engagement, and promotion activities that are contemplated, including the preparation of educational material, screenings, or outreach/engagement partnerships. Please include any strategies for reaching specifically targeted populations beyond the general public. Please detail what strategies are to be used for promotion, including social media, and provide a timeline for the plan. For content that will be broadcast and/or available online, via mobile, tablets, game consoles, etc., estimate the size of the audience that will be reached and the rationale for that estimate. To the extent possible, estimate the total number of people that will be served through the combined distribution, marketing, and outreach/engagement components for the project.

- **For production facilities (projects under the March deadline)**, a description of the facility and available equipment, strategy for making artists aware of the facility, and highlights of recently produced projects. Submit no more than one page.
- **For film, video, digital arts, and other media festivals, workshops, residencies, conferences, seminars, panels, and showcases (projects under the March deadline)**, a list of the proposed activities and the names of potential participants as well as a one-page description of your selection process. Submit no more than two pages.
- **For exhibition projects (projects under the March deadline)**, a detailed list of your proposed exhibition program. Submit no more than two pages.
- **For touring programs (projects under the March deadline)**, a list of committed and/or potential venues. Submit no more than one page. Please use the following format:

Name of venue/City/State/Country (If not the United States)

- **For publications/periodicals/catalogues (projects under the March deadline)**, as appropriate: a one-page list of proposed articles and committed writers; a one-page list of the projected sales/subscription figures and print runs/downloads; and your current payment to writers policy.
- **For distribution (projects under the August deadline)**, a description of the distribution plan including marketing strategies, criteria for media selection (if applicable), and an explanation of rights and revenues agreements with artists. Submit no more than two pages.
- **For media art preservation, restoration, and archive projects (projects under the August deadline)**, a description of the work(s) to be preserved, restored, or archived; the artistic significance, the physical condition, the methods of preservation; plans for scholarly and public access to the material and plans for promoting the work. Submit no more than two pages.
- **For projects that may be impacted by the National Environmental Policy Act and/or the National Historic Preservation Act** (e.g., an arts festival in a park, the commissioning and installation of an outdoor sculpture or mural, or certain types of Livability projects), provide documentation that the project is in **compliance**. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance.

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On August 25, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on September 8, 2014, to upload, preview/check, and submit your work samples electronically

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE
4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: [Mozilla Firefox](#), [Safari](#), and [Google Chrome](#). Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.

Work Sample Preparation

Work samples are crucial for evaluating the quality of production projects.

You may submit up to three work samples including a work in progress, a trailer of the proposed project, a completed script for a dramatic narrative project, or a trailer or other promotional material from a previous year's event.

The panel generally will not review more than 10 minutes of any one sample. Submit pre-cued samples or indicate the exact counter number of the cue to give a fair indication of the quality of the work.

Samples should be recent, of high quality, and as relevant to the project as possible.

Audio, Video, Game, Mobile, and Tablet Application Samples

While a secure upload location will be made available to you through NEA-GO, we strongly encourage you to independently upload your media files to a secure online location of your choosing in advance of submitting your application. You will then submit links to website(s) where the audio or video samples reside, such as Blip.tv, Brightcove,

Dailymotion, Google, GUBA, iFilm, IMEEM, JumpCut, Last.fm, Live Video, MetaCafe, MySpace, Revver, Sevenload, Spike TV, Tudou, Veoh, Vimeo, YouTube, or a Custom URL that links directly to a sample hosted on another site.

If a game sample or mobile/tablet application is submitted, send a link that shows where to obtain a review copy.

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than three** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Include cue information to indicate the start of each selection. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

Please note: All work samples must be uploaded by the specified deadline. Once a work sample is submitted, the content may not be revised (including work that resides on an external website link). Applicants are responsible for maintaining the consistency of and access to work samples throughout the application review process.

If you are proposing

- **A media art production/distribution project**, submit a sample of work by the person(s) with primary artistic control. If you are applying for production, post-production and/or distribution costs, also submit a trailer and if possible, a sample of a work in progress, rough or fine cut. If you are applying for a dramatic narrative project, also submit the completed script.
- **For existing series**, submit a video with excerpts or highlights of the series and a completed work from your most recent season.
- **A festival**, submit a copy of your most recent catalog, the festival trailer, and compilation reel of excerpts from your most recent event.
- **A conference, showcase, panel, seminar or symposium project**, submit a video of excerpts of up to three events that give an accurate sense of the proposed event and a program or agenda from up to three past events.
- **A project for workshops, production facilities or residencies**, submit samples of three works recently completed at your organization.
- **A publication/periodical/catalogue**, submit brief selections from the two most recent publications.

Acceptable Formats

If you prefer to upload samples to NEA-GO, any of the formats described above are acceptable. However, there is a limit of 250 MB for all of your work samples **combined**.

Contact the Media Arts staff, mediaarts@arts.gov, if you are unable to provide links to websites for your samples.

Websites

Do not submit your organization's general website. Only submit a website that is an essential part of the project. Although websites are dynamic, the project site you submit at the time of application cannot substantially change after the deadline. **Please contact the Media Arts staff, mediaarts@arts.gov, prior to making website changes during the review period.**

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than three** and list them all on a single PDF. For each site, list the URLs for pages to be shown; **each URL must be written-out individually and NOT embedded as a hyperlink in descriptive text.** Include any necessary information on required plug-ins, passwords, or navigation paths. Include cue information to indicate the start of each selection. The applicant is responsible for maintaining the consistency of and access to work samples throughout the application review process. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

Documents (Screenplays, publications, periodicals, catalogues)

Submit a very limited sample that is directly related to the proposed project. Do not submit letters of support. Upload each document individually, in a separate file. With the exception of screenplays, each file has a size limit of 5 MB and 12 pages. All documents should be submitted as PDF files.

If you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page

Work Sample Information

For each work sample that you upload electronically, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The title of the work or organization represented by the work sample. Title each work sample with a unique name. **This title must not contain an apostrophe.**

Description box:

- Title of work (if different from first bullet).
- Platform (online, mobile, console, handhelds, social networks, radio, television, film).
- 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

[Applicants submitting multiple websites should include the relevant information from above with each website in the PDF. The descriptive field for the file should provide a brief overview of the group of websites as a whole.]

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEBSITE)

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 AW)

MUSEUMS: Art Works

(SAME CATEGORY DESCRIPTION AND "IF YOU WISH TO APPLY" BOX USED FOR ALL DISCIPLINES)

Deadlines [\[Back to Top\]](#)

Art Works applications will be accepted under two deadlines: March 6, 2014, and August 7, 2014. Apply under the deadline with the NEA outcome (in bold below) and project example that most closely corresponds to the primary focus of your proposed project. You will be asked to indicate the outcome that is most relevant to your project in your application and on the application form.

March 6, 2014, Application Deadline

January 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Creation

- Commissions or public art.
- Residencies where the primary purpose is to create new art.
- Innovative uses of technology or new models in the creation of new work.

Engagement

- Exhibitions including planning, implementation, public programs, education, and production of catalogues.
- Services to the field.

August 7, 2014, Application Deadline

June 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Engagement

- Exhibitions including planning, implementation, public programs, education, and production of catalogues.
- Conservation.
- Documentation.
- Provenance research.
- Collections management.
- Reinstallation of collections.
- Community outreach activities.
- Permanent collection catalogues.
- Technology projects that provide online or in-museum access to collections, exhibitions, organizational history, and other programming information.
- Innovative uses of technology to exhibit new work or improve audience outreach.

Learning

- Public programs such as lectures and symposia.
- Education and related activities for youth, adults, intergenerational groups, and schools. (If your project is for youth, see "[Choosing the Right Discipline for Youth Projects](#)" to help you in your discipline selection.)
- Teaching residencies.

Livability

- The enhancement of public spaces through commissioning and/or installation of art works.
- The creation of public spaces such as sculpture parks or gardens to house works of art. Arts exhibitions, festivals, artist residencies, and other activities in public spaces that are intended to foster community interaction and/or enhance the unique characteristics of a community.

(Applicants are strongly encouraged to contact staff if they are considering Livability as an outcome.)

Project Reporting and Evaluation [\[Back to Top\]](#)

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 experiences. Such feedback need not entail large-scale or expensive evaluation efforts. You should do what is feasible and appropriate for your organization and project. When a grant is completed, you must submit a final report and answer questions on your achievements and how these were determined. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the assessment methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report. (Please note that assessment tools may be shared publicly. If your tools are proprietary and have copyrights or trademarks attached, you will be asked to note that in your application and Final Report.) Before applying, please review the reporting requirements for the outcome that will be selected for the proposed project: **Creation**, **Engagement**, **Learning**, or **Livability**.

Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final reports.

Application Review [[Back to Top](#)]

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.

Applications are reviewed on the basis of 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 of the "[Frequently Asked Questions](#)." See the "[Application Calendar](#)" for information on when we expect to announce grant awards and rejections.

Contacts [[Back to Top](#)]

Museums Specialist: Wendy Clark, clarkw@arts.gov or 202/682-5555

(MUSEUMS APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-7 of the Attachments form, are basically the same for each discipline and can be found under "Art Works /How to Prepare and Submit an Application."

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

ATTACHMENT 8: PROGRAMMATIC ACTIVITIES LIST (Three-page limit)

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: 2011-12, 2012-13, and 2013-14. For organizations that schedule activities according to a single calendar year, use programming for 2011, 2012, and 2013. 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. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status. 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.

- Dates of the activity. Use year: 2011-12, 2012-13, or 2013-14. For organizations that schedule activities according to a single calendar year, use 2011, 2012, or 2013.
- The titles of the exhibitions/works/activities or of the program or project.
- The type of program.
- Key Artist(s)/Personnel. This may include a creator or project head such as a an artist, curator, educator, or other arts experts. It also may include collections or multiple artists.
- Attendance.

Example:

A museum might fill out its representative list as follows:

Year	Title	Type of Program	Key Artists	Attendance
2011-12	Work A	Exhibition	John Doe	20,000
2012-13	Work B	Gallery talk	John Smith, Jane Doe	850

2013-14	Work C	Reinstallation of the Rococo collection	Multiple	100,000
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ATTACHMENT 9: SPECIAL ITEMS

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.

For projects that may be impacted by the National Environmental Policy Act and/or the National Historic Preservation Act (**e.g., an arts festival in a park, the commissioning and installation of an outdoor sculpture or mural, or certain types of Livability projects**), **provide documentation that the project is in compliance. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance.**

Electronic Submission of Work Samples

You will upload your work samples electronically.

To upload work samples, you will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the NEA by the Western States Arts Federation (WESTAF). This will proceed as follows:

1. You will complete the Grants.gov application process as detailed through Step 5 of the instructions above.
2. **If you apply to the March 6, 2014, application deadline:**

On March 24, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on April 4, 2014, to upload, preview/check, and submit your work samples electronically.

If you apply to the August 7, 2014, application deadline:

On August 25, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on September 8, 2014, to upload, preview/check, and submit your work samples electronically

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE
4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: [Mozilla Firefox](#), [Safari](#), and [Google Chrome](#). Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.

Work Sample Preparation

Visual documentation is a critical component of your application and will be considered carefully during the review process. You must electronically submit up to 20 digital images as detailed below. 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**, images that provide a representative sampling of the works to be shown.
- **For residencies**, images 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**, brief excerpts from a recent publication, and, as appropriate, short writing samples by contributors. Also submit images of a sampling of the works to be included.

- **For commissions and public art**, images of the work of the artist(s) under consideration and of the proposed site.
- **For conservation**, images of the work to be conserved.
- **For documentation**, images that support the project.
- **For public programs**, images of project participants' work

Acceptable Formats

You will be able to upload samples in the formats described below. There is a limit of 250 MB for all of your work samples combined.

Digital images

Submit **up to 20** images in a single PDF file or upload each jpeg image in a separate file. Image size should be consistent; 800 x 600 pixels is suggested. Each image/file has a size limit of 5 MB

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

Documents (Publications, periodicals, catalogues)

Submit a very limited sample that is directly related to the proposed project. Do not submit letters of support. Upload each document individually, in a separate file. Each file has a size limit of 5 MB and 12 pages. All documents should be submitted as PDF files.

If you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page.

Video Samples

If your proposed project would be best represented by a video work sample (as opposed to or in addition to still images) you may submit **no more than three** video samples total through a PDF with website links or by uploading them directly to NEA-GO.

If you submit a link:

Submit a PDF with a link to the website. If you are including more than one website, list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

If you upload directly to NEA-GO:

Acceptable file types are avi, flv, mov, mp4, mpeg, rm, and wmv. Your video sample **must** be in one of these acceptable file types. File types such as VIDEO_TS.BUP, VIDEO_TS.IFO, and VIDEO_TS.VOB **will not work**.

In order to be uploaded, videos must meet the following minimum requirements:

- Resolution: At least 480 x 360
- Frames per second (fps): At least 12

You can often check the resolution of a video as follows. In Windows environments, find the file on your computer, right click it, and select "Properties." On a Mac, hold the Control key, and click on the file name. Select "Get Info" and the information should display. Most videos are a standard 29 frames per second.

While the above requirements are the minimum, submitting your video in the mp4 (H.264) format at 640 x 480 with mp3 audio will allow for efficient uploading while showing your clips to best advantage. There is a file size limit of 250 MB. (Note, however, that there is a limit of 250 MB for **all** of your work samples combined so choose your video samples carefully.)

If your video doesn't meet the minimum resolution requirements above, there are a number of software programs you can use to convert your video, such as the free MPEG Streamclip; DV Kitchen for Mac, which has a free trial; and www.mediaconverter.org, which allows for five free conversions.

If you are submitting more than one video sample, you will upload each individually, in a separate file.

Work Sample Information

For each work sample that you upload electronically, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The title of the work or catalogue/exhibition. Title each work sample with a unique name. **This title must not contain an apostrophe.**

Description box:

- Artist's name.
- 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.

[Applicants submitting multiple images on a PDF should include the relevant information from above with each image in the PDF. The descriptive field for the file should provide a brief overview of the group of images as a whole. Applicants submitting catalogues should provide descriptive information that provides an overview of the exhibition covered by the catalogue excerpt.]

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEBSITE)

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 AW)

MUSIC: Art Works

(SAME CATEGORY DESCRIPTION AND "IF YOU WISH TO APPLY" BOX USED FOR ALL DISCIPLINES)

Deadlines [[Back to Top](#)]

Art Works applications will be accepted under two deadlines: March 6, 2014, and August 7, 2014. Apply under the deadline with the NEA outcome (in bold below) and project example that most closely corresponds to the primary focus of your proposed project. You will be asked to indicate the outcome that is most relevant to your project in your application and on the application form.

March 6, 2014, Application Deadline

January 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Creation

- Commissions, residencies, and workshops with artists; development and performances of new works.

- Innovative creation of music that draws upon a wide range of contemporary resources, emerging practices, and/or technology.

Engagement

- Premieres and performances of new musical works.
- Public presentations and performances of artistically excellent works.
- Performance and educational engagements by NEA Jazz Masters that honor their bodies of work, history, or style; provide understanding of their significance to jazz; and broaden audience awareness of the original American art form.
- Innovative musical presentations that juxtapose disparate works or genres and engender new connections.
- Residency activities where the primary purpose is public engagement with art.
- Services that reach a broad constituency of music organizations, musicians, music educators, and administrators. This may include workshops, conferences, publications, professional development, technical assistance, networks, or online resources.

Learning

- Professional artistic development and training programs for musicians such as conducting, mentorship, and career development.

August 7, 2014, Application Deadline

June 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Engagement

- Domestic touring.
- Outreach projects that involve diverse communities or that reach new audiences.
- Innovative methods of engaging audiences, including collaborations with other organizations, through new models that have the potential to maximize resources and/or the impact on the audience, artists, or the field.
- Recordings of works by American composers.
- Technology projects such as online resources and libraries which provide public access to musical works.
- Documentation, preservation, and archival projects.

Learning

- Education and related activities for youth, adults, intergenerational groups, and schools. (If your project is for youth, see "[Choosing the Right Discipline for Youth Projects](#)" to help you in your discipline selection.)

Livability

- Music festivals, performances, and other activities in public spaces that are intended to foster community interaction and/or enhance the unique characteristics of a community.

(Applicants are strongly encouraged to contact staff if they are considering Livability as an outcome.)

Project Reporting and Evaluation [\[Back to Top\]](#)

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 experiences. Such feedback need not entail large-scale or expensive evaluation efforts. You should do what is feasible and appropriate for your organization and project. When a grant is completed, you must submit a final report and answer questions on your achievements and how these were determined. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the assessment methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report. (Please note that assessment tools may be shared publicly. If your tools are proprietary and have copyrights or trademarks attached, you will be asked to note that in your application and Final Report.) Before applying, please review the reporting requirements for the outcome that will be selected for the proposed project: **Creation**, **Engagement**, **Learning**, or **Livability**.

Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final reports.

Application Review [\[Back to Top\]](#)

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.

Applications are reviewed on the basis of 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 of the "[Frequently Asked Questions](#)." See the "[Application Calendar](#)" for information on when we expect to announce grant awards and rejections.

Contacts [\[Back to Top\]](#)

Organizations with names that begin A through L: Court Burns, burnsc@arts.gov or 202/682-5590

Organizations with names that begin M through Z: Anya Nykyforiak, nykyfora@arts.gov or 202/682-5487

Jazz Projects: Katja von Schuttenbach, vonschuttenbach@arts.gov or 202/682-5711

(MUSIC APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-7 of the Attachments form, are basically the same for each discipline and can be found under "Art Works /How to Prepare and Submit an Application."

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

ATTACHMENT 8: PROGRAMMATIC ACTIVITIES LIST (Three page-limit)

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: 2011-12, 2012-13, and 2013-14. For organizations that schedule activities according to a single calendar year, use programming for 2011, 2012, and 2013. 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. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status. 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: 2011-12, 2012-13, or 2013-14. For organizations that schedule activities according to a single calendar year, use 2011, 2012, or 2013.
- 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
2011-12	Lecture	James Miller	ABC Museum	February 15, 2012	30/75%	\$\$
2012-13	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2013 6 perfs.	850/71%	\$\$
2013-14	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2014/7 perfs.	1,050/88%	\$\$

ATTACHMENT 9: SPECIAL ITEMS

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:**

- 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:**

- Distribution plans.

- For professional artistic development projects,** a representative list of the names and current professional affiliations of participants from the past two years. Submit up to two pages.

- **For projects that may be impacted by the National Environmental Policy Act and/or the National Historic Preservation Act** (e.g., an arts festival in a park, the commissioning and installation of an outdoor sculpture or mural, or certain types of Livability projects), provide documentation that the project is in **compliance**. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance.

Electronic Submission of Work Samples

You will upload your work samples electronically.

To upload work samples, you will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the NEA by the Western States Arts Federation (WESTAF). This will proceed as follows:

1. You will complete the Grants.gov application process as detailed through Step 5 of the instructions above.
2. **If you apply to the March 6, 2014, application deadline:**

On March 24, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on April 4, 2014, to upload, preview/check, and submit your work samples electronically.

If you apply to the August 7, 2014, application deadline:

On August 25, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on September 8, 2014, to upload, preview/check, and submit your work samples electronically

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE

4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: Mozilla Firefox, Safari, and Google Chrome. Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.

Work Sample Preparation

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

Your total work sample submission 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(s) should demonstrate both the skills of the artists who will be working with the participants as well as the artists/teachers working with students or others.

The recorded performance and the recording itself should both be of the highest quality. Do not submit promotional material. Audio samples are preferred for Music applications, but video samples with sufficient audio quality are acceptable.

You may submit any combination of up to five audio or video work samples total through NEA-GO. If you wish to submit additional work samples for commissions or recordings projects, you may submit a PDF with a link to a website. For projects that do not involve commissions or recordings, submit no more than five samples overall through NEA-GO that total no more than 30 minutes. There is a limit of 250 MB for all of your work samples combined.

- **All performing ensembles, including music festivals with resident ensembles, must submit three to five samples of live 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, recordings of works by proposed artist(s) or work(s) to be performed as part of your project.**
- **All presenting organizations must submit three to five samples of performances (commercial recordings are acceptable) that are typical of the artists and works presented by your organization within the past two**

years. Recordings should be within the past five years. Include, as appropriate, recordings of works by proposed artist(s) or work(s) to be presented as part of your project.

- **Both performing and presenting organizations should also include the following as relevant to the proposed project:**
 1. For commissioning projects, one sample of recent work (within the last five years) by each proposed composer 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 as a PDF.
 2. For recording projects, samples of the work(s) to be recorded or, if not available, representative work(s) by the proposed composer(s).
- **Service organizations** should contact the **Music staff** for guidance on their work samples.

Acceptable Formats

There is a limit of 250 MB for all of your work samples combined.

Audio Samples

You may upload an audio sample directly to NEA-GO, or you may submit a link to an audio sample.

If you upload directly to NEA-GO:

You will upload each selection in a separate file. Each file has a size limit of 20 MB. Acceptable file types are mp3, wma, wav, aac, mid, midi, mpa, and ra. Note: Do not upload audio files that have a variable bit rate.

If you submit a link:

Submit a PDF with a link to the website(s). If you are including more than one website, list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

Video Samples

You may submit a link to a video sample, or upload a video sample directly to NEA-GO.

If you submit a link:

Submit a PDF with a link to the website. If you are including more than one website, list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

If you upload directly to NEA-GO:

Acceptable file types are avi, flv, mov, mp4, mpeg, rm, and wmv. Your video sample **must** be in one of these acceptable file types. File types such as VIDEO_TS.BUP, VIDEO_TS.IFO, and VIDEO_TS.VOB **will not work**.

In order to be uploaded, videos must meet the following minimum requirements:

- Resolution: At least 480 x 360
- Frames per second (fps): At least 12

You can often check the resolution of a video as follows. In Windows environments, find the file on your computer, right click it, and select "Properties." On a Mac, hold the Control key, and click on the file name. Select "Get Info" and the information should display. Most videos are a standard 29 frames per second.

While the above requirements are the minimum, submitting your video in the mp4 (H.264) format at 640 x 480 with mp3 audio will allow for efficient uploading while showing your clips to best advantage. There is a file size limit of 250 MB. (Note, however, that there is a limit of 250 MB for **all** of your work samples combined so choose your video samples carefully.)

If your video doesn't meet the minimum resolution requirements above, there are a number of software programs you can use to convert your video, such as the free MPEG Streamclip; DV Kitchen for Mac, which has a free trial; and www.mediaconverter.org, which allows for five free conversions.

If you are submitting more than one video sample, you will upload each individually, in a separate file.

Websites

In general, do not submit your organization's general website. Only submit a website that is an essential part of the project.

Submit a PDF with a link to the website. If you are including more than one website, list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

NOTE: If you provide links to works samples -- audio samples, video samples, or documents -- the same limits on work samples uploaded directly to NEA-GO apply to those provided via links:

- For projects that do not involve commissions or recordings, submit no more than five samples overall that total no more than 30 minutes.

- Documents: Generally, up to 12 pages.

Documents (Publications, periodicals, catalogues)

Submit a very limited sample that is directly related to the proposed project. Do not submit letters of support. Please note that items such as season brochures and programs are generally not helpful during the application review process. Upload each document individually, in a separate file. Each file has a size limit of 5 MB and approximately 12 pages. All documents should be submitted as PDF files.

If you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page.

Work Sample Information

For each work sample that you upload electronically, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The composer and title of the work or performing artist/ensemble represented by the work sample. Title each work sample with a unique name. **This title must not contain an apostrophe.**

Description box:

- Name of the ensemble (if different from the applicant)/artists/conductor.
- Title of the work (if different from title box).
- Date the work was performed.
- Relationship of the work to the project for which you are requesting support.
- Cue information, if necessary.
- For audio and video samples, length of the sample.

[Applicants submitting multiple websites on a PDF should include the relevant information from above with each website in the PDF. The descriptive field for the file should provide a brief overview of the group websites as a whole.]

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEBSITE)

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 many 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 and concert 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)

(CLICK THROUGH TO AW)

OPERA: Art Works

(SAME CATEGORY DESCRIPTION AND "IF YOU WISH TO APPLY" BOX USED FOR ALL DISCIPLINES)

Deadlines [\[Back to Top\]](#)

Art Works applications will be accepted under two deadlines: March 6, 2014, and August 7, 2014. Apply under the deadline with the NEA outcome (in bold below) and project example that most closely corresponds to the primary focus of your proposed project. You will be asked to indicate the outcome that is most relevant to your project in your application and on the application form.

March 6, 2014, Application Deadline

January 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Creation

- Commissions, residencies, and workshops with artists; development and performances of new operatic works. This may include composer, librettist, and/or artist fees.
- Development of innovative new works that cross genres.

Engagement

- World, national, regional, and local premieres.
- New productions of traditional and contemporary works.
- Remounting of existing productions.
- Concert opera: performances of the operatic repertoire that are not fully staged. (Music organizations (non-opera organizations) that are proposing concert opera projects should apply under the Music discipline.) If you are considering a concert opera project, contact Opera or Music staff before preparing an application.

August 7, 2014, Application Deadline

June 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Creation

- Opera festivals: commissions, residencies, and workshops with artists; development and performances of new operatic works; and development of innovative new works that cross genres. This may include composer, librettist, and/or artist fees.

Engagement

- Opera festivals: world, national, regional, and local premieres; new productions of traditional and contemporary works; and remounting of existing productions.
- Simulcast performances in public venues.
- Touring and outreach activities that provide access to and experience with the art form for diverse communities and new audiences.
- Artist residency activities where the primary purpose is public engagement with art.
- Recordings of opera works by both American and international composers.
- Technology projects such as online resources and libraries which provide public access to operatic works.
- Documentation, preservation, and conservation of America's opera heritage.
- Services to the opera field, including services to opera companies, singers, composers, and librettists. These may include activities such as convening, workshops, data collection, information sharing, networks, online resources, technical assistance, publications, and professional development.

Learning

- Education and related activities for youth, adults, intergenerational groups, and schools. (If your project is for youth, see "[Choosing the Right Discipline for Youth Projects](#)" to help you in your discipline selection.)
- Professional development programs that include theatrical training for artists who have finished their conservatory training and are emerging on the professional stage. This may include coaching, conducting, acting, stage movement, diction, language, mentorship, and career development.

Livability

- Operatic performances and other activities in public spaces that are intended to foster community interaction and/or enhance the unique characteristics of a community.

(Applicants are strongly encouraged to contact staff if they are considering Livability as an outcome.)

Project Reporting and Evaluation [\[Back to Top\]](#)

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 experiences. Such feedback need not entail large-scale or expensive evaluation efforts. You should do what is feasible and appropriate for your organization and project. When a grant is completed, you must submit a final report and answer questions on your achievements and how these were determined. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the assessment methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report. (Please note that assessment tools may be shared publicly. If your tools are proprietary and have copyrights or trademarks attached, you will be asked to note that in your application and Final Report.) Before applying, please review the reporting requirements for the outcome that will be selected for the proposed project: **Creation**, **Engagement**, **Learning**, or **Livability**.

Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final reports.

Application Review [\[Back to Top\]](#)

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.

Applications are reviewed on the basis of 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 of the "[Frequently Asked Questions](#)." See the "[Application Calendar](#)" for information on when we expect to announce grant awards and rejections.

Contacts [[Back to Top](#)]

Opera Specialist: Georgianna Paul, paulg@arts.gov or 202/682-5600

(OPERA APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-7 of the Attachments form, are basically the same for each discipline and can be found under "Art Works /How to Prepare and Submit an Application."

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

► **ATTACHMENT 8: PROGRAMMATIC ACTIVITIES LIST (Three-page limit)**

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: 2011-12, 2012-13, and 2013-14. For organizations that schedule activities according to a single calendar year, use programming for 2011, 2012, and 2013. 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. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status. 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: 2011-12, 2012-13, or 2013-14. For organizations that schedule activities according to a single calendar year, use 2011, 2012, or 2013.
- 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
2011-12	Lecture	James Miller	ABC Museum	February 15, 2012	30/75%	\$\$
2012-13	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2013 6 perfs.	850/71%	\$\$
2013-14	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2014/7 perfs.	1,050/88%	\$\$

ATTACHMENT 9: SPECIAL ITEMS

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:**
 - A **one-page** distribution plan
- **For professional development activities:**
 - A **three-page** 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.
 - A **three-page** representative list of the names and current professional affiliations of participants from the past two years. Label this "Representative List of Artists/Affiliations."
- **For educational and outreach programs:**
 - A **three-page** curriculum plan that outlines both the training activities and the performance opportunities offered. Label this "Education and Outreach Curriculum Plan."
 - Curriculum material such as teachers' guides also may be submitted. Label this "Teacher Guide" (up to 10 pages). This item should be submitted to NEA-GO as a work sample, and not to Grants.gov as a "Special Requirements" attachment
- **For projects that involve touring**, following the instructions provided for Attachment 8 ("Programmatic Activities"), provide a three-page representative list of your **touring activities** for the past three seasons. Label this "Touring Activities."
- **For projects that may be impacted by the National Environmental Policy Act and/or the National Historic Preservation Act** (e.g., an arts festival in a park, the commissioning and installation of an outdoor sculpture or mural, or certain types of Livability projects), provide documentation that the project is in **compliance**. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance.

Documents such as scores, librettos, teacher guides, news clips, articles, reviews, publications, and periodicals should be submitted through NEA-GO as work samples, and should not be submitted to Grants.gov as "Special Items."

Electronic Submission of Work Samples

You will upload your work samples electronically.

To upload work samples, you will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the NEA by the Western States Arts Federation (WESTAF). This will proceed as follows:

1. You will complete the Grants.gov application process as detailed through Step 5 of the instructions above.
2. **If you apply to the March 6, 2014, application deadline:**

On March 24, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on April 4, 2014, to upload, preview/check, and submit your work samples electronically.

If you apply to the August 7, 2014, application deadline:

On August 25, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on September 8, 2014, to upload, preview/check, and submit your work samples electronically

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE
4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: [Mozilla Firefox](#), [Safari](#), and [Google Chrome](#). Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.

Work Sample Preparation

Work samples are a **required** part of all Opera applications and are considered carefully during application review. **Video recordings are required** for performing and

presenting organizations and are a critical component of your application. Submit only recent performances (not more than two years old).

Consistency and clarity of work samples is essential. The performance recorded and the recording itself should both be of the highest quality. Do not send dark work samples or samples with poor visibility. Do not submit promotional material. Please be selective in what you submit, as panel review time is limited.

For projects that do not involve commissions or recordings, submit no more than three samples.

All performing and presenting organizations must submit three samples of at least three contrasting operatic works (performed live within the past two years) that demonstrate a range of styles, and are relevant to the project for which you are requesting support. Select and identify specific arias, duets, ensembles, etc. Each segment must be between 5 to 15 minutes in duration.

Of these three samples, you must include at least one ensemble selection, e.g., chorus, quartet, quintet.

Of these three samples, you must include a sampling of your organization's mainstage work, even if you are not requesting support for a mainstage production.

In addition, your work samples should demonstrate the artistic quality of your organization and should relate as directly as possible to your proposed project. Therefore:

- **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). Samples of creative artists' work are critical components of your application and will be considered carefully during the review process. This may include recordings from another organization that has already recorded the work (e.g., from a workshop production).
- **If you are applying to complete a work**, submit a sample of the work in progress.
- **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).
- **If you are applying for a collaborative project**, submit samples that feature the various artists and/or organizations involved.
- **For educational and outreach activities**, submit samples that demonstrate the skills of the artists and teachers working with students and other participants. Curriculum material such as teacher's guides may be submitted. Label this "Teacher Guide" and limit it to 10 pages and submit this as a work sample through NEA-GO. (This should NOT be included with your Grants.gov application, but rather should be included with your NEA-GO work samples.)

- **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).
- **Service organizations** should submit brief selections from publications or other documents that demonstrate their ability to carry out the proposed project

Acceptable Formats

You will be able to upload samples in the formats described below. There is a limit of 250 MB for all of your work samples combined.

Video Samples

Video samples are **required** for performing and presenting organizations. Submit three video samples. For projects that involve commissions or recordings, you may submit additional samples.

You may upload a video sample directly to NEA-GO, or you may submit a web link to a video sample. Uploading to NEA-GO is strongly recommended.

If you upload directly to NEA-GO:

When submitting multiple video samples, you will upload each individually, in a separate file.

Acceptable file types are avi, flv, mov, mp4, mpeg, rm, and wmv. Your video sample **must** be in one of these acceptable file types. File types such as VIDEO_TS.BUP, VIDEO_TS.IFO, and VIDEO_TS.VOB **will not work**.

In order to be uploaded, videos must meet the following minimum requirements:

- Resolution: At least 480 x 360
- Frames per second (fps): At least 12

You can often check the resolution of a video as follows. In Windows environments, find the file on your computer, right click it, and select "Properties." On a Mac, hold the Control key, and click on the file name. Select "Get Info" and the information should display. Most videos are a standard 29 frames per second.

While the above requirements are the minimum, submitting your video in the mp4 (H.264) format at 640 x 480 with mp3 audio will allow for efficient uploading while showing your clips to best advantage. There is a file size limit of 250 MB. (Note, however, that there is a limit of 250 MB for **all** of your work samples combined so choose your video samples carefully.)

If your video doesn't meet the minimum resolution requirements above, there are a number of software programs you can use to convert your video, such as the free MPEG Streamclip; DV Kitchen for Mac, which has a free trial; and www.mediaconverter.org, which allows for five free conversions.

If you submit a link:

Submit a PDF with a link to the website. If you are including more than one website, list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary navigation paths and any information on required plug-ins. Do not submit websites that require passwords. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

The work samples below may be submitted *in addition* to video samples, if relevant to your project.

Audio Samples

Submit up to three **samples**. For projects that involve commissions or recordings, you may submit additional samples. **You will upload each selection in a separate file.** Each file has a size limit of 5 MB. Acceptable file types are mp3, wma, wav, aac, mid, midi, mpa, and ra.

Digital images

Include still images only as needed. Submit **up to 12 images**. Combine all of your images into a single PDF file. Image size should be consistent; 800 x 600 pixels is suggested. Each file has a size limit of 5 MB. Acceptable file types are jpeg, gif, bmp, png, and tif.

Websites

Do not submit your organization's general website. Only submit a website that is an essential part of the project.

Submit a PDF with a link to the website. If you are including more than one website, list them all on a single PDF. For each site, list the URLs for pages to be shown; **include any navigation paths and any necessary information on required plug-ins.** Do not submit websites that require passwords. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

NOTE: If you provide links to works samples -- audio samples, digital images, video samples, or documents – the same limits on work samples uploaded directly to NEA-GO apply to those provided via links:

- Video samples: No more than three selections.

- Audio samples: No more than three selections.
- Digital images: Up to 12 images, submitted in one PDF.
- Documents: Up to 3 pages each. Exceptions: scores and librettos for new work which should be submitted in full; and teacher's guides which may be up to 10 pages.

Documents

Documents such as scores, librettos, teacher guides, news clips, articles, reviews, publications, and periodicals should be submitted to NEA-GO as work samples, and should not be submitted to Grants.gov as "Special Items."

If you have to upload documents, please follow the guidance below:

- Submit a very limited sample that is directly related to the proposed project. Do not submit letters of support.
- Upload each document individually, in a separate file.
- All documents should be submitted as PDF files.
- Each file has a size limit of 5 MB and 3 pages (except for scores and librettos for new work which should be submitted in full and teacher's guides which may be up to 10 pages).

If you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page.

Work Sample Information

For each work sample *that you upload electronically*, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The composer name and title of the operatic work represented by the work sample (and if different than the applicant organization, the name of the performing artist/ensemble represented by the work sample). Title each work sample with a unique name. **This title must not contain an apostrophe.**

Description box:

- Name of organization (if different from applicant).
- Title of work/image/activity (if different from first bullet).
- Title of selection.
- Composer/librettist.
- Singer(s), conductor, director, set designer, costume designer, lighting designer (artistic team) represented in the work sample.
- Date the work was performed.
- Brief description of the relationship of the work to the project for which you are requesting support.
- For audio and video samples, length of the sample.
- For audio and video samples, viewing/listening cue for each sample.

[Applicants submitting multiple websites or multiple images on a PDF should include the relevant information from above with each website or image in the PDF. The descriptive field for the file should provide a brief overview of the group of images or websites as a whole.]

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEBSITE)

PRESENTING & MULTIDISCIPLINARY WORKS

In addition to traditional presenting programs, this area supports artistic works and events that present multiple disciplines, combine and/or integrate art forms, explore boundaries between art disciplines, fuse or transcend disciplines, and look to new forms of expression. We seek innovative performances and exhibitions that introduce new voices and perspectives to the community and programs that engage people to become lifelong arts and cultural participants or practitioners.

Multidisciplinary and cross-disciplinary art forms may include performance art, interactive and participatory works, multimedia performance, and arts/science collaborations that go beyond the boundaries of a traditional art form.

Projects should be multi- or cross-disciplinary in nature and may include work from the performing, visual, media, design, and literary arts. These projects may be for any aspect of the artistic process including creation, commissioning, presentations, touring, training, residencies, and access to the arts. In addition, we also fund projects that provide services to artists and arts organizations. **Projects that present or otherwise feature a single discipline (including, but not limited to dance, music, literature, visual arts, media arts) should apply through that discipline.**

Funding Opportunities in Presenting & Multidisciplinary Works

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AW)

PRESENTING & MULTIDISCIPLINARY WORKS: Art Works

(SAME CATEGORY DESCRIPTION AND "IF YOU WISH TO APPLY" BOX USED FOR ALL DISCIPLINES)

Deadlines [\[Back to Top\]](#)

Art Works applications will be accepted under two deadlines: March 6, 2014, and August 7, 2014. Apply under the deadline with the NEA outcome (in bold below) and project example that most closely corresponds to the primary focus of your proposed project. You will be asked to indicate the outcome that is most relevant to your project in your application and on the application form.

Please note: Applications must be for projects only. A project may consist of one or more specific events or activities, and should not cover an entire season of programming. We do not fund seasonal or general operating support.

March 6, 2014, Application Deadline

January 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Creation

- The creation and commissioning of new works.
- Innovative multidisciplinary or presenting projects including those that utilize technology or new models such as multimedia performance works.

Engagement

- The touring and/or presentation of new or existing works. This may include performances, exhibitions, festivals, guest artist residencies, lecture-demonstrations, and workshops.
- Outdoor festivals and events.
- Programs that include site-specific work, spectacles, circus arts, and participatory art works.
- Arts/science collaborations that involve more than one artistic discipline.

Livability

- Festivals and other activities in public spaces that are intended to foster community interaction and/or enhance the unique characteristics of a community.

August 7, 2014, Application Deadline

June 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Engagement

- Touring, presenting, festivals, and other program activities for underserved communities.
- Community-based work, and projects with a distinct focus on community engagement.
- Services to artists and arts organizations, including arts and arts-related conferences. **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 are included here.
- Technical assistance programs for artists and arts organizations.

Learning

- Education and related activities, including arts/science projects that involve more than one artistic discipline, for youth, adults, intergenerational groups, and schools. (If your project is for youth, see "[Choosing the Right Discipline for Youth Projects](#)" to help you in your discipline selection.)
- Training and residency programs for professional artists.
- Professional development for artists and arts organizations

Project Reporting and Evaluation [\[Back to Top\]](#)

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 experiences. Such feedback need not entail large-scale or expensive evaluation efforts. You should do what is feasible and appropriate for your organization and project. When a grant is completed, you must submit a final report and answer questions on your achievements and how these were determined. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the assessment methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report. (Please note that assessment tools may be shared publicly. If your tools are proprietary and have copyrights or trademarks attached, you will be asked to note that in your application and Final Report.) Before applying, please review the reporting requirements for the outcome that will be selected for the proposed project: **Creation**, **Engagement**, **Learning**, or **Livability**.

Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final reports.

Application Review [\[Back to Top\]](#)

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

Applications are reviewed on the basis of 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 of the "[Frequently Asked Questions](#)." See the "[Application Calendar](#)" for information on when we expect to announce grant awards and rejections.

Contacts [\[Back to Top\]](#)

Organizations with names that begin A through E: Pepper Smith, smiths@arts.gov or 202/682-5790

Organizations with names that begin F through Z: Lara Allee, alleel@arts.gov or 202/682-5698

(PRESENTING APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-7 of the Attachments form, are basically the same for each discipline and can be found under "Art Works /How to Prepare and Submit an Application."

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

ATTACHMENT 8: PROGRAMMATIC ACTIVITIES LIST (Three-page limit)

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: 2011-12, 2012-13, and 2013-14. For organizations that schedule activities according to a single calendar year, use programming for 2011, 2012, and 2013. 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. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status. 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: 2011-12, 2012-13, or 2013-14. For organizations that schedule activities according to a single calendar year, use 2011, 2012, or 2013.
- 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
2011- 12	Lecture	James Miller	ABC Museum	February 15, 2012	30/75%	\$\$
2012- 13	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2013 6 perfs.	850/71%	\$\$
2013- 14	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2014/7 perfs.	1,050/88%	\$\$

ATTACHMENT 9: SPECIAL ITEMS

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."

- **Required for all applications**, a one-page statement from the executive or artistic leadership that discusses the reasons for the project's selection, it's relationship to the artistic vision of the organization, and why the project is artistically important to the community.
- **Required for projects that involve professional development activities**, a representative list of the names and current professional affiliations of participants from the past two years.
- **Recommended for projects that involve the creation of new work**, a one-page statement written by the primary creative artist(s) with responsibility for the project.
- **For projects that may be impacted by the National Environmental Policy Act and/or the National Historic Preservation Act** (e.g., an arts festival in a park, the commissioning and installation of an outdoor sculpture or mural, or

certain types of Livability projects), provide documentation that the project is in **compliance**. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance.

FOLLOWING THE FIRST TWO PARAGRAPHS OF STEP 6:

Work samples are a critical part of your application and are considered carefully during application review. You should submit work samples in at least two different art forms or from work that is multidisciplinary in nature. We recommend that you submit work samples that reflect the artistic excellence of your organization, as well as the artists proposed in your application. Since review is limited, please be selective in what you chose to submit. Too many work samples can be counterproductive. We highly recommend limiting your selections to a few substantive, relevant work samples.

Electronic Submission of Work Samples

You will upload your work samples electronically.

To upload work samples, you will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the NEA by the Western States Arts Federation (WESTAF). This will proceed as follows:

1. You will complete the Grants.gov application process as detailed through Step 5 of the instructions above.
2. **If you apply to the March 6, 2014, application deadline:**

On March 24, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on April 4, 2014, to upload, preview/check, and submit your work samples electronically.

If you apply to the August 7, 2014, application deadline:

On August 25, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as

the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on September 8, 2014, to upload, preview/check, and submit your work samples electronically

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE
4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: Mozilla Firefox, Safari, and Google Chrome. Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.

Work Sample Preparation

Work sample videos that give an overview of the organization or event are accepted and encouraged. Your work samples 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 outdoor festival**, include within the allotted 10 images, three to five images of the facilities that will be used during the event.
- **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 brief selections from examples of similar publications recently issued by your organization. For catalogues, include visual documentation of a concise sampling of the objects to be included. (Do not submit entire publications.)

- **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 brief selections from publications, training material, or other documents that demonstrate your organization's expertise and ability to carry out the project

Acceptable Formats

You will be able to upload samples in the formats described below. There is a limit of 250 MB for all of your work samples combined.

Audio Samples

Submit **no more than two selections; each selection should not exceed five minutes**. You will upload each selection in a separate file. Each file has a size limit of 5 MB. Acceptable file types are mp3, wma, wav, aac, mid, midi, mpa, and ra.

Digital images

Submit **no more than 10** images. You may either combine all of your images into a single PDF file or upload each image in a separate file. Image size should be consistent; 800 x 600 pixels is suggested. Each image/file has a size limit of 5 MB. Acceptable file types are jpeg, gif, bmp, png, and tif.

Video Samples

Submit **no more than five selections; each selection should not exceed three minutes**.

You may submit a link to a video sample, or upload a video sample directly to NEA-GO. We recommend uploading your work samples directly.

If you submit a link:

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than five and list them all on a single PDF**. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

If you upload directly to NEA-GO:

Acceptable file types are avi, flv, mov, mp4, mpeg, rm, and wmv. Your video sample **must** be in one of these acceptable file types. File types such as VIDEO_TS.BUP, VIDEO_TS.IFO, and VIDEO_TS.VOB **will not work**.

In order to be uploaded, videos must meet the following minimum requirements:

- Resolution: At least 480 x 360
- Frames per second (fps): At least 12

You can often check the resolution of a video as follows. In Windows environments, find the file on your computer, right click it, and select "Properties." On a Mac, hold the Control key, and click on the file name. Select "Get Info" and the information should display. Most videos are a standard 29 frames per second.

While the above requirements are the minimum, submitting your video in the mp4 (H.264) format at 640 x 480 with mp3 audio will allow for efficient uploading while showing your clips to best advantage. There is a file size limit of 250 MB. (Note, however, that there is a limit of 250 MB for **all** of your work samples combined so choose your video samples carefully.)

If your video doesn't meet the minimum resolution requirements above, there are a number of software programs you can use to convert your video, such as the free MPEG Streamclip; DV Kitchen for Mac, which has a free trial; and www.mediaconverter.org, which allows for five free conversions.

If you are submitting more than one video sample, you will upload each individually, in a separate file.

Websites

Do not submit your organization's general website. Only submit a website that is an essential part of the project. Links to audio or visual samples should be considered in place of, not in addition to, any audio or visual samples upload directly to the NEA-GO system.

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than five and list them all on a single PDF**. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

Documents (Literary samples, publications, periodicals, catalogues)

Submit a very limited sample that is directly related to the proposed project. Do not submit letters of support. Upload each document individually, in a separate file. Each file has a size limit of 5 MB and 12 pages. All documents should be submitted as PDF files.

If you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page.

NOTE: If you provide links to work samples -- audio samples, digital images, video samples, or documents – the same limits on work samples uploaded directly to NEA-GO apply to those provided via links:

- Audio samples: No more than two selections; each selection should not exceed five minutes.
- Digital images: No more than 10 images.
- Video samples: No more than five selections; each selection should not exceed three minutes.
- Documents: Up to 12 pages each

Work Sample Information

For each work sample that you upload electronically, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The title of the work or organization represented by the work sample. Title each work sample with a unique name. **This title must not contain an apostrophe.**

Description box:

- Company/Artist.
- Title of work/image/activity (if different from first bullet).
- Date work created/performed.
- Brief description including how the work sample relates to proposed project.
- For images of visual artworks, the medium and dimensions of the work.
- For audio and video, length of the sample. (Five minutes is the maximum for audio; three minutes is the maximum for video.)
- If you have compiled work samples from several artists into a single audio or video sample, please provide time stamps for the beginning and end of each artist's work.

[Applicants submitting multiple websites or multiple images on a PDF should include the relevant information from above with each website or image in the PDF. The descriptive

field for the file should provide a brief overview of the group of images or websites as a whole.]

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEBSITE)

THEATER & MUSICAL THEATER

The National Endowment for the Arts seeks to fund groundbreaking, innovative theater and musical theater in the American spirit that is bold, passionate, profound, creative, and engaging and that demonstrates serious, exceptional, and rigorous aesthetic values. Projects funded by the Arts Endowment should help to fully realize an organization's mission and may provide support for organizations and artists in the creation and refinement of work, the public presentation of plays and musicals from all cultures and periods, and opportunities for professional development. This encompasses the entire spectrum of the nonprofit theater and musical theater field, including the production or presentation of traditional or classical repertoire, new plays and musicals, development laboratories, showcases, artist residencies, work for young audiences, experimental work, community-based work, outdoor historical dramas, and puppetry.

Funding Opportunities in Theater & Musical Theater

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AW)

THEATER & MUSICAL THEATER: Art Works

(SAME CATEGORY DESCRIPTION AND "IF YOU WISH TO APPLY" BOX USED FOR ALL DISCIPLINES)

Deadlines [\[Back to Top\]](#)

Art Works applications will be accepted under two deadlines: March 6, 2014, and August 7, 2014. Apply under the deadline with the NEA outcome (in bold below) and project example that most closely corresponds to the primary focus of your proposed project. You will be asked to indicate the outcome that is most relevant to your project in your application and on the application form.

March 6, 2014, Application Deadline

January 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Creation

- Commissioning, development, and production of new work, translations, and adaptations.
- Development programs and labs for new work, which may include the hosting of artist residencies, showcase productions of new work, development workshops, and festivals of new works or works in progress.
- Development of innovative new works that involve media, technology, or new models.

Engagement

- Production or presentation of existing contemporary or classical work that is planned for the 2014-15 season (with project activities beginning on or after January 1, 2015).

August 7, 2014, Application Deadline

June 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Engagement

- Production or presentation of existing contemporary or classical work that is planned for the 2015-16 season (with project activities beginning on or after June 1, 2015).
- Local, regional, and national touring.
- Community-based projects.
- Documentation, preservation, conservation, and dissemination of America's theater and musical theater heritage.
- Services to the field that assist organizations or artists in administrative, developmental, technical, and related areas.
- Innovative methods of engaging audiences, including collaborations with other organizations, through new subscriber or membership models that have the potential to maximize resources and/or the impact on the audience, artists, or the field.

Learning

- Professional training including classes, guest artist residencies, workshops, and mentorship of theater artists.
- Exposure and enrichment projects for youth, adults, and intergenerational groups. (If your project is for Youth, see "[Choosing the Right Discipline for Youth Projects](#)" to help you in your discipline selection.)
- High-quality, professional productions of Shakespeare's plays performed for middle- and high-school students in underserved schools.

Livability

- The development of plans for growth of the theater and musical theater sector in the local community.
- The development of artist live/work spaces.
- Festivals, performances, and other activities in public spaces that are intended to foster community interaction and/or enhance the unique characteristics of a community.
- The engagement of artists and theater and musical theater organizations in plans and processes to improve community livability.
- Community-based partnerships that integrate theater and musical theater with livability efforts.

(Applicants are strongly encouraged to contact staff if they are considering Livability as an outcome.)

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

Project Reporting and Evaluation [\[Back to Top\]](#)

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 experiences. Such feedback need not entail large-scale or expensive evaluation efforts. You should do what is feasible and appropriate for your organization and project. When a grant is completed, you must submit a final report and answer questions on your achievements and how these were determined. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the assessment methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report. (Please note that assessment tools may be shared publicly. If your tools are proprietary and have copyrights or trademarks attached, you will be asked to note that in your application and Final Report.) Before applying, please review the reporting requirements for the outcome that will be selected for the proposed project: **Creation**, **Engagement**, **Learning**, or **Livability**.

Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final reports.

Application Review [\[Back to Top\]](#)

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

Applications are reviewed on the basis of 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 of the "[Frequently Asked Questions](#)." See the "[Application Calendar](#)" for information on when we expect to announce grant awards and rejections.

Contacts [\[Back to Top\]](#)

Organizations with names that begin A through M: Eleanor Denegre, denegree@arts.gov or 202/682-5509

Organizations with names that begin N through Z: Carol Lanoux Lee, leec@arts.gov or 202/682-5020

(THEATER & MUSICAL THEATER APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-7 of the Attachments form, are basically the same for each discipline and can be found under "Art Works /How to Prepare and Submit an Application."

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

ATTACHMENT 2: DETAILS OF THE PROJECT NARRATIVE (Three-page limit)

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

- 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, primary creative artists, 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 8: PROGRAMMATIC ACTIVITIES LIST (Three-page limit)

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: 2011-12, 2012-13, and 2013-14. For organizations that schedule activities according to a single calendar year, use programming for 2011, 2012, and 2013. 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. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status. 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: 2011-12, 2012-13, or 2013-14. For organizations that schedule activities according to a single calendar year, use 2011, 2012, or 2013.
- 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 2013-14 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
2011-12	Lecture	James Miller	ABC Museum	February 15, 2012	30/75%	\$\$

2012-13	Work A/ Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2013 6 perfs.	850/71%	\$\$
2013-14	Work B/ Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2014/7 perfs.	1,050/88%	\$\$

ATTACHMENT 9: SPECIAL ITEMS

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 applications**, 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 productions that have a commercial producing or development entity attached, please specifically address how this project relates to the applicant's stated mission and identify the staff who will be making the artistic decisions for the production. Where possible, discuss how the artists involved will help to ensure the project's level of artistic excellence. 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**, up to three pages of 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 that may be impacted by the National Environmental Policy Act and/or the National Historic Preservation Act** (e.g., an arts festival in a park, the commissioning and installation of an outdoor sculpture or mural, or certain types of Livability projects), provide documentation that the project is in **compliance**. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance.

Electronic Submission of Work Samples

You will upload your work samples electronically.

To upload work samples, you will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the NEA by the Western States Arts Federation (WESTAF). This will proceed as follows:

1. You will complete the Grants.gov application process as detailed through Step 5 of the instructions above.
2. **If you apply to the March 6, 2014, application deadline:**

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You will have until 11:59 p.m., Eastern Time, on April 4, 2014, to upload, preview/check, and submit your work samples electronically.

If you apply to the August 4, 2014, application deadline:

On August 25, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on September 8, 2014, to upload, preview/check, and submit your work samples electronically

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE
4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: [Mozilla Firefox](#), [Safari](#), and [Google Chrome](#). Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.

Work Sample Preparation

Work samples are a **required** part of all Theater & Musical Theater applications and are considered carefully during application review. Video recordings are required for performing and presenting organizations, and are a critical component of your application. Please be selective in what you submit; panel time is limited, and an overabundance of work samples can be counterproductive. We highly recommend limiting your selections to three to four substantive, relevant work samples.

Performing and presenting organizations must submit a video sample(s) of recent work that demonstrates the quality of the organization and/or proposed artists, and when possible, is relevant to the project for which you are requesting support. Select specific excerpts that convey your organization's highest artistic quality. Applications for musical theater work are best supported by video samples from a production that contain music and singing, and/or an audio sample from the proposed work, if available.

Service organizations should submit brief selections from publications or other documents that demonstrate their ability to carry out the proposed project.

For projects that involve publications or periodicals, submit brief selections from up to two sample works published by your organization that are similar to the publication for which support is requested.

NOTE: Several union (e.g., Actors Equity Association) contracts allow for producers and presenters to submit work samples for the purpose of fund raising. Some contracts require that permission be obtained prior to producing and submitting samples of work (video, audio, digital images, etc.). Please note that this information does not substitute for legal advice. Organizations should contact their union representatives with questions and to request permission for the production of work samples.

Acceptable Formats

You will be able to upload samples in the formats described below. There is a limit of 250 MB for all of your work samples combined.

Video Samples

Video samples are required for performing and presenting organizations.

Submit **no more than two selections; each selection should not exceed two minutes**. You may include a clip from the proposed work or work-in-progress if available. When possible, please submit continuous production footage rather than trailers or montages set to music

Do not send full productions, interviews, photo montages set to music, or promotional/marketing material.

You may submit a web link to a video sample, or upload a video sample directly to NEA-GO. Submitting web-hosted video links through sites such as Vimeo or YouTube is strongly recommended.

If you submit a link:

Submit **no more than two** links on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

If you upload directly to NEA-GO:

Acceptable file types are avi, flv, mov, mp4, mpeg, rm, and wmv. Your video sample **must** be in one of these acceptable file types. File types such as VIDEO_TS.BUP, VIDEO_TS.IFO, and VIDEO_TS.VOB **will not work**.

In order to be uploaded, videos must meet the following minimum requirements:

- Resolution: At least 480 x 360
- Frames per second (fps): At least 12

You can often check the resolution of a video as follows. In Windows environments, find the file on your computer, right click it, and select "Properties." On a Mac, hold the Control key, and click on the file name. Select "Get Info" and the information should display. Most videos are a standard 29 frames per second.

While the above requirements are the minimum, submitting your video in the mp4 (H.264) format at 640 x 480 with mp3 audio will allow for efficient uploading while showing your clips to best advantage. There is a file size limit of 250 MB. (Note, however, that there is a limit of 250 MB for **all** of your work samples combined so choose your video samples carefully.)

If your video doesn't meet the minimum resolution requirements above, there are a number of software programs you can use to convert your video, such as the free MPEG Streamclip; DV Kitchen for Mac, which has a free trial; and www.mediaconverter.org, which allows for five free conversions.

If you are submitting more than one video sample, you will upload each individually, in a separate file.

The work samples below may be submitted *in addition* to video samples, if relevant to your project.

Audio Samples

Audio tracks from the proposed work may be submitted. Submit **no more than two selections; each selection should not exceed two minutes**. Unless relevant to your proposed project, do not send podcasts, interviews, or promotional tracks. You will upload each selection in a separate file. Each file has a size limit of 5 MB. Acceptable file types are mp3, wma, wav, aac, mid, midi, mpa, and ra.

Digital images

Submit **up to 12** images. Please combine all of your images into a single PDF file. Image size should be consistent; 800 x 600 pixels is suggested. Each file has a size limit of 5 MB.

Websites

Do not submit your organization's general website. Only submit a website that is an essential part of the project.

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than three** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

NOTE: If you provide links to works samples -- audio samples, digital images, video samples, or documents – the same limits on work samples uploaded directly to NEA-GO apply to those provided via links:

- Audio samples: No more than two selections; each selection should not exceed two minutes.
- Digital images: Up to 12 images.
- Video samples: No more than two selections; each selection should not exceed two minutes.
- Documents: Up to 15 pages.

Documents (Text samples, scripts, curricula/study guides, publications, periodicals, catalogues)

Submit a very limited sample that is directly related to the proposed project. Do not submit letters of support. Upload each document individually, in a separate file. Each file has a size limit of 5 MB and 15 pages. All documents should be submitted as PDF files.

If you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.

- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page.

Work Sample Information

For each work sample that you upload electronically, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The title of the work or organization represented by the work sample. Title each work sample with a unique name. **This title must not contain an apostrophe.**

Description box:

- Name of the work (if different from first bullet).
- Playwright, book writer, composer, lyricist, etc.
- Director, designers, and key performers.
- Date of performance.
- Brief description of the relationship of the work to the project for which you are requesting support.
- For audio and video samples, length of the sample.

[Applicants submitting multiple websites or multiple images on a PDF should include the relevant information from above with each website or image in the PDF. The descriptive field for the file should provide a brief overview of the group of images or websites as a whole.]

(INTRODUCTORY PARAGRAPHS FOR THE "APPLY" SECTION OF THE WEBSITE)

VISUAL ARTS

The National Endowment for the Arts supports the visual arts -- painting, sculpture, photography, digital art, 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.

Funding Opportunities in Visual Arts

(SAME GAP SUMMARY USED FOR DANCE)

(CLICK THROUGH TO AW)

VISUAL ARTS: Art Works

(SAME CATEGORY DESCRIPTION AND "IF YOU WISH TO APPLY" BOX USED FOR ALL DISCIPLINES)

Deadlines [\[Back to Top\]](#)

Art Works applications will be accepted under two deadlines: March 6, 2014, and August 7, 2014. Apply under the deadline with the NEA outcome (in bold below) and project example that most closely corresponds to the primary focus of your proposed project. You will be asked to indicate the outcome that is most relevant to your project in your application and on the application form.

March 6, 2014, Application Deadline

January 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Creation

- Commissions or public art.
- Residencies where the primary purpose is to create new art.
- Innovative uses of technology or new models in the creation of new work.

Engagement

- Exhibitions.
- Periodicals, publications, or catalogues.

August 7, 2014, Application Deadline

June 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

Engagement

- Exhibitions.
- Community outreach activities.
- Technology projects that provide online access to collections, exhibitions, organizational history, and other programming information.
- Innovative uses of technology to exhibit new work or improve outreach to audiences.
- Development of digital platforms to disseminate artistic works, information, or resources.
- Conservation, preservation, restoration.
- Documentation.
- Services to the field.

Learning

- Public programs such as lectures and symposia.
- Presentation of workshops, residencies, and conferences that are designed for artists, curators, critics, scholars, and are open to the general public.
- Education and related activities for youth, adults, intergenerational groups, and schools. (If your project is for youth, see "[Choosing the Right Discipline for Youth Projects](#)" to help you in your discipline selection.)

Livability

- The development of artist live/work spaces.
- The enhancement of public spaces through commissioning and/or installation of art works.
- The creation of public spaces such as sculpture parks or gardens to house works of art.
- Arts exhibitions, festivals, artist residencies, and other activities in public spaces that are intended to foster community interaction and/or enhance the unique characteristics of a community.

(Applicants are strongly encouraged to contact staff if they are considering Livability as an outcome.)

Project Reporting and Evaluation [\[Back to Top\]](#)

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 experiences. Such feedback need not entail large-scale or expensive evaluation efforts. You should do what is feasible and appropriate for your organization and project. When a grant is completed, you must submit a final report and answer questions on your achievements and how these were determined. Arts Education grantees who apply for a Direct Learning Grant will be required to describe the assessment methods used to assess learning, and they will be required to submit any tools used to assess learning with their Final Report. (Please note that assessment tools may be shared publicly. If your tools are proprietary and have copyrights or trademarks attached, you will be asked to note that in your application and Final Report.) Before applying, please review the reporting requirements for the outcome that will be selected for the proposed project: **Creation**, **Engagement**, **Learning**, or **Livability**.

Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final reports.

Application Review [[Back to Top](#)]

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.

Applications are reviewed on the basis of 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 of the "[Frequently Asked Questions](#)." See the "[Application Calendar](#)" for information on when we expect to announce grant awards and rejections.

Contacts [[Back to Top](#)]

Visual Arts Specialist: Meg Brennan, brennanm@arts.gov or 202/682-5703

(VISUAL ARTS APPLICATION REQUIREMENTS)

The application instructions, including what items to attach to buttons 1-7 of the Attachments form, are basically the same for each discipline and can be found under "Art Works /How to Prepare and Submit an Application."

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

ATTACHMENT 8: PROGRAMMATIC ACTIVITIES LIST (Three-page limit)

To this button, attach a representative list of lead applicant's **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: 2011-12, 2012-13, and 2013-14. For organizations that schedule activities according to a single calendar year, use programming for 2011, 2012, and 2013. 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. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status. 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.

- Dates of the activity. Use year: 2011-12, 2012-13, or 2013-14. For organizations that schedule activities according to a single calendar year, use 2011, 2012, or 2013.
- The titles of the exhibitions/works/activities or of the program or project.
- The type of program.
- Key Artist(s)/Personnel. This may include a creator or project head such as an artist, curator, educator, or other art experts. It also may include collections or multiple artists.
- Attendance.

Example:

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

Year	Title	Type of Program	Key Artist(s)	Attendance
2011-12	Work A	Lecture	James Miller	30

2012-13	Work B	Workshops	John Smith, Jane Doe	850
2013-14	Work C	Exhibition	Richard Jones, Robert Hall	1,050

ATTACHMENT 9: SPECIAL ITEMS

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.
- **For projects that may be impacted by the National Environmental Policy Act and/or the National Historic Preservation Act** (e.g., an arts festival in a park, the commissioning and installation of an outdoor sculpture or mural, or certain types of Livability projects), provide documentation that the project is in **compliance**. The Arts Endowment may conduct a review of your organization to ensure that it is in **compliance**.

Electronic Submission of Work Samples

You will upload your work samples electronically.

To upload work samples, you will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the NEA by the Western States Arts Federation (WESTAF). This will proceed as follows:

1. You will complete the Grants.gov application process as detailed through Step 5 of the instructions above.
2. **If you apply to the March 6, 2014, application deadline:**

On March 24, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on April 4, 2014, to upload, preview/check, and submit your work samples electronically.

If you apply to the August 7, 2014, application deadline:

On August 25, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on September 8, 2014, to upload, preview/check, and submit your work samples electronically

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE
4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: [Mozilla Firefox](#), [Safari](#), and [Google Chrome](#). Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.

Work Sample Preparation

Works samples are a **required** part of all Visual Arts applications and will be considered carefully during the review process. You must electronically submit up to 20 digital images to NEA-GO as detailed below. Please do not submit visual samples as attachments to your Grants.gov application.

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**, images that provide a representative sampling of the works to be shown or representative images of completed work from the artists.
- **For residencies**, images 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.

Indicate if sample work was created during the residency. Images of residency facilities and campus amenities also are acceptable.

- **For catalogues**, brief excerpts from a recent publication, and, as appropriate, short writing samples by contributors. Also submit images of a sampling of the works to be included.
- **For commissions and public art**, images of the work of the artist(s) under consideration and of the proposed site.
- **For conservation**, images of the work to be conserved or images of previously conserved work by project personnel.
- **For documentation**, images that support the project.
- **For public programs**, images of project participants' work.

Acceptable Formats

You will be able to upload samples in the formats described below. There is a limit of 250 MB for all of your work samples combined.

Digital images

Submit **up to 20** images in a single PDF file. Image size should be consistent; 800 x 600 pixels is suggested. Each image/file has a size limit of 5 MB.

Include image descriptions:

- Artist's name.
- 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.

Applicants submitting multiple images on a PDF should include the relevant information from above with each image in the PDF. The descriptive field for the file should provide a brief overview of the group of images as a whole.

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

Video Samples

Video samples are not required for visual art organizations unless the work to be created or conserved is a multi-media work.

Submit **no more than two selections; each selection should not exceed two minutes**. You may include a clip from the proposed work or work-in-progress if

available. When possible, please submit continuous production footage rather than promotional/marketing materials.

You may submit a web link to a video sample, or upload a video sample directly to NEA-GO. Submitting web-hosted video links through sites such as Vimeo or YouTube is strongly recommended.

If you submit a link:

Submit **no more than two** links on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

If you upload directly to NEA-GO:

Acceptable file types are avi, flv, mov, mp4, mpeg, rm, and wmv. Your video sample **must** be in one of these acceptable file types. File types such as VIDEO_TS.BUP, VIDEO_TS.IFO, and VIDEO_TS.VOB **will not work**.

In order to be uploaded, videos must meet the following minimum requirements:

- Resolution: At least 480 x 360
- Frames per second (fps): At least 12

You can often check the resolution of a video as follows. In Windows environments, find the file on your computer, right click it, and select "Properties." On a Mac, hold the Control key, and click on the file name. Select "Get Info" and the information should display. Most videos are a standard 29 frames per second.

While the above requirements are the minimum, submitting your video in the mp4 (H.264) format at 640 x 480 with mp3 audio will allow for efficient uploading while showing your clips to best advantage. There is a file size limit of 250 MB. (Note, however, that there is a limit of 250 MB for **all** of your work samples combined so choose your video samples carefully.)

If your video doesn't meet the minimum resolution requirements above, there are a number of software programs you can use to convert your video, such as the free MPEG Streamclip; DV Kitchen for Mac, which has a free trial; and www.mediaconverter.org, which allows for five free conversions.

If you are submitting more than one video sample, you will upload each individually, in a separate file. The work samples below may be substituted in addition to video samples, if they are relevant to your project.

Websites

Do not submit your organization's general website. Only submit a website that is an essential part of the project.

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than two** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

NOTE: If you provide links to works samples -- audio samples, digital images, video samples, or documents – the same limits on work samples uploaded directly to NEA-GO apply to those provided via links:

- Audio samples: No more than two selections; each selection should not exceed two minutes.
- Digital images: Up to 20 images.
- Video samples: No more than two selections; each selection should not exceed two minutes.
- Documents: Up to 15 pages

Documents (Publications, periodicals, catalogues)

Submit a very limited sample that is directly related to the proposed project. Do not submit letters of support. Upload each document individually, in a separate file. Each file has a size limit of 5 MB and 12 pages. All documents should be submitted as PDF files.

If you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page.

Work Sample Information

For each work sample that you upload electronically, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The title of the work. Title each work sample with a unique name. **This title must not contain an apostrophe.**

- Assign a naming convention in the title box that includes the organization's name.
For example: 1. PDF Image Samples_OrganizationABCD
2. Catalogue Sample Spread_OrganizationABCD

Description box:

- Artist's name.
- 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.
- For audio and visual samples, include the length of the sample.

[Applicants submitting multiple images on a PDF should include the relevant information from above with each image in the PDF. The descriptive field for the file should provide a brief overview of the group of images as a whole. Applicants submitting catalogues should provide descriptive information that provides an overview of the exhibition covered by the catalogue excerpt.]

Challenge America Fast-Track

[Introduction](#) | [Deadline](#) | [Contact](#) | [Projects](#) | [Application Review](#)
[We Do Not Fund](#) | [If you wish to apply](#) | [Grant Amounts & Matching Funds](#)

Introduction

The *Challenge America Fast-Track* 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 above also must be present. Grants are available for professional arts programming and for projects that emphasize the potential of the arts in community development.

This category encourages and supports the following two outcomes:

- **Engagement:** Engaging the public with diverse and excellent art.
- **Livability:** The strengthening of communities through the arts.

You will be asked to select the outcome that is most relevant to your project. When making selections, you should identify the outcome(s) that reflect the results expected to be achieved by your project. If you receive a grant, you also will be asked to provide evidence of those results.

Challenge America Fast-Track grants:

- Extend the reach of the arts to underserved populations.
- Are limited to the specific types of projects outlined below.
- Are for a fixed amount of \$10,000 and require a minimum \$10,000 match.
- 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.

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.

To ensure that *Challenge America Fast-Track* funding reaches new organizations and communities, the NEA has implemented a policy to limit consecutive-year funding.

Starting with grants that were awarded in FY 2011 (as indicated by a grant letter dated on or after October 1, 2010, and a grant number beginning with "11 - 78"), an organization that receives *Challenge America Fast-Track* grants for three years in a row is not eligible to apply to the *Fast-Track* category for the following one-year period. Therefore, an organization that has received grants in FY 2012, 2013, and 2014 may

not apply under these FY 2015 guidelines. That organization may apply for FY 2015 support under other Arts Endowment funding opportunities including *Art Works*. The organization would be able to apply to the *Challenge America Fast-Track* category again in FY 2016.

Deadline

May 24, 2014, Application Deadline

January 1, 2015, Earliest Beginning Date for Arts Endowment Period of Support

If your organization applies to the *Challenge America Fast-Track* category, it may not submit another application to the *Art Works* category. See "[Applicant Eligibility/Application Limits](#)" for further information.

Contact

Challenge America Fast-Track Specialists: fasttrack@arts.gov or 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 *Art Works* category.

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* grants are available **only** for:

Engagement: *Engaging the public with diverse and excellent art.*

- An arts event or events 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 and 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, Braille, tactile exhibit tours), 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 Arts Education in the *Arts Works* category).

- **The unified promotion of community-wide arts activities and resources** to enhance cultural tourism or activities in cultural districts (including promoting the arts to underserved populations). **NOTE: Promotional projects for a single organization are not eligible.** Unified promotion is defined as the professional assessment, design, and/or distribution of public relations tools (calendars, websites, brochures, rack cards, signage, etc.) designed to benefit several local organizations.
- **The development of professionally directed public art projects.** This project type is for **visual arts projects only** (such as murals, sculptures, or environmental art) that are developed **through community engagement**. Evidence of community involvement in the planning, design, or fabrication of the work must be apparent. Please note that these activities may require applicants to provide information in accordance with the National Environmental Policy Act and/or the National Historic Preservation Act. See here for more information.

You will be asked to address the anticipated results in your application. If you receive a grant, you will be asked to provide evidence of those results at the end of your project. You will need to describe the participants' experiences as well as provide evidence of the participant group as underserved. If the nature of the project does not allow for the documentation of participants' experiences explicitly, you may document the composition of the participant group and the number of participants and activities, and describe the activities used to engage the public with art. Before applying, please review the reporting requirements for Engagement.

Livability: *The strengthening of communities through the arts.*

- **Design activities for new or existing cultural facilities or civic spaces.** Projects may include the preliminary planning or design process for new cultural facilities or spaces, as well as the engagement of professional design services such as streetscapes, wayfinding signage, or landscape architecture. Work may consist of, but is not limited to, architectural studies, charrettes (design workshops), design competitions, or facility feasibility or predevelopment studies (including universal design projects and accessibility assessments). Activities also may include all design stages for the renovation, restoration, or adaptive reuse of existing structures to be used as cultural facilities. Funding is not available for fund raising, donor research, or actual renovation or construction costs.

Please note that many Livability activities will require applicants to provide information in accordance with the National Environmental Policy Act and/or the National Historic Preservation Act. See here for more information.

The anticipated long-term results for Livability projects are measurable community benefits, such as growth in overall levels of social and civic

engagement; arts- or design-focused changes in policies, laws, and/or regulations; job and/or revenue growth for the community; or changes in in-and-out migration patterns. You will be asked to address the anticipated results in your application. If you receive a grant, you will be asked to provide evidence of those results at the end of your project. Given the nature of Livability projects, benefits are likely to emerge over time and may not be fully measurable during the period of a grant. You will need to provide evidence of progress toward achieving improved livability as appropriate to the project and documentation of ways in which the project addresses underserved communities. Reporting requirements for Livability are different from -- and more extensive than -- the reporting requirements for the other outcomes. Before applying, please review the reporting requirements for Livability.

Applicants are encouraged to contact staff if they are considering Livability as an outcome.

Application Review

Applications are submitted to the *Challenge America Fast-Track* 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.

Applications are reviewed on the basis of 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 of the "Frequently Asked Questions." See the "Application Calendar" for information on when we expect to announce grant awards and rejections.

We Do Not Fund

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

- 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.
- Subgranting or regranting.
- The same organization (parent or component) for more than three consecutive years, even if for different projects.

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 to gain practical experience with managing public funds.

If you wish to apply:**Overview of Application Guidelines**

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CFDA No. 45.024
OMB No. 3135-0112 Expires TBD
January 2014

APPLICATION CALENDAR

Art Works

Application Deadline	Earliest Announce- ment of Grant Award or Rejection	Earliest Beginning Date for Arts Endowment Period of Support
March 6, 2014	November 2014	January 1, 2015
August 7, 2014	April 2015	June 1, 2015

There are two application deadlines; to determine the one that is appropriate for your project, see "[Art Works Application Deadlines](#)." [NOTE: All Artist Communities applicants must apply under the March 6, 2014, deadline; all Design applicants must apply under the August 7, 2014, deadline.]

Challenge America Fast-Track

Application Deadline	Earliest Announce- ment of Grant Award or Rejection	Earliest Beginning Date for Arts Endowment Period of Support
May 22, 2014	December 2014	January 1, 2015

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 2015 *Grants for Arts Projects* guidelines (see "[Application Limits](#)" for the few exceptions to this rule).

Late, ineligible, and incomplete applications will not be reviewed.

In the event of a major emergency (e.g., a hurricane or Grants.gov technological failure), the NEA Chairman may adjust application deadlines for affected applicants. If a deadline is extended for any reason, an announcement will be posted on our website.

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

If you have questions:

Call or email: 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:



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



Individuals who do not use conventional print should contact the Arts Endowment's Accessibility Office 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 2014

Art Works Application Deadlines

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

Field/discipline	March 6, 2014 Notification: Nov. 2014 Support May Begin: Jan. 1, 2015	August 7, 2014 Notification: April 2015 Support May Begin: June 1, 2015
<u>Artist Communities</u>	ALL artist community projects for Creation, Engagement, Learning, and Livability	N/A
<u>Arts Education</u>	Learning: Community-Based Projects, Community Impact Projects	Learning: School-Based Projects, Community Impact Projects
<u>Dance</u>	Creation: Commissions; Engagement: Restaging of Repertory, Regional/National Tours, Home Performances, Presentations, Services to the Field	Creation: Residencies; Engagement: Outreach, Documentation/Preservation, Restaging of Master Works; Learning: Lifelong Learning, Professional Training; Livability: Planning, Artist Live/Work Spaces, Partnerships
<u>Design</u>	N/A	ALL design projects for Creation, Engagement, Learning, and Livability
<u>Folk & Traditional Arts</u>	Creation: New Work Based on Tradition; Engagement: Presentation, Touring, Media; Livability: Community Interaction and Placemaking Activities	Engagement: Heritage, Documentation/Preservation, Outreach, Services to the Field; Learning: Lifelong Learning, Professional Development
<u>Literature</u>	Engagement: Literary Publishing	Creation: Opportunities for Creation of Work; Engagement: Audience Development, Services to the Field; Learning: Professional Development, Lifelong Learning; Livability: Community Interaction and Placemaking Activities, Writer Live/Work Spaces, Enhancement of Public Spaces, Partnerships
<u>Local Arts Agencies</u>	Creation: Artist Residencies,	

	<p>Commissions</p> <p>Engagement: Activities such as Marketing, Audience Development, Journalism/Arts Criticism, Conferences, Professional Development</p> <p>Subgranting for Service Activities</p> <p>Performing Arts Events/Readings/Screenings/Broad casts/Visual Arts Exhibitions, Documentation/Conservation of Public and Monumental Art, Journalism/Arts Criticism</p> <p>Subgranting for Programming Activities</p> <p>Learning: Residencies, Lifelong Learning</p> <p>Livability: Cultural/Creative Sector Planning, Artist Live/Work Spaces; Enhancement of Public Spaces</p>	<p>Creation: Artist Residencies, Commissions</p> <p>Engagement: Activities such as Marketing, Audience Development, Journalism/Arts Criticism, Conferences, Professional Development</p> <p>Subgranting for Service Activities</p> <p>Performing Arts Events/Readings/Screenings/Broad casts/Visual Arts Exhibitions, Documentation/Conservation of Public and Monumental Art, Journalism/Arts Criticism</p> <p>Subgranting for Programming Activities</p> <p>Learning: Residencies, Lifelong Learning</p> <p>Livability: Cultural/Creative Sector Planning, Artist Live/Work Spaces; Enhancement of Public Spaces</p>
<p><u>Media Arts</u></p>	<p>Engagement: Programs for the Public, Exhibition, Services to the Field, Facilities Access, Publications; Learning: Programs for the Media Field, Lifelong Learning; Livability: Community Interaction and Placemaking Activities</p>	<p>Creation: Production; Engagement: Distribution, Preservation,</p>
<p><u>Museums</u></p>	<p>Creation: Commissions, Public Art, Residencies; Engagement: Special Exhibitions, Services to the Field</p>	<p>Engagement: Exhibitions, Conservation, Documentation, Collections, Technology, Outreach; Learning: Public Programs, Lifelong Learning, Teaching Residencies; Livability: Creation and Enhancement of Public Spaces, Community Interaction and Placemaking Activities</p>

<u>Music</u>	Creation: Commissions, Residencies; Engagement: Performances, Presentations, Residencies, Services to the Field; Learning: Professional Development	Engagement: Domestic Touring, Outreach, Recordings, Preservation, Technology; Learning: Lifelong Learning; Livability: Community Interaction and Placemaking Activities
<u>Opera</u>	Creation: Commissioning/Development of New Work; Engagement: Premieres, New/Remounted Productions, Concert Opera	Creation: Festival Opera; Engagement: Festival Opera, Residencies, Simulcasts, Touring/Outreach, Recordings, Technology, Documentation/Preservation, Services to the Field; Learning: Professional Development, Lifelong Learning; Livability: Community Interaction and Placemaking Activities
<u>Presenting & Multidisciplinary Works</u>	Creation: Creation, Commissioning; Engagement: Touring, Presentation, Residencies, Outdoor Festivals and Programs, Arts/Science Collaborations; Livability: Community Interaction and Placemaking Activities	Engagement: Activities for Underserved Communities, Services to Artists and Arts Organizations; Learning: Lifelong Learning, Training for Artists, Professional Development
<u>Theater & Musical Theater</u>	Creation: Creation of New Work; Engagement: 2014-15 Production	Engagement: 2015-16 Production, Touring/Outreach, Community-Based Projects, Documentation/Preservation, Services to the Field; Learning: Professional Training, Lifelong Learning; Livability: Planning, Artist Live/Work Spaces, Community Interaction and Placemaking Activities, Partnerships
<u>Visual Arts</u>	Creation: Commissions, Public Art, Residencies; Engagement: Exhibitions, Publications	Engagement: Exhibitions, Outreach, Technology, Conservation, Documentation, Services to the Field; Learning: Public Programs, Lifelong Learning; Livability: Artist Live/Work Spaces, Creation and Enhancement of Public Spaces, Community Interaction and Placemaking

		Activities
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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.

For **Art Works**, contact the staff for the field/discipline that is most appropriate for your project:

Artist Communities: Pepper Smith, smiths@arts.gov or 202/682-5790

Arts Education (pre-K through 12 curriculum-based projects that align with either national or state arts education standards):

Dance, Music, Opera: Denise Brandenburg, brandenburg@arts.gov or 202/682-5044

Literature, Theater & Musical Theater: Nancy Daugherty, daughern@arts.gov or 202/682-5521

Folk & Traditional Arts, Local Arts Agencies, Presenting & Multidisciplinary Works: Terry Liu, liut@arts.gov or 202/682-5690

Design, Media Arts, Museums, Visual Arts: Lakita Edwards, edwardsl@arts.gov or 202/682-5704

Dance (including dance presentation): Janelle Ott Long, ottlongj@arts.gov or 202/682-5739; Juliana Mascelli, mascellij@arts.gov or 202/682-5656

Design (including architecture, communications and graphic design, fashion design, historic preservation, industrial and product design, interior design, landscape architecture, planning, universal design, rural design, and urban design): Jen Hughes, hughesj@arts.gov or 202/682-5547

Folk & Traditional Arts (including folk & traditional arts projects in any art form): William Mansfield, mansfieldw@arts.gov or 202/682-5678; Barry Bergey, bergeyb@arts.gov or 202/682-5726

Literature: Amy Stolls, stollsa@arts.gov or 202/682-5771

Local Arts Agencies (including projects in any discipline that are submitted by a local arts agency or LAA. Local arts agencies generally are referred to as arts councils, departments of cultural affairs, or arts commissions. LAAs can be private entities or 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, but only for projects that will predominantly serve local arts agencies.): Dinah Walls, wallsd@arts.gov or 202/682-5586

Media Arts: Mary Smith at mediaarts@arts.gov

Museums (including projects in any discipline that are submitted by a museum): Wendy Clark, clarkw@arts.gov or 202/682-5555

Music (including music presentation):

Organizations with names that begin A through L: Court Burns, burnsc@arts.gov or 202/682-5590

Organizations with names that begin M through Z: Anya Nykyforiak, nykyfora@arts.gov or 202/682-5487

Jazz Projects: Katja von Schuttenbach, vonschuttenbach@arts.gov or 202/682-5711

Opera (including opera presentation): Georgianna Paul, paulg@arts.gov or 202/682-5600

Presenting & Multidisciplinary Works (projects that involve multiple arts disciplines including multidisciplinary arts presenting and other types of multidisciplinary activities):

Organizations with names that begin A through E: Pepper Smith, smiths@arts.gov or 202/682-5790

Organizations with names that begin F through Z: Lara Allee, alleel@arts.gov or 202/682-5698

Theater & Musical Theater (including theater and musical theater presentation):

Organizations with names that begin A through M: Eleanor Denegre, denegree@arts.gov or 202/682-5509

Organizations with names that begin N through Z: Carol Lanoux Lee, leec@arts.gov or 202/682-5020

Visual Arts: Meg Brennan, brennanm@arts.gov or 202/682-5703

For **Challenge America Fast Track**: contact the staff at fasttrack@arts.gov or 202/682-5700.

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*, projects are limited to the examples that are provided under the [expanded category 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.)

- Costs (and their match) to bring a project into compliance with federal grant requirements.
- 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.
- Projects that replace arts instruction provided by a classroom teacher or an arts specialist.
- 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 art works is based upon criteria other than artistic excellence and merit. Examples include festivals, exhibitions, 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/enforcement/ofac/> or contact the Arts Endowment's Grants & Contracts Office at grants@arts.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.

Guiding Principles

The guiding principle of “Art Works” is at the center of everything we do at the NEA. “Art Works” refers to three things: the works of art themselves, the ways art works on audiences, and the fact that art **is** work for the artists and arts professionals who make up the field.

In addition, 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.

Art Works

Grants generally will range from \$10,000 to \$100,000. No grants will be made 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 website 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.

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

All *Fast-Track* 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 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 project 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.

An organization whose primary purpose is to channel resources (financial, human, or other) to an affiliated organization is not eligible to apply if the affiliated organization submits its own application. This prohibition applies even if each organization has its own 501(c)(3) status. For example, the "Friends of ABC Museum" may not apply if the ABC Museum applies.

All applicants must have a DUNS number (www.dnb.com) and be registered with the System for Award Management (SAM, www.sam.gov) and maintain an active SAM registration until the application process is complete, and should a grant be made, throughout the life of the award.

See "How to Prepare and Submit an Application" for the documentation that is required to demonstrate eligibility.

The designated state and jurisdictional arts agencies (SAAs) and their regional arts organizations (RAOs) are not eligible to apply under the *Grants for Arts Projects* guidelines. SAAs and RAOs are eligible to apply through the *Partnership Agreements* guidelines.

Ineligible applications will not be reviewed.

Application Limits

An organization may submit only one application under these FY 2015 *Grants for Arts Projects* guidelines, with few exceptions as listed below.

▶ **Art Works**

For this category, 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, while the youth orchestra may be an important program of the symphony association, 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.

- **Applicants to the Media Arts discipline under the August 7, 2014, deadline**

An organization may submit more than one application under the *Art Works* category through the Media Arts discipline under the August 7, 2014, deadline.

Organizations that are considering more than one Media Arts *Art Works* project under the August deadline must consult the Media Arts staff (mediaarts@arts.gov) before applying.

If an organization applies to the *Challenge America Fast-Track* category, it may not submit another application to the *Art Works* category.

You may apply to other Arts Endowment funding opportunities, including *Our Town*, in addition to *Art Works*. In each case, the request must be for a **distinctly different project**.

► ***Challenge America Fast-Track***

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 section on "Parent (and Related) Organizations" above.

If an organization applies to the *Challenge America Fast-Track* category, it may not submit another application to the *Art Works* category.

You may apply to other Arts Endowment funding opportunities, including *Our Town*, in addition to *Challenge America Fast-Track*. In each case, the request must be for a **distinctly different project**.

An organization that has received *Challenge America Fast-Track* grants in FY 2012, 2013, and 2014 may **not** apply for a *Challenge America Fast-Track* grant under these FY 2015 guidelines. That organization may apply for FY 2015 support under other Arts Endowment funding opportunities including *Art Works*. See [Challenge America Fast-Track](#) for more details.

APPLICATION REVIEW

Review Criteria

Applications will be reviewed on the basis of the following criteria:

Art Works

The **artistic excellence** of the project, which includes the:

- Quality of the artists, arts organizations, arts education providers, 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 to achieve results consistent with the NEA outcome selected from the following:
 - Creating art that meets the highest standards of excellence.
 - Engaging the public with diverse and excellent art.
 - Enabling participants to acquire knowledge or skills in the arts. *
 - Strengthening communities through the arts.
- Appropriateness of the proposed performance measurements and their ability to demonstrate that the selected NEA outcome was achieved. This includes, where relevant, measures to assess student and/or teacher learning in arts education.
- Potential impact on artists (including evidence of direct payment), the artistic field, and the organization's community.
- Appropriateness of the project to the organization's mission, audience, community, and/or constituency.
- Plans for documentation, evaluation, and dissemination of the project results, as appropriate.
- Ability to carry out the project based on such factors as 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, potential to reach underserved populations such as those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.
- Where applicable, extent to which the project is considered to be innovative, which includes how the project may:
 - Prove transformative with the potential for meaningful change;
 - Be distinctive by offering fresh insights and new value for the field and/or the public through unconventional solutions; and
 - Be shared and/or emulated, or lead to other advances in the field.
- Extent to which a project is inclusive of individuals from all demographic backgrounds of the community, and physical and cognitive abilities; and where

applicable, the extent to which a project specifically addresses the issue of inclusion.

* For Arts Education applications, reviewers will consider how closely projects align with either national or state arts education standards.

Challenge America Fast-Track

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 achieve results consistent with the NEA outcome selected from the following:
 - Engaging the public with diverse and excellent art.
 - Strengthening communities through the arts.
- Appropriateness of the proposed performance measurements and their ability to demonstrate that the selected NEA outcome was achieved.
- 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.
- Ability to carry out the project based on such factors as 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.

What Happens to Your Application

Applications are evaluated according to the "Review Criteria" for their category.

The *Art Works* category 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 applications 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.**

See the "**Application Calendar**" for information on when we expect to announce grant awards and rejections, and the earliest dates by which projects may begin.

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 message, a request for revisions, or a rejection notification. 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 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, lobbying prohibitions, and reporting requirements. To see the reporting requirements, choose the outcome that you will select for your project: [Creation](#), [Engagement](#), [Learning](#), or [Livability](#).

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) website.

- **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:

- 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.).
- 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.
- On the basis of age, in accordance with the Age Discrimination Act of 1975 (42 U.S.C. 6101 et seq.).
- 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.gov or 202/682-5418.

2. **Regulations relating to Debarment and Suspension** (2 C.F.R. pt. 3254) 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:
 - 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.
 - 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.
 7. **The Davis-Bacon and Related Acts** (DBRA), as amended, which require that each contract over \$2,000 to which the United States is a party for the construction, alteration, or repair of public buildings or public works (these activities include, but are not limited to, painting, decorating, altering, remodeling, installing pieces fabricated off-site, and furnishing supplies or equipment for a work-site) contain a clause setting forth the minimum wages to be paid to laborers and mechanics employed under the contract. Under the provisions of DBRA, contractors or their subcontractors must pay workers who qualify under DBRA no less than the locally prevailing wages and fringe benefits paid on projects of a similar character.

Information about the laborers and projects that fall under DBRA can be found in the Department of Labor's Compliance Guide at <http://www.dol.gov/compliance/guide/dbra.htm>. DBRA wage determinations are to be used in accordance with the provisions of Regulations, [29 C.F.R. Part 1](#), [Part 3](#), and [Part 5](#), and with DOL's Compliance Guide. The provisions of DBRA apply within the 50 states, territories, protectorates, and Native American nations (if the labor is completed by non-tribal laborers).

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 or mural), 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

Staff Visits

Applicants may be asked to provide up to four complimentary tickets for NEA staff visits.

Access for Individuals with Disabilities

The Arts Endowment's Accessibility Office 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 Accessibility Office at 202/682-5532 or 202/682-5496 Voice/T.T.Y., or see our website at 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.gov or 202/682-5418.

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 & Panel Operations; Room 620; National Endowment for the Arts; 1100 Pennsylvania Avenue, NW; Washington, DC 20506-0001; email: webmgr@arts.gov, attention: Standards for Service. For questions about these guidelines or your application, see "[Agency Contacts](#)." In addition, applicants will receive an invitation to participate in a voluntary survey to provide feedback on the grant application guidelines on our website and any experiences consulting with our staff.

Reporting Burden

The public reporting burden for this collection of information is estimated at an average of 29.5 hours per response for *Art Works* and 8.5 hours per response for *Challenge America Fast-Track*. 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 620, 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.

NAME OF DISCIPLINE: Art Works**How to Prepare and Submit an Application**

SIDE BAR NAVIGATION TOOLS:

Using Grants.gov

- ▶ [Register or Renew/Verify Registration with Grants.gov](#)
- ▶ [Download the application package using Adobe Reader](#)
- ▶ [Submit your electronic application](#)
- ▶ [Grants.gov Tips](#)

Application Instructions

- ▶ **What makes a complete application**

Step 1

Fill out the Application for Federal Domestic Assistance (SF-424)

Step 2

Fill out the Project/Performance Site Location(s) Form

Step 3

Fill out the NEA Organization & Project Profile Form

Step 4

Complete and attach items required for the Attachments Form (narratives, budget forms, etc.) PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

Step 5

Submit items in Steps 1-4 electronically through Grants.gov

Step 6

Prepare and submit work samples electronically

These application guidelines provide all of the information that you need to submit an application. Your application will consist of a combination of material that you obtain from Grants.gov (certain forms) and our website (additional forms and other items you must submit). We urge you to read these instructions in their entirety before you begin the application process. 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.

In addition to these instructions, you should periodically check the **Grants.gov blog** or the **Grants.gov homepage** for tips, updates, and alerts.

GUIDELINES WEBINARS: The Arts Endowment will be conducting Arts Works Guidelines Webinars for each discipline in TBD and TBD 2014. Each will include an overview presentation followed by a Q&A session. **[Click here to register for upcoming webinars and for archives of those already conducted.](#)**

IMPORTANT NOTICE:

Electronic application through Grants.gov is MANDATORY

1. Verify that your organization has completed **all steps** of the registration process. If you have already successfully submitted an electronic application, renew/verify your registration.
2. Verify that you have a version of Adobe Reader that is supported by Grants.gov installed on your computer **before** you download your new application package from Grants.gov.
3. Submit your application **no later than 10 days** prior to the deadline to give yourself ample time to resolve any problems that you might encounter. You take a significant risk by waiting until the day of the deadline to submit.
 - The Grants.gov Contact Center is available 24 hours a day, 7 days a week. (Phone: 1-800-518-4726.)
 - Submit your application outside of Grants.gov's hours of heaviest usage, generally 12 noon to 5:00 p.m., Eastern Time.
 - **The Arts Endowment will not accept late applications.**

There are two application deadlines for the *Art Works* category; you must apply to the one that is appropriate for your project (see "**Art Works Application Deadlines**").

- March 6, 2014
- August 7, 2014

The Grants.gov system must receive your validated and accepted application no later than 11:59 p.m., Eastern Time, on the deadline date.

If you are unable to submit your application electronically, you may request a waiver. 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 be received (not postmarked) at the Arts Endowment at least three weeks before the application deadline. [Click here for more information on waivers.](#)

WAIVER POP UP:

Requesting a waiver: Art Works

If you are unable to submit your application electronically, you may request a waiver. 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 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 13, 2014, for the March 6, 2014, deadline.
- July 17, 2014, for the August 7, 2014, deadline.

You may fax your request to 202/682-5660 or send it to:

Deputy Chairman for Programs and Partnerships
Waiver Request
Room 705
National Endowment for the Arts
1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001

The National Endowment for the Arts continues to experience delays in the delivery of First-Class mail through the United States Postal Service (USPS). 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 application must be postmarked (or show other proof of mailing) no later than the relevant application deadline date listed above.

Using Grants.gov

▶ **Register or Renew/Verify Registration with Grants.gov** [\[Back to Top\]](#)

NOTE: Applicants are required to change their Grants.gov passwords every 60 days. See www.grants.gov for more details on requirements for Usernames and Passwords.

It is your organization's responsibility to create and maintain a regularly updated registration with Grants.gov. This includes registration with the **System for Award Management** (SAM), where your organization's information must be renewed annually. **Finalize a new or renew an existing registration at least two weeks before the application deadline.** This should allow you time to resolve any issues that may arise with Grants.gov or SAM. Failure to comply with these requirements may result in your inability to submit your application.

If your organization is not yet registered, go to Grants.gov's **Get Registered**. **Allow a minimum of two weeks for this multi-step, one-time process.** If your organization already has registered, **renew your registration with SAM and verify that your registration with Grants.gov is current.**

If you have problems with registration:

- SAM Federal Service Desk: Call 1-866-606-8220 or see the information posted on the SAM website at [SAM User Help](#).
- Grants.gov Contact Center: Call 1-800-518-4726, e-mail support@grants.gov, or consult the information posted on the Grants.gov website at [Help](#). The Grants.gov Contact Center is available 24 hours a day, 7 days a week.

Maintain documentation (with dates) of your efforts to register or renew at least two weeks before the deadline.

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 during the registration process to submit your application.

▶ **Download the Application Package** [\[Back to Top\]](#)

1. Verify your software

You must have a version of Adobe Reader that is supported by Grants.gov installed on your computer before you download your application package from Grants.gov. Non-compatible versions of Adobe Reader or other Adobe products will lead to errors and prevent you from submitting your application. If more than one computer will be involved in the preparation of the application package, ensure that the same version of Adobe Reader is used.

Please go to "[Download Software](#)" to see the compatible versions of Adobe Reader or to download and install Adobe Reader.

2. Access the application package on Grants.gov by clicking on the link for your deadline:

For applications under the March 6, 2014, deadline:

DOWNLOAD

[Funding Opportunity Number 2014NEA01AW1]

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 as **you will merely be directed back to** the instructions in this document.

The application package for the August 7, 2014, deadline will be available in early June 2014.

3. When you download the application package, the Grants.gov "Grant Application Package" screen will open. Click on the "Save" button and **save the application package to a location on your computer or network where you can find it readily**. Save your application each time you work on it. You will get the message: "The File already exists. Replace existing file?" Click "Yes" to ensure that you always save the most recent version.
4. You can access each Mandatory form by clicking on it OR you can scroll down your screen and you will come to each form in succession.

The forms are:

- **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.**
- **Project/Performance Site Location(s) Form**: This form collects information about the primary site location where the project will be performed. **See instructions for completing this form below.**
- **NEA Organization & Project Profile Form**: This form asks for some additional information about your organization and project. **See instructions for completing this form below.**
- **Attachments Form**: This is not a form in the conventional sense, but rather a place to attach additional items (e.g., your application narrative and the Project Budget Form) that must be included for your Grants.gov application package to be considered complete. **See instructions for completing this form below.**

▶ **Submit Your Electronic Application** [\[Back to Top\]](#)

1. Check the size of your electronic application. The total size should not exceed 10 MB.
2. To begin the submission process, click the "**Save & Submit**" button. [This button will not become active (and turn from light to dark gray) until you have saved your application with all required fields completed. Clicking this button will prompt you to save your application package one last time. When asked if you want to replace the existing file, click "Yes." You will then be reconnected to Grants.gov and the Internet.] **You will be prompted to provide your Grants.gov Username and Password that you obtained during registration.**
3. 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. 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 have difficulty submitting, go to **Adobe Reader Error Messages** or **Applicant Resources** for several tools and documents to help you.

4. Ensure that your application was validated and accepted by the Grants.gov system. Go to **Track My Application** to track the validation and progress of your application submission through Grants.gov. After the Arts Endowment retrieves your application from Grants.gov, log in to the Grants.gov system by using your Username and Password to receive your Agency Tracking Number (this will be the Arts Endowment-assigned application number).

REMINDER: After submission of your application to Grants.gov, you must submit certain items (detailed in "Step 6: Prepare and submit work samples electronically" below) for your application to be considered complete.

Additional Help

For additional help on how to use Grants.gov, please see the Grants.gov website at **Help**. You also can send e-mail to the Grants.gov Contact Center at **support@grants.gov** or call them at 1-800-518-4726, 24 hours a day, 7 days a week.

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**").

Application Instructions

For a complete application, follow Steps 1-6 below

A complete application consists of:

- Application for Federal Domestic Assistance (SF-424)
- Project/Performance Site Location(s) Form
- NEA Organization & Project Profile Form
- Attachments Form to which you have attached:
 - Organizational Background Statement
 - Details of the Project Narrative
 - Project Budget Form, Pages 1 and 2
 - Financial Information Form
 - Biographies of Key Project Personnel
 - List of Current Board Members
 - Your Own Project Budget (optional)
 - Programmatic Activities List
 - Special Items
- Work samples to be submitted electronically

Step 1: Fill out the Application for Federal Domestic Assistance/Short Organizational Form (SF-424) [\[Back to Top\]](#)

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. Do not type in all capital letters when completing the form. Enter information directly into the form. Do not copy from an old application package or another document and paste into 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:

a. Legal Name: 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/

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 SAM (System for Award Management) as part of the Grants.gov registration. Otherwise, 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." If your state has a single At-Large Representative or your territory has a single Delegate, enter your 2 character state/territory abbreviation and "-000." If you need help determining your district, go to 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. For example: "An Exhibition of the Works of Georgia O'Keeffe."

b. **Project Description:** For all projects except those to the Arts Education discipline: In two or three **brief** sentences, clearly describe your specific project, not your organization. Begin the first sentence with "To support" and include the name of the project. Follow this with up to two more sentences that describe the type of project, the target population that will be served, and where the project will take place. For examples, see [Recent Grants](#).

For Arts Education discipline projects: In two or three **brief** sentences, clearly describe your specific project, not your organization. Begin the first sentence with "To support" and include the name of the project. Follow this with up to two more sentences that describe the type of project, the instructors, the age and number of students/adults who will be served, and where the project will take place.

For example:

To support Creative Arts Program, a weekly string instruction program for 200 8th grade students in two middle schools in Monroe, LA. Professional musicians provide master classes and one-on-one instruction, and help academic teachers learn to integrate music into the classroom. The program culminates in a year-end student performance.

Please note:

This field on the form has a character limit of 1,000. Even if you have less than 1,000 characters, Grants.gov may translate special characters (e.g., apostrophes) in a way that will cause your application to be rejected. This can happen if you copy from an old application package or another document and paste into the form. We strongly

encourage you to write a succinct project description and double check the number of characters.

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 start date should be the first day of the month, and the end date should be the last day of the month. The Arts Endowment's support of a project may start on or after: 1) For applicants under the March 6 deadline, **January 1, 2015**; or 2) For applicants under the August 7 deadline, **June 1, 2015**. Generally, a period of support of up to two years is allowed. **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.**

7. Project Director:

Provide the requested information for the Project Director. 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.

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. The Primary Contact/Grant Administrator identified here will be the person who will receive information for accessing NEA-GO to upload your electronic work samples. For colleges and universities, this person is often a Sponsored Research, Sponsored Programs, or Contracts and Grants Officer. Select a Prefix even though this is not a required field. For the Telephone number field, use the following format: 000-000-0000.

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. Select a Prefix even though this is not a required field. 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.

Step 2: Fill out the Project/Performance Site Location(s) Form [\[Back to Top\]](#)

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. Do not type in all capital letters when completing the form. Enter information directly into the form. Do not copy from an old application package or another document and paste into the form.

This form collects information about the primary site, as well as additional sites, where project activity will take place. In most -- but not all -- cases, the primary site will be the address of the applicant organization. If a portion of the project will be performed at any other site(s), identify the site location(s) in the additional block(s) provided. Use up to 29 additional blocks as required (one for each site). Your responses will not be a factor in the review of your application.

For the Organization Name:

Enter the name of the organization where the activity will take place. This may be the applicant organization or another organization. The remaining fields in a block (e.g., DUNS number) are associated with the organization where the activity will take place.

For the Project/Performance Site Congressional District:

Use the following format: 2 character State Abbreviation-3 character District Number. For example, if the organization is located in the 5th Congressional District of California, enter "CA-005." If the project directly impacts all districts in a state, enter "all" for the district number. For example: "MD-all" for all Congressional districts in Maryland. If nationwide (all districts in all states), enter "US-all." If the state has a single At-Large Representative or the territory has a single Delegate, enter your 2 character state/territory abbreviation and "-000." If the project is outside the U.S., enter "00-000." If you need help determining a district, go to www.house.gov and use the "Find Your Representative" tool.

Step 3: Fill out the NEA Organization & Project Profile Form [\[Back to Top\]](#)

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. Do not type in all capital letters when completing the form. Enter information directly into the form. Do not copy from an old application package or another document and paste into the form.

See the instructions below for the following items (other instructions are provided on the form itself).

Part 1. Applicant

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."

Part 2. Project

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](#)."

If you are proposing a pre-K through 12 curriculum-based project that aligns with either national or state arts education standards, choose **Arts Education**. If you choose **Arts Education**, a second Project Field/Discipline menu will appear to the right. From that menu, select the discipline that is most relevant to your project.

For other education projects, or if you are not proposing a pre-K through 12 curriculum-based project that aligns with either national or state arts education standards, select the relevant field/discipline below:

- **Artist Communities**
- **Dance** (including dance presentation)
- **Design** (including architecture, communications and graphic design, fashion design, historic preservation, industrial and product design, interior design, landscape architecture, planning, universal design, rural design, and urban design)
- **Folk & Traditional Arts** (including folk & traditional arts projects in any art form)
- **Literature**
- **Local Arts Agencies** (including projects in any discipline that are submitted by a local arts agency or LAA. Local arts agencies generally are referred to as arts councils, departments of cultural affairs, or arts commissions. LAAs can be private entities or 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, but only for projects that will predominantly serve local arts agencies.)
- **Media Arts**
- **Museums** (including projects in any discipline that are submitted by a museum)
- **Music** (including music presentation)
- **Opera** (including opera presentation)

- **Presenting & Multidisciplinary Works** (projects that involve multiple arts disciplines including multidisciplinary arts presenting and other types of multidisciplinary activities)
- **Theater & Musical Theater** (including theater and musical 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.

Intended Outcome:

Select the outcome that best describes the primary intent of your project. Please ensure that your selection(s) match your narrative (Attachment 2) for the question about **Outcome(s) and Measurements**.

Choose from the following outcomes:

E: Creation: The Portfolio of American Art is Expanded

F: Engagement: Americans Throughout the Nation Experience Art

G: Learning: Americans of All Ages Acquire Knowledge or Skills in the Arts

H: Livability: American Communities are Strengthened Through the Arts

Project Budget Summary: The dollar amounts entered in these fields must agree with the corresponding dollar amounts on your Project Budget Form (Attachment 3).

Step 4: Complete and Attach Required Items to the Attachments Form [\[Back to Top\]](#)

The "Attachments Form" is not a form in the conventional sense. Rather, it is a place to attach documents that you have completed and saved elsewhere on your computer.

Several important points:

1. Attachments 3 and 4 are fillable forms; you will find links to them. These forms can be filled in, saved to your computer, and attached without the need for special software or conversion to PDF.

Please be sure you are using Adobe Reader (version 9 or higher) when filling out our PDF forms.

Note to Mac users: Your computer may be set to open PDF files using Preview (you can tell which program is being used to view a PDF file by looking at the left-most item in the menu bar). Please verify that you are using Adobe Reader and

not Preview. If you don't have Adobe Reader installed, you can download it here: <http://get.adobe.com/reader/>.

2. All other attachments are documents (e.g., narratives, lists) that you will develop in accordance with the instructions provided. **These items must be submitted as PDF (portable document format) files.**

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**.

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. Please do not enable any document security settings or password-protect any PDF file you submit to us.

No attachment should be more than 2 MB.

3. For non-form documents, 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. Within each attachment, number pages sequentially; place numbers on the bottom right hand corner of each page. **Excess pages will be removed and not be reviewed.**
4. **Name your files as indicated below and attach them in the proper order.** Limit file names to 50 or fewer characters and use only the following characters when naming your attachments: A-Z, a-z, 0-9, underscore (_), hyphen (-), space, and period. If you do not follow this rule, your application may be rejected. 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.

When you open the Grants.gov Attachments Form, you will find 15 attachment buttons. 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.

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

The Attachments

▶ ATTACHMENT 1: ORGANIZATIONAL BACKGROUND STATEMENT (One-page limit)

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").

This statement should cover the points below; use the following headings and letters to organize your response. If you are a parent organization that is applying on behalf of a component, this information should refer to the component.

- **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: DETAILS OF THE PROJECT NARRATIVE (Three-page limit)

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."

Your narrative can be a maximum of three pages, but keep in mind that the Arts Endowment and its panelists prefer succinct descriptions. 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..."

The information that you provide will be reviewed in accordance with the "**Review Criteria**" for the *Art Works* category. Your narrative should address each of these "Review Criteria" and include information on the following, as relevant to your project.

Ensure that your descriptions are consistent with the information that you provide on the NEA Organization & Project Profile form.

- 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. Do not describe organizational programming unrelated to the proposed project.
- b. **Outcome(s) and Measurements.** Discuss how your project directly addresses at least one of the NEA outcomes below. You must identify one outcome as most relevant to your project; you may address a secondary outcome as well.
 - Creation:** Creating art that meets the highest standards of excellence.
 - Engagement:** Engaging the public with diverse and excellent art.
 - Learning:** Enabling participants to acquire knowledge or skills in the arts.
 - Livability:** Strengthening communities through the arts. If you identify the Livability outcome, include, as relevant, information on project strategies; the target community; community sector involvement; anticipated long-term impact; and/or expected arts- or design-focused changes in policies, laws, and/or regulations.

Ensure that the outcome you address here is the one you select on the NEA Organization & Project Profile form

You also may discuss any additional outcomes of your own that you have established for the project.

Detail the performance measurements that you will use to provide evidence that the NEA outcome was achieved. Refer to the *Art Works* category description for information on the evidence that is required for each outcome. If this is an ongoing project, state the results to date and the rationale for continuing the project.

- c. **Schedule** of key project dates. If you include activities that occur before the earliest allowable project start date, make sure you note that those activities and costs are not included in the project request on the Project Budget form.

- 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, art works. Where key individuals or organizations remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek. For projects that include multiple partners, discuss each partner's participation.
- 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 reach. 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 documenting, evaluating, and disseminating** the project results, as appropriate.
- h. **Accessibility. All federal grants must be in compliance with federal accessibility regulations.** Will the project be accessible to individuals with disabilities in compliance with federal law and regulations? Explain how you will make your project accessible through 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 Accessibility Office at accessibility@arts.gov, 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. Also see Design for Accessibility.)
- i. **Budget.** If this project is being undertaken over and above your normal operations, what resources will be applied to cover these costs? If you were to receive less than your requested amount, what would be your project activity priorities?

► **ATTACHMENT 3: PROJECT BUDGET FORM, PAGES 1 and 2**
CLICK TO DOWNLOAD: [\[FORM\]](#) [\[INSTRUCTIONS\]](#)

To this button, attach the **Project Budget form, Pages 1 and 2**. 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, you may do so; see Attachment 7. Your own project budget may not be submitted in lieu of the required form.)

▶ **ATTACHMENT 4: FINANCIAL INFORMATION FORM**
CLICK TO DOWNLOAD: [\[FORM\]](#) [\[INSTRUCTIONS\]](#)

To this button, attach the **Financial Information** form. The file name should indicate the name of your organization or a recognizable acronym followed by "FinancialInfo.pdf."

▶ **ATTACHMENT 5: BIOGRAPHIES OF KEY PROJECT PERSONNEL (Two-page limit)**

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, artistic director, executive director, teachers, curator, editor, folklorist, conductor]. Send no more than two pages of bios; group several on each page.
- 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: LIST OF CURRENT BOARD MEMBERS (Two-page limit)**

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.

Do not include private information such as home addresses, phone numbers, etc.

▶ **ATTACHMENT 7: OPTIONAL PROJECT BUDGET (Three-page limit)**

If you wish to submit a copy of a differently formatted budget (e.g., one created for your own planning purposes), attach it to this button. The file name should indicate the name

of your organization or a recognizable acronym followed by "SepBudget.pdf." Limit this to a maximum of three pages.

SEE DISCIPLINE FOR ATTACHMENTS 8-9

Leave all remaining Attachment buttons blank. Do not submit letters of support.

Step 5: Submit Items in Steps 1-4 above electronically through Grants.gov [\[Back to Top\]](#)

Follow the detailed instructions under "[Submit your electronic application](#)" above.

Step 6: Prepare and submit work samples electronically [\[Back to Top\]](#)

Please see the archive of the NEA/WESTAF [joint training webinar](#) for applicants on using the NEA-GO system to upload work samples electronically.

In addition to the material that you submit through Grants.gov, you must submit work samples as detailed below. Your application package will not be considered complete without these items. **Do not submit work samples through Grants.gov.**

AND THIS FOLLOWS WORK SAMPLE INFO.

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 FAST-TRACK

How to Prepare and Submit an Application

SIDE BAR NAVIGATION TOOLS:

Using Grants.gov

- ▶ [Register or Renew/Verify Registration with Grants.gov](#)
- ▶ [Download the application package using Adobe Reader](#)
- ▶ [Submit your electronic application](#)
- ▶ [Grants.gov Tips](#)

Application Instructions

- ▶ [What makes a complete application](#)

Step 1

[Fill out the Application for Federal Domestic Assistance \(SF-424\)](#)

Step 2

[Fill out the Project/Performance Site Location\(s\) Form](#)

Step 3

[Fill out the NEA Organization & Project Profile Form](#)

Step 4

[Complete and attach items required for the Attachments Form \(narratives, budget forms, etc.\) PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF](#)

Step 5

[Submit items in Steps 1-4 electronically through Grants.gov](#)

Step 6

[Prepare and submit work samples electronically](#)

These application guidelines provide all of the information that you need to submit an application. Your application will consist of a combination of material that you obtain from Grants.gov (certain forms) and our website (additional forms and other items you must submit). We urge you to read these instructions in their entirety before you begin

the application process. 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.

In addition to these instructions, you should periodically check the [Grants.gov blog](#) or the [Grants.gov homepage](#) for tips, updates, and alerts.

IMPORTANT NOTICE:

Electronic application through Grants.gov is MANDATORY

1. Verify that your organization has completed **all steps** of the registration process. If you have already successfully submitted an electronic application, renew/verify your registration.
2. Verify that you have a version of Adobe Reader that is supported by Grants.gov installed on your computer **before** you download your new application package from Grants.gov.
3. Submit your application **no later than 10 days** prior to the deadline to give yourself ample time to resolve any problems that you might encounter. You take a significant risk by waiting until the day of the deadline to submit.
 - The Grants.gov Contact Center is available 24 hours a day, 7 days a week. (Phone: 1-800-518-4726.)
 - Submit your application outside of Grants.gov's hours of heaviest usage, generally 12 noon to 5:00 p.m., Eastern Time.
 - **The Arts Endowment will not accept late applications.**

The application deadline for the *Challenge America Fast-Track* category is May 22, 2014.

The Grants.gov system must receive your validated and accepted application no later than 11:59 p.m., Eastern Time, on the deadline date.

If you are unable to submit your application electronically, you may request a waiver. 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 be received (not postmarked) at the Arts Endowment at least three weeks before the application deadline. [Click here for more information on waivers.](#)

WAIVER POP UP:

Requesting a Waiver: Challenge America Fast-Track

If you are unable to submit your application electronically, you may request a waiver. 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 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 1, 2014. You may fax your request to 202/682-5660 or send it to:

Deputy Chairman for Programs and Partnerships
Waiver Request
Room 705
National Endowment for the Arts
1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001

The National Endowment for the Arts continues to experience 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 application must be postmarked (or show other proof of mailing) no later than May 22, 2014.

Using Grants.gov

▶ Register or Renew/Verify Registration with Grants.gov [\[Back to Top\]](#)

NOTE: Applicants are required to change their Grants.gov passwords every 60 days. See www.grants.gov for more details on requirements for Usernames and Passwords.

It is your organization's responsibility to create and maintain a regularly updated registration with Grants.gov. This includes registration with the **System for Award Management** (SAM), where your organization's information must be renewed annually. **Finalize a new or renew an existing registration at least two weeks before the application deadline.** This should allow you time to resolve any issues that may arise with Grants.gov or SAM. Failure to comply with these requirements may result in your inability to submit your application.

If your organization is not yet registered, go to Grants.gov's **Get Registered**. **Allow a minimum of two weeks for this multi-step, one-time process.** If your organization already has registered, **renew your registration with SAM and verify that your registration with Grants.gov is current.**

If you have problems with registration:

- SAM Federal Service Desk: Call 1-866-606-8220 or see the information posted on the SAM website at [SAM User Help](#).
- Grants.gov Contact Center: Call 1-800-518-4726, e-mail support@grants.gov, or consult the information posted on the Grants.gov website at [Help](#). The Grants.gov Contact Center is available 24 hours a day, 7 days a week.

Maintain documentation (with dates) of your efforts to register or renew at least two weeks before the deadline.

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 during the registration process to submit your application.

▶ Download the Application Package [\[Back to Top\]](#)

1. Verify your software

You must have a version of Adobe Reader that is supported by Grants.gov installed on your computer before you download your application package from Grants.gov. Non-compatible versions of Adobe Reader or other Adobe products will lead to errors and prevent you from submitting your application. If more than one computer will be involved in the preparation of the application package, ensure that the same version of Adobe Reader is used.

Please go to "**Download Software**" to see the compatible versions of Adobe Reader or to download and install Adobe Reader.

2. Access the application package on Grants.gov by clicking on the link below:

DOWNLOAD

[Funding Opportunity Number 2014NEA01CAFT]

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 as **you will merely be directed back to** the instructions in this document.

3. When you download the application package, the Grants.gov "Grant Application Package" screen will open. Click on the "Save" button and **save the application package to a location on your computer or network where you can find it readily**. Save your application each time you work on it. You will get the message: "The File already exists. Replace existing file?" Click "Yes" to ensure that you always save the most recent version.
4. You can access each Mandatory form by clicking on it OR you can scroll down your screen and you will come to each form in succession.

The forms are:

- **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.**
- **Project/Performance Site Location(s) Form**: This form collects information about the primary site location where the project will be performed. **See instructions for completing this form below.**
- **NEA Organization & Project Profile Form**: This form asks for some additional information about your organization and project. **See instructions for completing this form below.**

- **Attachments Form**: This is not a form in the conventional sense, but rather a place to attach additional items (e.g., your application narrative and the Project Budget Form) that must be included for your Grants.gov application package to be considered complete. **See instructions for completing this form below.**

▶ **Submit Your Electronic Application** [\[Back to Top\]](#)

1. Check the size of your electronic application. The total size should not exceed 10 MB.
2. To begin the submission process, click the "**Save & Submit**" button. [This button will not become active (and turn from light to dark gray) until you have saved your application with all required fields completed. Clicking this button will prompt you to save your application package one last time. When asked if you want to replace the existing file, click "Yes." You will then be reconnected to Grants.gov and the Internet.] **You will be prompted to provide your Grants.gov Username and Password that you obtained during registration.**
3. 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. 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 have difficulty submitting, go to [Adobe Reader Error Messages](#) or [Applicant Resources](#) for several tools and documents to help you.

4. Ensure that your application was validated and accepted by the Grants.gov system. Go to [Track My Application](#) to track the validation and progress of your application submission through Grants.gov. After the Arts Endowment retrieves your application from Grants.gov, log in to the Grants.gov system by using your Username and Password to receive your Agency Tracking Number (this will be the Arts Endowment-assigned application number).

REMINDER: After submission of your application to Grants.gov, you must submit certain items (detailed in "Step 6: Prepare and submit work samples electronically" below) for your application to be considered complete.

Additional Help

For additional help on how to use Grants.gov, please see the Grants.gov website at [Help](#). You also can send e-mail to the Grants.gov Contact Center at support@grants.gov or call them at 1-800-518-4726, 24 hours a day, 7 days a week.

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**").

Application Instructions

For a complete application, follow Steps 1-6 below

A complete application consists of:

- Application for Federal Domestic Assistance (SF-424)
- Project/Performance Site Location(s) Form
- NEA Organization & Project Profile Form
- Attachments Form to which you have attached:
 - Organizational Background Statement
 - Details of the Project Narrative
 - Biographies of Key Project Personnel
 - Project Budget Form, Pages 1 and 2
 - Programmatic Activities List
 - National Environmental Policy Act and/or the National Historic Preservation Act compliance
- Work Samples to be submitted electronically

Step 1: Fill out the Application for Federal Domestic Assistance/Short Organizational Form (SF-424) [\[Back to Top\]](#)

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. Do not type in all capital letters when completing the form. Enter information directly into the form. Do not copy from an old application package or another document and paste into 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:

a. Legal Name: 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/

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 SAM (System for Award Management) as part of the Grants.gov registration. Otherwise, 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." If your state has a single At-Large Representative or your territory has a single Delegate, enter your 2 character state/territory abbreviation and "-000." If you need help determining your district, go to 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 **brief** sentences, clearly describe your specific project, not your organization. Begin the first sentence with "To support" and include the name of the project. Follow this with up to two more sentences that describe the type of project, the target population that will be served, and where the project will take place. For examples, see **Recent Grants**.

Please note:

This field on the form has a character limit of 1,000. Even if you have less than 1,000 characters, Grants.gov may translate special characters (e.g., apostrophes) in a way that will cause your application to be rejected. This can happen if you copy from an old application package or another document and paste into the form. We strongly encourage you to write a succinct project description and double check the number of characters.

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 start date should be the first day of the month, and the end date should be the last day of the month. The Arts Endowment's support of a project may start on **January 1, 2015**, 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. 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.

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. The Primary Contact/Grant Administrator identified here will be the person who will receive information for accessing NEA-GO to upload your electronic work samples. For colleges and universities, this person is often a Sponsored Research, Sponsored Programs, or Contracts and Grants Officer. Select a Prefix even though this is not a required field. For the Telephone number field, use the following format: 000-000-0000.

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. Select a Prefix even though this is not a required field. 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.

Step 2: Fill out the Project/Performance Site Location(s) Form [\[Back to Top\]](#)

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. Do not type in all capital letters when completing the form. Enter information directly into the form. Do not copy from an old application package or another document and paste into the form.

This form collects information about the primary site, as well as additional sites, where project activity will take place. In most -- but not all -- cases, the primary site will be the address of the applicant organization. If a portion of the project will be performed at any other site(s), identify the site location(s) in the additional block(s) provided. Use up to 29 additional blocks as required (one for each site). Your responses will not be a factor in the review of your application.

For the Organization Name:

Enter the name of the organization where the activity will take place. This may be the applicant organization or another organization. The remaining fields in a block (e.g., DUNS number) are associated with the organization where the activity will take place.

For the Project/Performance Site Congressional District:

Use the following format: 2 character State Abbreviation-3 character District Number. For example, if the organization is located in the 5th Congressional District of California, enter "CA-005." If the project directly impacts all districts in a state, enter "all" for the district number. For example: "MD-all" for all Congressional districts in Maryland. If nationwide (all districts in all states), enter "US-all." If the state has a single At-Large Representative or the territory has a single Delegate, enter your 2 character state/territory abbreviation and "-000." If the project is outside the U.S., enter "00-000." If

you need help determining a district, go to www.house.gov and use the "Find Your Representative" tool.

Step 3: Fill out the NEA Organization & Project Profile Form [\[Back to Top\]](#)

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. Do not type in all capital letters when completing the form. Enter information directly into the form. Do not copy from an old application package or another document and paste into the form.

See the instructions below for the following items (other instructions are provided on the form itself).

Part 1. Applicant

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." Refer to "[Application Limits](#)" for definitions.

Part 2. Project

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](#).

- **Artist Communities**
- **Dance** (including dance presentation)
- **Design** (including architecture, communications and graphic design, fashion design, historic preservation, industrial and product design, interior design, landscape architecture, planning, universal design, rural design, and urban design)
- **Folk & Traditional Arts** (including folk & traditional arts projects in any art form)
- **Literature**
- **Local Arts Agencies** (including projects in any discipline that are submitted by a local arts agency or LAA. Local arts agencies generally are referred to as arts councils, departments of cultural affairs, or arts commissions. LAAs can be private entities or 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, but only for projects that will predominantly serve local arts agencies.)

- **Media Arts**
- **Museums** (including projects in any discipline that are submitted by a museum)
- **Music** (including music presentation)
- **Opera** (including opera presentation)
- **Presenting & Multidisciplinary Works** (projects that involve multiple arts disciplines including multidisciplinary arts presenting and other types of multidisciplinary activities)
- **Theater & Musical Theater** (including theater and musical 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: Choose the Challenge America Fast-Track project type that is relevant.

Intended Outcome: If you choose the guest artist, public art, or unified promotion project types, select "F: Engagement: Americans Throughout the Nation Experience Art" as your outcome. If you choose the design activities project type, select "H: Livability: American Communities are Strengthened Through the Arts" as your outcome.

Please ensure that your selection(s) match your narrative (Attachment 2) for the question about **Outcome(s) and Measurements**.

Project Budget Summary: The dollar amounts entered in these fields must agree with the corresponding dollar amounts on your Project Budget Form (Attachment 4).

Step 4: Complete and Attach Required Items to the Attachments Form [\[Back to Top\]](#)

The "Attachments Form" is not a form in the conventional sense. Rather, it is a place to attach documents that you have completed and saved elsewhere on your computer.

Several important points:

1. Attachment 4 is a fillable form; you will find a link to it. This form can be filled in, saved to your computer, and attached without the need for special software or conversion to PDF.

Please be sure you are using Adobe Reader (version 9 or higher) when filling out our PDF forms.

Note to Mac users: Your computer may be set to open PDF files using Preview (you can tell which program is being used to view a PDF file by looking at the left-

most item in the menu bar). Please verify that you are using Adobe Reader and not Preview. If you don't have Adobe Reader installed, you can download it here: <http://get.adobe.com/reader/>.

2. All other attachments are documents (e.g., narratives, lists) that you will develop in accordance with the instructions provided. **These items must be submitted as PDF (portable document format) files.**

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**.

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.** Please do not enable any document security settings or password-protect any PDF file you submit to us.

No attachment should be more than 2 MB.

3. For non-form documents, 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. Within each attachment, number pages sequentially; place numbers on the bottom right hand corner of each page. Excess pages will be removed and not be reviewed.
4. **Name your files as indicated below and attach them in the proper order.** Limit file names to 50 or fewer characters and use only the following characters when naming your attachments: A-Z, a-z, 0-9, underscore (_), hyphen (-), space, and period. If you do not follow this rule, your application may be rejected. 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.

When you open the Grants.gov Attachments Form, you will find 15 attachment buttons. 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.

PLACEHOLDER TO REVISE BASED ON CHANGES TO OPPF

The Attachments

► **ATTACHMENT 1: ORGANIZATIONAL BACKGROUND STATEMENT (One-page limit)**

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." Submit no more than one page. Excess pages will be removed and not be reviewed.

This statement should cover the points below; use the following headings and letters to organize your response. If you are a parent organization that is applying on behalf of a component, this information should refer to the component.

- **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: DETAILS OF THE PROJECT NARRATIVE (Two-page limit)**

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."

Your narrative may not exceed two pages. Excess pages will be removed and not be reviewed. Organize your response a) through e), as listed below, and use the boldfaced language below as headings for each item. For example, "a) **Major project activities.** The ABC Performing Arts Center plans to..."

The information that you provide will be reviewed in accordance with the "**Review Criteria**" for the *Challenge America Fast-Track* category. Your narrative should address each of these "Review Criteria" and include information on the following, as relevant to

your project. Ensure that your descriptions are consistent with the information that you provide on the NEA Organization & Project Profile form.

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. **Benefit to underserved populations:**

Describe how the project will benefit underserved populations that have limited access to the arts due to geography, ethnicity, economics, or disability. Include any major challenges that the community currently faces. How will the target population or community be included in the planning for and implementation of the project? If relevant, have you worked with this target population or community in the past?

c. **Outcome(s) and Measurements:**

Select one of the two outcomes below as most relevant to your project. Discuss how your project directly addresses this outcome.

Engagement: Engaging the public with diverse and excellent art.

Livability: The strengthening of communities through the arts. If you identify the Livability outcome, include, as relevant, information on project strategies; the target community; community sector involvement; anticipated long-term impact; and/or expected arts- or design-focused changes in policies, laws, and/or regulations.

You may also address a secondary NEA outcome (Creation, Engagement, Learning, or Livability) and/or any additional outcomes of your own that you have established for the project. Ensure that the outcome(s) you address here is the one you select on the NEA Organization & Project Profile form.

Detail the performance measurements that you will use to provide evidence that the primary NEA outcome was achieved. Refer to the *Challenge America Fast-Track* category description for information on the evidence that is required for each outcome.

d. **Schedule of key project planning and implementation dates:**

If you include activities that occur before the earliest allowable project start date, make sure you note that those activities and costs are not included in the project request on the Project Budget form.

e. **Selection of artists, participating organizations, consultants, resource staff, or other personnel:**

Describe the process and criteria for the selection of artists, participating organizations, consultants, resource staff, or other personnel. If your project is to present a guest artist, indicate if the artist has a past working relationship with your organization.

▶ **ATTACHMENT 3 : BIOGRAPHIES OF KEY PROJECT PERSONNEL (Two-page limit)**

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: PROJECT BUDGET FORM, PAGES 1 and 2**
[CLICK TO DOWNLOAD \[FORM\]](#) [\[INSTRUCTIONS\]](#)

To this button, attach the **Project Budget form, Pages 1 and 2**. The file name should indicate the name of your organization or a recognizable acronym followed by "ProjectBudget.pdf."

▶ **ATTACHMENT 5: PROGRAMMATIC ACTIVITIES (Three-page limit)**

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: 2011-12, 2012-13, and 2013-14. For

organizations that schedule activities according to a single calendar year, use programming for 2011, 2012, and 2013.

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: 2011-12, 2012-13, or 2013-14. For organizations that schedule activities according to a single calendar year, use 2011, 2012, or 2013.
- 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
2012-13	Festival A/Festival Director	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2013/ 6 perfs.	850/71%	\$\$
2013-14	Performance B/Director	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2014/7 perfs.	1,050/88%	\$\$

▶ ATTACHMENT 6: NATIONAL ENVIRONMENTAL POLICY ACT AND/OR THE NATIONAL HISTORIC PRESERVATION ACT COMPLIANCE

For projects that may be impacted by the National Environmental Policy Act and/or the National Historic Preservation Act (e.g., an arts festival in a park, the commissioning

and installation of an outdoor sculpture or mural, or certain types of Livability projects), to this button attach documentation that the project is in compliance. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance. Please see the "[Assurance of Compliance](#)" for more information.

Leave all remaining Attachment buttons blank. Do not submit letters of support.

Step 5: Submit Items in Steps 1-4 above electronically through Grants.gov [\[Back to Top\]](#)

Follow the detailed instructions under "[Submit your electronic application](#)" above.

Step 6: Prepare and submit work samples electronically [\[Back to Top\]](#)

Please see the archive of the NEA/WESTAF [joint training webinar](#) for applicants on using the NEA-GO system to upload work samples electronically.

In addition to the material that you submit through Grants.gov, you must submit work samples as detailed below. Your application package will not be considered complete without these items. **Do not submit work samples through Grants.gov.**

Electronic Submission of Work Samples

You will upload your work samples electronically.

To upload work samples, you will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the NEA by the Western States Arts Federation (WESTAF). This will proceed as follows:

1. You will complete the Grants.gov application process as detailed through Step 5 of the instructions above.
2. On June 10, 2014, WESTAF will e-mail the Primary Contact/Grant Administrator identified on your Grants.gov application with the login information (URL, User name, and Password) for accessing NEA-GO. If your organization has submitted more than one application (e.g., one on its own behalf and one as the parent of a component), you will receive a separate e-mail, with separate login information, for each application.

You will have until 11:59 p.m., Eastern Time, on June 16, 2014, to upload, preview/check, and submit your work samples electronically.

3. To ensure that you receive WESTAF's login information promptly, we recommend that you add the following e-mail address to your list of safe senders: noreply@culturegrants.org. UPDATE

4. You will access NEA-GO for detailed instructions and to upload your work samples.

The NEA-GO system is optimized for use with the following web browsers: Mozilla Firefox, Safari, and Google Chrome. Internet Explorer will also work, but you must have at least version IE 8.

NEA staff will be available to answer any questions that you have.

You should prepare your work samples well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you. Well-edited work samples are preferred.

Work Sample Preparation

Work samples should demonstrate 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 involve guest artists, you must submit an example of work by the proposed artist(s). For projects that focus on unified promotion, the work sample should reflect the work of the individual(s) responsible for the development/design or the quality of the resources, as appropriate.

- For performing arts projects, audio or video samples.
- For media projects, audio or video samples.
- For design/museum/visual arts projects, up to *15 digital images*.
- For literary projects, *up to 15 pages*.
- For multidisciplinary projects, submit samples in at least two art forms.

Acceptable Formats

You will be able to upload samples in the formats described below. There is a limit of 250 MB for all of your work samples combined.

Audio Samples

Submit **no more than five selections; each selection should not exceed three minutes**. You will upload each selection in a separate file. Each file has a size limit of 5 MB. Acceptable file types are mp3, wma, wav, aac, mid, midi, mpa, and ra.

Digital images

Submit **up to 15** images. You may either combine all of your images into a single PDF file or upload each image in a separate file. Image size should be consistent; 1024 x

768 pixels is suggested. Each image/file has a size limit of 5 MB. Acceptable file types are jpeg, gif, bmp, png, and tif.

Video Samples

Submit **no more than five selections; each selection should not exceed three minutes.**

You may submit a link to a video sample, or upload a video sample directly to NEA-GO.

If you submit a link:

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than five** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

If you upload directly to NEA-GO:

Acceptable file types are avi, flv, mov, mp4, mpeg, rm, and wmv. Your video sample **must** be in one of these acceptable file types. File types such as VIDEO_TS.BUP, VIDEO_TS.IFO, and VIDEO_TS.VOB **will not work**.

In order to be uploaded, videos must meet the following minimum requirements:

- Resolution: At least 480 x 360
- Frames per second (fps): At least 12

You can often check the resolution of a video as follows. In Windows environments, find the file on your computer, right click it, and select "Properties." On a Mac, hold the Control key, and click on the file name. Select "Get Info" and the information should display. Most videos are a standard 29 frames per second.

While the above requirements are the minimum, submitting your video in the mp4 (H.264) format at 640 x 480 with mp3 audio will allow for efficient uploading while showing your clips to best advantage. There is a file size limit of 250 MB. (Note, however, that there is a limit of 250 MB for **all** of your work samples combined so choose your video samples carefully.)

If your video doesn't meet the minimum resolution requirements above, there are a number of software programs you can use to convert your video, such as the free MPEG Streamclip; DV Kitchen for Mac, which has a free trial; and www.mediaconverter.org, which allows for five free conversions.

If you are submitting more than one video sample, you will upload each individually, in a separate file.

Websites

Do not submit your organization's general website. Only submit a website that is an essential part of the project.

Submit a PDF with a link to the website. If you are including more than one website, submit **no more than five** and list them all on a single PDF. For each site, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox).

NOTE: If you provide links to works samples -- audio samples, digital images, video samples, or documents – the same limits on work samples uploaded directly to NEA-GO apply to those provided via links:

- Audio samples: No more than five selections; each selection should not exceed three minutes.
- Digital images: Up to 15 images.
- Video samples: No more than five selections; each selection should not exceed three minutes.
- Documents: Up to 15 pages each

Documents (Literary samples, publications, periodicals, catalogues, architectural schematics, marketing materials)

Submit a very limited sample that is directly related to the proposed project. Upload each document individually, in a separate file. Each file has a size limit of 5 MB and 15 pages. All documents should be submitted as PDF files.

If you have to scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.
- When you have scanned the images, combine them into a single PDF file.
Submit a single file for each document; do not submit a separate file for each scanned page.

Work Sample Information

For each work sample that you upload electronically, you will find a descriptive field into which you will enter the following information, as appropriate:

Title box:

- The title of the work or organization represented by the work sample. Title each work sample with a unique name. **This title must not contain an apostrophe.**

Description box:

- Company/Artist.
- Title of work/image/activity (if different from first bullet).
- Date work created/performed.
- Brief description including how the work sample relates to proposed project.
- For images of visual artworks, the medium and dimensions of the work.
- For audio and video samples, length of the sample.
- If appropriate, include cueing instructions

[Applicants submitting multiple websites or multiple images on a PDF should include the relevant information from above with each website or image in the PDF. The descriptive field for the file should provide a brief overview of the group of images or websites as a whole.]

COMPLETING THE APPLICATION FORMS

The following instructions are for the application forms:

- Project Budget (Pages 1 and 2)
- Financial 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 Form(Pages 1 and 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, 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*, all grants are for \$10,000. For *Art Works*, grants will generally range from \$10,000 to \$100,000. Do not request an amount below \$10,000. 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. The Arts Endowment

allows the use of unrecovered indirect costs as part of the cash match or cost sharing. Your organization must have a federal negotiated indirect cost rate agreement to include unrecovered indirect costs.

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."

3. **TOTAL PROJECT INCOME** is the total of "1. Amount requested from the Arts Endowment" and "2. Total match for this project."

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" on Page 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 annually. 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	1	\$40,000 per yr.	3%	\$1,200

Director (evaluation 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, vacation and sick leave, 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, including those of the U.S. Treasury Department Office of Foreign Asset Control. 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. For other types of line items, provide details of what is included in each item. See the "Administration" example below.

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 -- \$4,500, telephone -- \$300, copying -- \$200)	\$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, audit costs that are not directly related to an A-133 audit, 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 Page 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" 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:** "3. Total project income" (from Page 1 of the Project Budget form) must equal the "Total project costs." Your project budget should not equal your organization's entire operating budget.

Financial Information Form

If you are applying for a Challenge America Fast-Track 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 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 (such as an academic department of a college or university), 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 NEA Organization & Project Profile Form.

NOTE: The figures listed in the "Most recently completed fiscal year" column are subject to verification by the Arts Endowment.