

## How to Use This Document

These instructions are for the Media Arts discipline. For more information, see here (LINK TO DISCIPLINE LANDING PAGE). If you are applying in a different Art Works discipline, [please refer to their instructions](#), as instructions vary by discipline.

**NOTE:** You will only be able to complete this part of the application process if you have submitted an SF-424 form through Grants.gov by the appropriate deadline. Please see <https://www.arts.gov/grants-organizations/art-works/media-arts/step-1-submit-sf-424-to-grants-gov> for more information.

This document will guide you through completing [Step 2 of the Art Works application process](#); it contains detailed instructions for completing the Grant Application Form in NEA-GrantsOnline (NEA-GO). Please review all sections of this document to see the required fields needed to complete the application, along with detailed instructions on what you should include in each section. This document will also include any specifications about your material (e.g., character limits for narrative responses, acceptable work sample formats). For your application to be considered complete, every item that is required **MUST** be included in your application.

**You will not have access to enter information into the online Grant Application Form until NEA-GO is available.** However, you should **prepare your responses and material well in advance of the Step 2 deadline** and have them fully ready to upload once NEA-GO opens.

### First Art Works Deadline:

Step 1 - Submit SF-424 to Grants.gov	February 16, 2017
Step 2 - Submit Materials to NEA-GO	February 23, 2017 to 11:59 p.m., Eastern Time on March 2, 2017

### Second Art Works Deadline:

Step 1 - Submit SF-424 to Grants.gov	July 13, 2017
Step 2 - Submit Materials to NEA-GO	July 20, 2017 to 11:59 p.m., Eastern Time on July 27, 2017

## View Application Data

This section is the first screen you will see when you open the GAF. It cannot be edited; it is autopopulated with information you entered on the SF-424 form that was submitted to Grants.gov. If you find any incorrect information on this page, please [contact](#) the staff.

### Part 1: Organizational Information

You will be asked to provide the following information in this section:

**Legal Name** (should match SF-424)

**Popular Name** (if different)

**For this application, are you serving as the Parent of an Independent Component** (before choosing, [see the definition](#) of official Independent Component status: Y/N)

**Mission of Your Organization** (500 Character Limit, including spaces)

**Summary of the background/history of your organization** (2,000 Character Limit, including spaces)

#### **Organization Budget**

**Budget Form:** Complete this section using figures for the most recently completed fiscal year, the previous fiscal year, and the fiscal year prior to that.

Sample View of Organizational Budget Form:

	Most Recently Completed FY	Previous FY	Two FYs Prior
FY End Date (MM/DD/YYYY)			
<b>Income</b>			
Earned			
Contributed			
<b>TOTAL INCOME</b>	<b>\$ 0</b>	<b>\$ 0</b>	<b>\$ 0</b>
<b>Expenses</b>			
Artistic Salaries			
Production / Exhibition / Service Expenses			
Administrative Expenses			
<b>TOTAL EXPENSES</b>	<b>\$ 0</b>	<b>\$ 0</b>	<b>\$ 0</b>
<b>Operating Surplus / Deficit</b>	<b>\$ 0</b>	<b>\$ 0</b>	<b>\$ 0</b>

In addition to the line items above, Cumulative Surplus/Deficit also will appear. PLACEHOLDER FOR CUMULATIVE SURPLUS/DEFICIT DEFINITION.

When completing this form you'll use the line items below for each fiscal year. Unaudited figures are acceptable. And figures that amount to \$0 are acceptable in cases where organizations do not have a budget line for that particular figure.

**Income**

- **Earned:** Revenues that are received through the sale of goods, services performed, or from investments. Examples: ticket sales, subscription revenue, contractual fees, interest income.
- **Contributed:** Gifts that are received which are available to support operations. Examples: annual fund donations, grants for general operating or project support, in-kind contributions.

**Expenses**

- **Artistic Salaries:** 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: research expenditures; 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.

**NOTE:** The figures are subject to verification by the National Endowment for the Arts.

If you are a parent organization, provide this information for the independent component on whose behalf you are applying (e.g., for a university project, provide the information for the independent component, not the entire university). *Academic departments within universities and colleges are **not** considered independent components.* For independent components, you may use the space to discuss the fiscal health of your organization to explain the relationship that the independent component has with the larger entity (e.g., "museum guards and utilities paid for by university"). If your organization is a smaller entity that exists within a larger organization (such as literary organization housed at a college or university), submit information for the smaller entity and follow the instructions for parent organizations and independent components.

**This 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). You will be given an opportunity to explain and discuss the fiscal health of your organization, including identifying the source of the activities, as needed. We may request additional information to clarify an organization's financial position.

**Fiscal Health:** Discuss the fiscal health of your organization. In addition, 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). (1,000 Character Limit, including spaces)

**Programmatic Activity:** Submit a representative list of your programmatic activities for the past three years/seasons. Depending on your project type, you will have the opportunity to expand on this list in Discipline-Specific Items.

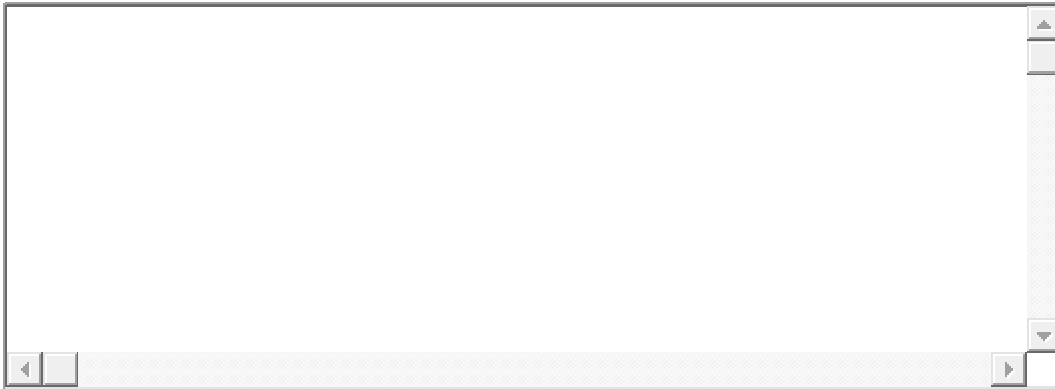
This list should demonstrate eligibility (i.e., your organization's three-year history of programming) and the artistic excellence and merit of your organization. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated 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 projects that involve touring, list your organization’s touring activities for the past three years/seasons.

You’ll enter your information this way:

- **Year 1**

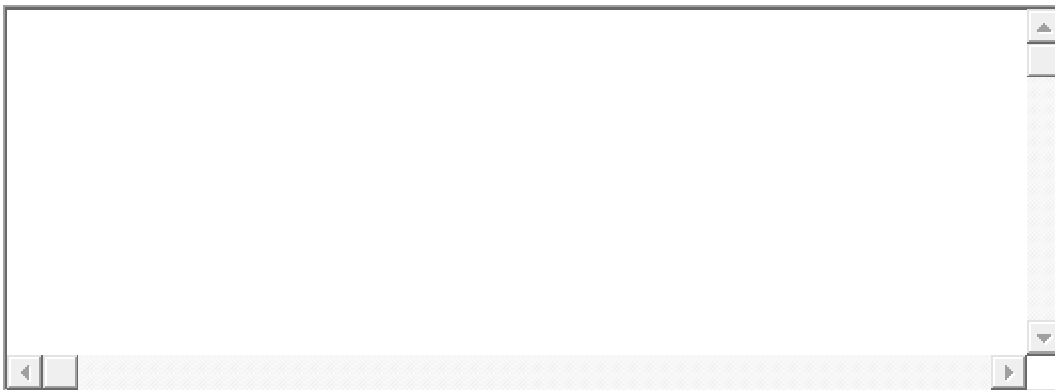
- **Representative examples:**



(3,500 Character Limit, including spaces)

- **Year 2**

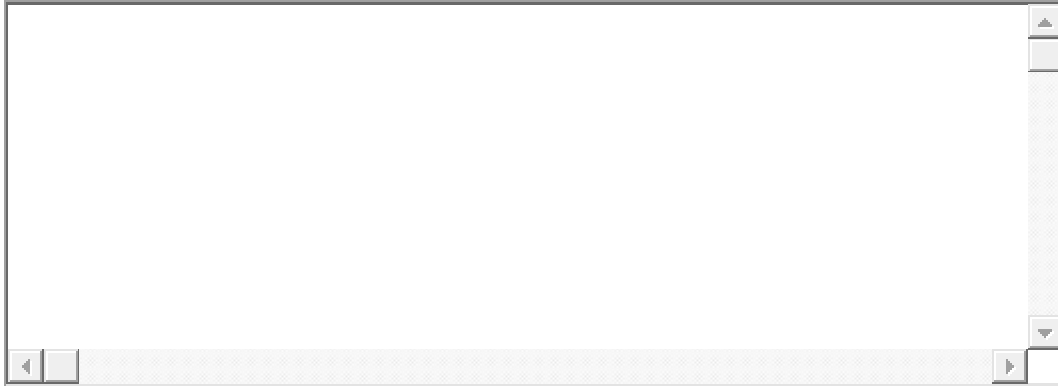
- **Representative examples:**



(3,500 Character Limit, including spaces)

- **Year 3**

- **Representative examples:**



(3,500 Character Limit, including spaces)

**Programmatic Activity notes:** Provide any notes about your programmatic activity. (1,000 Character Limit, including spaces)

## Part 2: Project Information

**NEA Discipline for Proposed Project:** This refers to the artistic discipline associated with your project, not necessarily your organization as a whole. Choose the artistic discipline carefully because your selection will determine which panel of experts will review your proposal. In limited cases, staff may transfer an application to a discipline other than the one that was selected by the applicant to ensure appropriate panel review. However, we cannot guarantee that an application will be transferred in all cases where this might be desirable. [Contact us](#) if you have any questions about which discipline is most appropriate for your project. Each discipline has different instructions. Be sure to download the instructions according to the discipline that best suits your project.

Choose: **Media Arts**

### Project Activities

**Project Title:** If your project title has changed since you submitted your SF-424 through Grants.gov, provide a new project title in the text field below. Text cannot be formatted (e.g., bold, italics). If you have no changes, leave the text as is. Do not type "N/A" as this will replace the previously submitted project title.

**Project Description:** If your project description has changed since you submitted your SF-424 through Grants.gov, provide a new description in the text field below. Text cannot be formatted (e.g., bold, italics). If you have no changes, leave the text as is. Do not type "N/A" as this will replace the previously submitted project description.

**Major Project Activities:** This will serve as the project narrative. Describe the proposed project. Be as thorough and specific as possible about the activities that will take place during the allowable project period. Where relevant, include information on any additional public components such as educational or outreach activities of the project. Do not describe unrelated organizational programming. If applicable, identify any works of art that will be central to the project and the reason for their selection. (4,000 Character Limit, including spaces)

**Selection of Key Organizational Partners:** If your project involves organizational partners, describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek. An organizational partner is an outside entity that will provide resources (other than money) to support the project. Because all NEA projects require matching resources from non-federal sources, organizations that only provide money are not considered partners. Funders are not excluded from being partners, but they must also supply human resources or information capital, or actively participate in another way. (1,000 Character Limit, including spaces)

**Description of Key Organizational Partners:** Include brief, current descriptions of the key organizational partners and their proposed role in the project. You may include up to 10.

- **Organization Name**
- **Proposed or committed?** Select answer from drop-down.

**Description of the Organization** (500 Character Limit, including spaces)

**Selection of Key Individuals:** Briefly describe the process and criteria for the selection of key individuals that will be involved in this project (e.g. primary artist(s), project director, artistic director, executive director, teaching artist, curator, editor, folklorist, conductor). Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek. (1,000 Character Limit, including spaces)

**Bios of Key Individuals:** Include brief, current biographies of the key individuals. You may include up to 5.

- **First Name**
- **Last Name** (Use this field for artistic group names or single names)
- **Proposed or committed?** Select answer from drop-down.
- **Bio.** including the proposed role in the project (1,000 Character Limit, including spaces)

**Schedule of Key Project Dates:** Describe the significant dates in the project. If you include activities that occur before the earliest allowable start date (January 1, 2018, if you apply at the February 16, 2017, deadline or June 1, 2018, if you apply at the July 13, 2017, deadline), indicate by adding an asterisk (\*) and make sure that those activities and costs are not included on the Project Budget form. (1,500 Character Limit, including spaces)

**Promotion & Publicity:** Briefly describe your plans for promoting and/or publicizing the project. (1,000 Character Limit, including spaces)

**Performance Measurement:** How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluators, and/or any other plans for performance measurement related to the project. (1,000 Character Limit, including spaces)

Please see "[Program Evaluation Resources](#)" for additional information.

**Intended Audience/Participants/Community:** Who will benefit from the project and how? (2,000 Character Limit, including spaces)

**Discipline-Specific Items**



Leave these fields blank. Please upload discipline-specific items as separate PDF documents.  
(See Part 4: Items to Upload.)

## Part 3: Project Budget

**NOTE:** Organizations cannot receive more than one National Endowment for the Arts grant for the same expenses. This budget cannot include project costs that are supported by any other federal funds or their match, including costs that may be included in applications submitted, or grants received, by partner organizations or presenters.

Your **Project Budget** should reflect only those activities and associated costs that will be incurred during the "Period of Performance" that you have indicated for your project. Any costs incurred before or after those dates will be removed. REMINDER: The earliest allowable project start date is January 1, 2018, if you apply at the February 16 deadline, or June 1, 2018, if you apply at the July 13 deadline.

All items in your budget, whether supported by NEA funds or your cost share/matching funds, must be reasonable, necessary to accomplish project objectives, allowable in terms of the NEA General Terms and Conditions, and adequately documented.

Applicants whose projects are recommended for grants will be asked to update the project budget.

**The Project Budget on the Grant Application Form allows unlimited characters in the line items descriptions. However, if you exceed the character maximums outlined in bold below, your text will be automatically cut off and not be seen by NEA staff or reviewers.**

### **EXPENSES**

**DIRECT COSTS** are those that are identified specifically with the project during the period of performance, and are allowable. Be as specific as possible.

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 the Project Budget form, and not here.) Indicate the title and/or type of personnel (40 characters maximum), the number of personnel (30 characters maximum), the annual or average salary range (40 characters maximum), and the percentage of time that will be devoted to the project annually (30 characters maximum). 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.

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.) NEW: Awards that the NEA makes after December 26, 2014, now allow the following:

Salaries/wages/fringe benefits incurred in connection with fundraising specifically for the project. These costs must be incurred during the NEA project period of performance, and be approved as allowable project expenses by the agency.

**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.

Sample View of Salaries and Wages Form:

**Costs**

1. Direct Costs: Salaries and wages				
TITLE AND/OR TYPE OF PERSONNEL	NUMBER OF PERSONNEL	ANNUAL OR AVERAGE SALARY RANGE	% OF TIME DEVOTED TO THIS PROJECT	AMOUNT
<b>Total Salaries and wages (a):</b>				0
<b>Fringe Benefits</b>				
<b>Total fringe benefits (b):</b>				
<b>Total salaries and fringe benefits (a + b):</b>	0			

- 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. Limit your descriptions to these character maximums: # of Travelers = 20 characters; From = 50 characters; To = 50 characters. 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 by country of origin or destination and relate to activity outlined in your narrative. Foreign travel also must conform with government regulations, including those of the U.S. Treasury Department Office of Foreign Asset Control LINK. If National Endowment for the Arts funds are used for foreign travel, such travel must be booked on a U.S. air-carrier when this service is available. List all trips -- both domestic and foreign -- individually.

Sample View of Travel Form:

2. Direct Costs: Travel (include subsistence)			
# OF TRAVELERS	FROM	TO	AMOUNT
Total Travel			0

- 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. For procurement requirements related to contracts and consultants, please review 2 CFR Part 200.317-.326 [LINK](#). Limit your descriptions to 100 characters maximum.

Television broadcast projects and educational/interpretive videos must be closed or open captioned. Applicants should check with captioning organizations for an estimate.

Clearly identify the rental of equipment versus the purchase of equipment. 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 narrative. Digital computers, mobile devices, or other new technologies are considered supplies if less than \$5,000 per item regardless of the length of useful life.

If you engage in contracts of more than \$15,000, identify the item or service and its relation to the project.

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, the service being provided, and the applicable fee, rate, or amount of each. For other types of line items, provide details of what is included in each item.

Sample View of Other Expenses Form:

3. Direct Costs: Other <span style="float: right;">▼</span>	AMOUNT
<b>Total other expenses:</b>	<b>0</b>

4. **TOTAL DIRECT COSTS** is the total of all direct cost items listed in "1. Salaries and wages," "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 National Endowment for the Arts or another federal agency (limit your description of Federal Agency to 50 characters). You are not required to have an indirect cost/facilities and administration rate to apply for or receive a grant. You may claim administrative costs or overhead as direct costs under "3. Other expenses." Alternatively, a non-federal entity that has never received a negotiated indirect cost rate may elect to charge a de minimis rate of 10% of modified total direct costs (MTDC). For more information see 2 CFR Part 200.414.f LINK. However, you cannot claim both Indirect Costs and Administrative/overhead costs; you must choose one method or the other. If you have a negotiated rate and would like to include indirect costs, complete the information requested in this section. If you do not have or intend to negotiate an indirect cost rate, or do not plan to charge a de minimis 10% rate leave this section blank. Applicants may only apply a Research ICR for applications to the Research: Artworks program. For additional information, see "[Indirect Cost Guide for NEA Grantees.](#)"

Sample View of Indirect Costs Form:

<b>5. Indirect Costs (if applicable)</b>	
<b>Federal Agency:</b>	
<b>Rate (.0000):</b>	
<b>Base:</b>	
<b>Total Indirect Costs</b>	<b>0</b>

6. **TOTAL PROJECT COSTS** is the total of "4. Total direct costs," and, if applicable, "5. Indirect costs." **NOTE:** "3. Total project income" must equal the "Total project costs." Your project budget should not equal your organization's entire operating budget.

**INCOME**

1. **AMOUNT REQUESTED FROM THE** National Endowment for the Arts: For Art Works, grants will generally range from \$10,000 to \$100,000. Do not request an amount below

\$10,000. Any requests below \$10,000 will be deemed ineligible and will not be reviewed. Be realistic in your request.

- TOTAL COST SHARE/MATCH FOR THIS PROJECT:** Because the National Endowment for the Arts cannot support more than 50% of a project's costs, we require 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. 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. Limit your descriptions to 100 characters maximum. Do not include any National Endowment for the Arts or other federal grants -- including grants from the NEH, ED, NPS, etc. -- that are anticipated or received. If you include grants from your state arts agency or regional arts organization as part of your match, you must ensure that the funds do not include subgranted federal funds. Identify sources. The National Endowment for the Arts 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). Limit your descriptions to 100 characters maximum. To qualify as matching resources, these same items also must be identified in the project budget as direct costs to ensure their allowability. In-kind items not reflected as direct costs will be removed from your budget. 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."

- TOTAL PROJECT INCOME** is the total of "1. Amount requested from the National Endowment for the Arts" and 2. Total match for this project."

Sample View of Income Form:

**Income**

<b>1. Amount Requested from NEA</b>	
<b>2. Total Match for this project</b> ▼	
<b>Cash</b> ▼	<b>Cash Amount</b>
<b>Total cash (a):</b>	<b>\$ 0</b>
<b>In-kind</b> ▼	<b>In-kind Amount</b>
<b>Total In-Kind (b):</b>	<b>\$ 0</b>
<b>Total match for this project (2a + 2b):</b>	<b>\$ 0</b>
<b>3. Total project income (1 + 2):</b>	<b>\$ 0</b>



## Part 4: Items to Upload

Upload your work samples and discipline-specific items here. Media Arts does not require statements of support.

Please arrange the items in the following order when uploading to NEA-GO:

- Discipline-Specific Items (Varies by project type; see instructions below.)
- Work Samples (Varies by project type; see instructions below.)

### Preparation

Below are the required items to upload to NEA-GO. These are a critical part of your application and are considered carefully during application review. Submit items in the format and within the space limitations described below. Only upload materials that we request. Other items that you include will not be reviewed.

### Discipline-Specific Items

Submit one single PDF file named “Special Items” that includes any **items specified below** that are relevant to your particular project.

Projects under the February deadline:

- **For film, video, digital arts, and other media festivals**, a one-page description of your selection process, and a list (maximum four pages) of screenings, master classes, workshops, and other festival activities for the previous two years. Please include the Date, Title/Artist Names(s), Country of Origin(s) # of attendees/venue capacity and % filled of venue (maximum five pages).
- **For exhibition projects**, a detailed list (maximum two pages) of your proposed exhibition program, and a list (maximum four pages) of screenings for the previous two years. Please include the Date, Title/Artist Names(s), Country of Origin(s) # of attendees/venue capacity and % filled of venue.
- **For touring programs**, a list of committed and/or potential venues (maximum one page). Please use the following format: Name of venue/City/State/Country (if not the United States)
- **For distribution projects**, a description of the distribution plan including marketing strategies, and rights and revenues agreements with artists (maximum two pages).
- **For media art preservation, restoration, and archive projects**, a description of the work(s) to be preserved, restored, or archived; and the artistic significance, the physical condition, and the methods of preservation. If applicable, include plans for scholarly and public access to the material (maximum two pages).

Projects under the July deadline:

- **For production of all genres and forms of media art that use electronic media, film, and technology:**
  - Provide a synopsis or treatment of the proposed project (maximum three pages). Examples include: For singular works and one-time projects, provide a synopsis or treatment; for existing series, specify the number, length, and content synopsis of the programs that are to be produced; for series which acquire or commission works, describe the process by which you will select works for the programs.
  - Provide a one-page explanation of the involvement and relationship between the key artistic personnel for the proposed project and the applicant organization (maximum one page).
  - Provide resumes for all persons with primary artistic responsibility (maximum one page).
  - Provide a plan for distribution (maximum one page).
  
- **For development of analog and digital tools, hardware, and/or software that engage technology to produce new media artworks:**
  - Provide a technical or conceptual treatment of the proposed project (maximum one page).
  - Provide an explanation of the involvement and relationship between the key artistic personnel for the proposed project and the applicant organization (maximum one page).
  - Provide resumes for all persons with primary artistic responsibility (maximum three pages per resume).
  - If applicable, provide a plan for distribution (maximum one page).
  
- **For workspace and facilities access**, a description of the facility and available equipment and/or resources, facility outreach strategy, and a list of rental fee structures, if applicable (maximum two pages).
- **For workshops, residencies, conferences, convenings, and seminars**, a list of the proposed activities and names of potential participants (maximum two pages).
  
- **For field studies**, if applicable, provide additional overview of the project participants, process for conducting research and data collection, and process for distributing findings (maximum one page).
  
- **For publications/periodicals**, 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 policy for payment to writers.

**Work Samples:**

For all projects, you may submit a **maximum of three** work samples. Work samples should be recent, of high quality, and as relevant to the project as possible. Work samples are crucial for evaluating the artistic excellence and artistic merit of your project. **Panelists will generally review up to 10 minutes of any one sample and up to 20 minutes of all work samples combined.**

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, for more information [refer to the application calendar](#). **Staff will not contact applicants if a link has expired.**

Work samples may be comprised of any combination outlined below, according to your deadline and project type. You are allowed a maximum of three work samples. Work samples may be comprised of any of the combination outlined below, according to the deadline and project type. Use the guidelines below to determine which work samples types will best suit your project. Each time-based work sample (e.g., audio, video, image slideshow) must not exceed 10 minutes. Indicate a starting point for any sample longer than 10 minutes.

#### Projects under the February deadline:

- **Distribution projects:** Samples may include proposed works, previously completed works, trailers, or works in progress by the key artists or individuals involved. We recommend including work by the lead artists in your proposal whenever possible. Maximum 10 minutes per work sample.
- **Festivals:** Submit a PDF copy or link to your most recent catalog, the festival trailer, and compilation reel and/or excerpts from your most recent event. We recommend submitting a link to your catalog. Maximum 10 minutes per work sample.
- **Curated series, screening, exhibition, installation, presentation, and/or touring programs:** Samples may include a PDF copy or link to your most recent three calendars and/or program notes, an excerpt trailer or compilation of recently exhibited or screened works, and/or documentation of exhibitions, installations, performances, or other live events. Maximum 10 minutes per work sample.
- **Preservation projects:** Submit a compilation reel of recently preserved works. Maximum 10 minutes per work sample.

#### Projects under the July deadline:

- **Production-based projects:** Samples may include proposed works, previously completed works, trailers, or works in progress by the key artists or individuals involved. It is recommended to include work by the lead artists in your proposal whenever possible. For existing series, you may submit a trailer, and compilation reel and/or excerpts from

your most recent season. Maximum 10 minutes per work sample. If you are applying for a scripted project, you may also submit a maximum of 12 pages excerpted from your script.

- **Production of analog and digital tools, hardware and/or software:** Samples may include a PDF or link to documentation, live demonstrations, previously completed works, compilation reels, or works in progress by the key artists or individuals involved. It is recommended to include work by the lead artists in your proposal whenever possible. Maximum 10 minutes per work sample.
- **Workspace, facilities access, residencies, and workshop series:** Samples may include proposed works, previously completed works, trailers, or works in progress by previous or proposed artists and/or documentation of previous programming. Maximum 10 minutes per work sample.
- **Conference, seminar, or convenings:** Samples may include a PDF or link to your most recent program or agenda and/or excerpts of up to three recently completed events that give an accurate sense of the proposed event. Maximum 10 minutes per work sample.
- **A publication/periodical/catalogue:** Submit a PDF or link to brief selections from the two most recent publications. Maximum 12 pages.

**You are allowed a maximum of three work samples total.**

We will accept the following:

Type	Video	Audio	Documents	Websites
<b>Max. Time Each Sample</b>  Panelists will review up to 20 minutes of work samples	10 minutes each	10 minutes each		10 minutes each
<b>Max. Size Each Sample</b>  250 MB for <b>all</b> work samples combined	250 MB	5 MB	5 MB/12 pages each	5 MB

<b>File Types</b>	PDF with links or avi, flv, mov, mp4, mpeg, rm, and wmv	PDF with links or mp3, wma, wav, aac, mid, midi, mpa, and ra	PDF	PDF with links
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**Uploading Work Samples:** There are two options to upload your work samples.

**Option One (recommended):** Upload a single PDF to NEA-GO with links to your work samples on an external hosting site (e.g., Vimeo, YouTube, or a Custom URL).

To submit a single PDF with links to an external hosting site:

- Upload a single PDF to NEA-GO with the following file title: “Work Samples”
- Include each work sample links and/or other materials (catalog, publication, event program, script), not to exceed three work sample types, as a single PDF.
- Hyperlink each work sample URL. You may provide titles and short descriptions to provide context of the work sample for panelists.
- Include any necessary information on required plug-ins, passwords, or navigation paths in order to view the work samples.
- If applicable, 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).

**Option Two:** Individually upload each work sample file directly into NEA-GO. File size restrictions may prohibit you from using this option, see details below. To upload each work sample into NEA-GO:

- You may provide titles and short descriptions to provide context of the work sample for panelists using the text box provided during the upload process.
- If applicable, include any cue information to indicate the start of each selection.
- If your files exceed the NEA-GO file size limitations, please follow the instructions outlined in Option One to submit a single PDF with links to work samples hosted through an external hosting site.

**Have questions?** Contact Media Arts Specialists, [metzs@arts.gov](mailto:metzs@arts.gov) or [burfords@arts.gov](mailto:burfords@arts.gov)

**Information About Uploaded Items**

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

Title box:

**This title must not contain an apostrophe** (if you use one your item will not upload). Title each item with a unique name.

- For your special items, simply state the type of item.
- For video/audio/digital image/website/document work samples, state the title of the work or organization represented by the work sample.

Description box:

For your special items, simply state the type of item.

For video/audio/digital image/website/document work samples:

- 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.

#### Additional Guidance for Documents (Screenplays, Publications, Periodicals, Catalogues)

**Leave a margin of at least one inch at the top, bottom, and sides of all pages. Use only 8.5 x 11 inch size pages. Do not reduce type below 12 point font size.** Within each PDF, number pages sequentially; place numbers on the bottom right hand corner of each page. **Excess pages will be removed and not be reviewed.**

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. **Do not submit a separate file for each scan.** Do not submit Word, PowerPoint, or Excel documents.

#### Additional Guidance for 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,**

**metzs@arts.gov or burfords@arts.gov, prior to making website changes during the review period.**

**Project Updates**

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.

## Part 5: Organization & Project Profile

The National Endowment for the Arts collects basic descriptive information about all applicants and their projects. The information that follows will help the NEA to comply with government reporting requirements, and will be used to develop statistical information about the organizations and projects it funds to report to Congress and the public. **Your responses will not be a factor in the review of your application.**

**Applicant Organization Discipline:** Select the primary discipline that is most relevant to your organization. This refers to the primary artistic emphasis of your organization. You will **choose one** from the following:

- Artist Community
- Arts Education Organization
- Dance
- Design
- Folk & Traditional
- Literature
- Local Arts Agency
- Media Arts
- Museums
- Music
- Musical Theater
- Opera
- Presenting & Multidisciplinary Work Organization
- Theater
- Visual Arts
- None of the Above

You will also have the option of selecting two additional disciplines for your organization, though this is not required.

**Applicant Organization Description:** This section asks for the description that most accurately describes your organization. You will **choose one** from the following:

- Artists' Community, Arts Institute, or Camp
- Arts Center
- Arts Council / Agency
- Arts Service Organization
- College / University
- Community Service Organization
- Fair / Festival



- Foundation
- Gallery / Exhibition Space
- Government
- Historical Society / Commission
- Humanities Council / Agency
- Independent Press
- Library
- Literary Magazine
- Media-Film
- Media-Internet
- Media-Radio
- Media-Television
- Museum-Art
- Museum-Other
- Performance Facility
- Performing Group
- Presenter / Cultural Series Organization
- Religious Organization
- School District
- School of the Arts
- Social Service Organization
- Union / Professional Association
- None of the Above

You will also have the option of selecting two additional descriptions for your organization, though this is not required.

**Project Activity Type:** Select the option that best describes the type of project you are proposing:

- **Apprenticeship**
- **Arts Instruction** Includes lessons, classes and other means to teach knowledge of and/or skills in the arts
- **Artwork Creation** Includes media arts, design projects, and commissions
- **Audience Services** (e.g., ticket subsidies)
- **Broadcasting** via TV, cable, radio, the Web, or other digital networks
- **Building Public Awareness** Activities designed to increase public understanding of the arts or to build public support for the arts
- **Building International Understanding** Includes activities that either bring international art and/or artists to the U.S. or bring American art and/or artists to other nations
- **Concert/Performance/Reading** Includes production development
- **Curriculum Development/Implementation** Includes design, implementation, distribution of instructional materials, methods, evaluation criteria, goals, objectives, etc.

- **Distribution of Art** (e.g., films, books, prints; do not include broadcasting)
- **Exhibition** Includes visual arts, media arts, design, and exhibition development
- **Fair/Festival**
- **Identification/Documentation** (e.g., for archival or educational purposes)
- **Marketing**
- **Presenting/Touring**
- **Professional Development/Training** Activities enhancing career advancement
- **Professional Support: Administrative** Includes consultant fees
- **Professional Support: Artistic** (e.g., artists' fees, payments for artistic services)
- **Publication** (e.g., books, journals, newsletters, manuals)
- **Recording/Filming/Taping** (e.g., to extend the audience for a performance through film/tape audio/video; do not include archival projects)
- **Repair/Restoration/Conservation**
- **Research/Planning** Includes program evaluation, strategic planning, and establishing partnerships
- **Residency - School** Artist activities in an educational setting
- **Residency - Other** Artist activities in a nonschool setting
- **Seminar/Conference**
- **Student Assessment** Includes measurement of student progress toward learning objectives. Not to be used for program evaluation.
- **Technical Assistance** with technical/administrative functions
- **Web Site/Internet Development** Includes the creation or expansion of Web sites, mobile and tablet applications, the development of digital art collections, interactive services delivered via the Internet, etc.
- **Writing About Art/Criticism**
- **None of the above**

**Additional Project Activity Type:** Optionally, choose up to two additional types from the above list.

**Audience/Participants/Communities**

**Race/Ethnicity:** (Choose all that apply) U.S. federal government agencies must adhere to standards issued by the Office of Management and Budget (OMB) in October 1997, which specify that race and Hispanic origin (also known as ethnicity) are two separate and distinct concepts. These standards generally reflect a social definition of race and ethnicity recognized in this country, and they do not conform to any biological, anthropological, or genetic criteria. Origin can be viewed as the heritage, nationality group, lineage, or country of birth of the person or the person’s ancestors before their arrival in the United States.

- American Indian or Alaskan Native - A person having origins in any of the original peoples of North and South America (including Central America) and who maintains tribal affiliation or community attachment.

- Asian - A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.
- Black or African American - A person having origins in any of the Black racial groups of Africa.
- Hispanic or Latino - People who identify their origin as Hispanic, Latino, or Spanish may be of any race.
- Native Hawaiian or Other Pacific Islander - A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.
- White - A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.

**Age Ranges:** (Choose all that apply)

- Children/Youth (0-18 years)
- Young Adults (19-24 years)
- Adults (25-64 years)
- Older Adults (65+ years)

**Underserved/Distinct Groups:** (Choose all that apply)

- Individuals with Disabilities
- Individuals in Institutions (include people living in hospitals, hospices, nursing homes, assisted care facilities, correctional facilities, and homeless shelters)
- Individuals below the Poverty Line
- Individuals with Limited English Proficiency
- Military Veterans/Active Duty Personnel
- Title I Schools
- Youth at Risk
- Other underserved/distinct group

**Submit Your Application**

**Be sure to click Save before clicking Submit.**

**You must click Submit to finalize your application for NEA review.**

Don't forget to hit the "Submit" button when you are ready to submit your application. If you do not hit the "Submit" button, your application will not be received.

You will receive confirmation of your successful submission in two ways: 1) a pop up on your screen, and 2) an email from [noreply@culturegrants.org](mailto:noreply@culturegrants.org). Maintain documentation of your successful submission (take a screenshot and/or keep the email). If you modify your application

after you submit, you will not receive additional confirmations.

You also can confirm that your application was received when you log in to NEA-GO. On the first screen it will say “Received” if your application has been received. If your application has not yet been received, it will say “In Progress.”