

Partnership Agreements, FY 2017

**NATIONAL ENDOWMENT FOR THE ARTS
APPLICATION GUIDELINES**

CFDA No. 45.025
OMB No. 3135-0112 Expires 11/30/2016

Application Calendar

Category	Application Deadline	Earliest Announcement of Grant Award or Rejection	Earliest Beginning Date for National Endowment for the Arts Period of Performance
Partnership Agreements	September 30, 2016	April 2017	July 1, 2017

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

In the event of a major emergency (e.g., a hurricane or Grants.gov technological failure), the National Endowment for the Arts Chairman may adjust application deadlines for affected applicants. If a deadline is extended for any reason, an announcement will be posted on our website.

If you have questions:

E-mail: Laura Scanlan at scanlanl@arts.gov or Andi Mathis at mathisa@arts.gov

Clifford Murphy at murphyc@arts.gov or Cheryl Schiele at schielec@arts.gov, for questions specific to Folk Arts Partnership

Call: Laura Scanlan at 202/682-5583 or Andi Mathis at 202/682-5430

Clifford Murphy at 202/682-5726 or Cheryl Schiele at 202-682-5587, for questions specific to Folk Arts Partnership



202/682-5082 Voice/T.T.Y. (Text-Telephone, a device for individuals who are deaf or hard-of-hearing)



Individuals who do not use conventional print may access these guidelines on the website or contact the Accessibility Office at 202/682-5532 for help in acquiring an audio recording of these guidelines.

State Partnership Grant Program Description

By supporting the state arts agencies (SAAs) through Partnership Agreements, the National Endowment for the Arts makes the arts available in more communities than it could through direct grants. The SAAs greatly extend the federal reach and impact, translating national leadership into local benefit.

Most of the fifty state and six jurisdictional arts agencies were created in response to the national example and financial incentive provided by the National Endowment for the Arts. For more than 45 years our support for SAAs has helped to attract state funding that on a nationwide basis far exceeds the federal support. State government support is vital to the arts in America.

At the core of this federal-state partnership is the planning process that each SAA engages in to identify and examine state priorities. Planning is inclusive and responsive, reflecting the goals and activities determined to be most important to that state.

While providing leadership for their states, the SAAs also work cooperatively with the National Endowment for the Arts to achieve common goals and objectives. Partnership Agreement funding enables the SAAs to address priorities identified at the state level as well as National Endowment for the Arts objectives including:

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

To support elements of a **state arts plan** that enhance opportunities for the creation of art that meets the highest standards of excellence across a diverse spectrum of artistic disciplines and geographic locations. Through the creation of art, America's enduring cultural legacy is replenished and rejuvenated. We anticipate that the SAAs will be able to address this objective through support for activities such as the commissioning, development, and production of new work; and artist stipends, workshops, residencies, apprenticeships, and other opportunities for artists to create or refine work.

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

To support elements of a **state arts plan** that foster public engagement with artistic excellence across a diverse spectrum of artistic disciplines and geographic locations. These activities should engage the public directly with the arts, providing Americans with new opportunities to have profound and meaningful arts experiences. We anticipate that the SAAs will be able to address this objective through:

- Support for activities such as exhibitions, performances, concerts, and readings; touring and outreach; art fairs and festivals; film screenings;

publications; broadcasts and recordings; preservation and conservation projects; design charrettes; audience services; and technical assistance and training to enhance audience participation and engagement.

- Support for activities that foster the arts in rural, inner-city, and other **underserved communities**. Funds may assist in the areas of local cultural development, folk & traditional arts programs, emerging and developing arts organizations, rural initiatives, activities involving individuals with disabilities, arts programs for disadvantaged youth, and other programs that extend the arts to underserved populations.

For the purposes of these guidelines, an underserved community is one in which individuals lack access to arts programs due to geography, economic conditions, ethnic background, or disability. Within this broad definition, SAAs are asked to specify their own underserved constituencies.

- Support for stable, professionally-directed programs that are responsive to a state's diverse folk & traditional arts heritage, and that can **strengthen state support of the folk & traditional arts**. Programs may include, but are not limited to, professional positions in support of the folk & traditional arts (positions should be supported independently of the National Endowment for the Arts within three years); fieldwork to identify and document underserved folk & traditional artists; apprenticeships, mentorships, or folk arts in education programs; and statewide activities that increase public awareness of living cultural heritage. Both SAAs and nonprofit organizations working in cooperation with their SAA are eligible for this type of support.

BEGINNING THIS YEAR: We encourage long-range planning for folk & traditional arts programming and acknowledge that long-range planning is fortified if accompanied by an extended funding horizon.

To that end:

- Folk Arts Partnership applications submitted by SAAs that are “on-year” states in this set of guidelines must reflect a three-year planning horizon. On-year SAAs will not have to apply for folk arts support until the SAA is an on-year state again, and will receive designated folk arts partnership support each of the three years, commensurate with year-one funding, subject to changes in our annual appropriation, or substantive changes in the program at the state level.
- Folk Arts Partnership applications submitted this year by SAAs that are “off-year” states should reflect long-range planning for the program but will need to apply annually for a project that is one-year in scope until the SAA next becomes an “on-year” state.
- Folk Arts Partnership applications submitted by nonprofit organizations will reflect projects that are one-year in scope. Nonprofit organizations are not

eligible for three-year funding, and must continue to submit a full application annually that is one-year in scope.

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

To support elements of a **state arts plan** that provide Americans of all ages with arts learning opportunities across a diverse spectrum of artistic disciplines and geographic locations. These activities should focus on the acquisition of knowledge or skills in the arts, thereby building public capacity for lifelong participation in the arts. We anticipate that the SAAs will be able to address this objective through:

- Support for **lifelong learning** activities for youth, adults, and intergenerational groups.
- Support for in-depth national or state standards-based arts education activities for youth (generally between ages 5 and 18) in schools or other community-based settings.
- Support for activities that provide opportunities for youth, educators, and community leaders to gain in-depth arts education knowledge and skills in the arts.
- Support for other activities such as workshops and demonstrations; mentorships and apprenticeship programs; professional development for artists, teaching artists, school and school district leaders, community leaders and other educators; and other arts learning activities.
- Poetry Out Loud activities.

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

To support elements of a **state arts plan** that provide support for and otherwise encourage activities 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 engagement; public safety; affordable housing and ease of transportation; and an aesthetically pleasing environment. We anticipate that the SAAs will be able to address this objective through support for activities that focus on the development of plans for cultural and/or creative sector growth and stability; the enhancement of public spaces through design or new art works; and other arts or design activities intended to foster community interaction in public spaces, enhance the unique characteristics of a community, or otherwise improve community livability.

5. **Understanding:** *Public knowledge and understanding about the contributions of the arts are enhanced.*

To support elements of a **state arts plan** that increase public knowledge and understanding of the various ways in which the arts contribute to positive

outcomes for individuals and communities within a particular state or region. We anticipate that the SAAs will be able to address this objective through activities that include: recognition and promotion of artistic achievement; research and communication about the arts' contributions to social, civic, economic, and/or other objectives; impact analyses of arts and cultural programming; recognition of professional arts workers as a key sector of American industry; efforts by the SAAs to nurture and promote innovation; collaborations with other state, regional, or national entities to explore or enhance the role that the arts can play in their programming; activities promoting cultural diplomacy with other countries; and hosting or sponsorship of related convenings, information exchanges, and reports.

The SAAs are vital partners in the National Endowment for the Arts' ability to gather and promote evidence of the value and impact of arts and culture to the American people. We seek to fully and accurately capture the myriad ways in which funds provided to SAAs for this purpose result in projects that enhance "public knowledge and understanding about the contributions of the arts."

Deadline Dates

All applicants must submit their applications electronically through Grants.gov, the federal government's online application system. The Grants.gov system must receive your validated and accepted application no later than 11:59 p.m., Eastern Time, on September 30, 2016. The Grants.gov Contact Center is available 24 hours a day, 7 days a week.

Awards will support activities that are scheduled to begin on July 1, 2017, or any time thereafter.

Award Information

Partnership Award Amounts

Funds will be allotted in accordance with the National Endowment for the Arts' legislative mandate, and based on the strength of plans and accomplishments in relation to the review criteria. Funds for activities that strengthen state support of the folk & traditional arts are awarded competitively and generally range from \$20,000 to \$45,000 annually.

Matching Requirement

All awards must be matched at least 1 to 1.

The 1 to 1 match must come from state government funds that are directly controlled and appropriated by the state and directly managed by the state agency.

For those agencies covered by the Economic Development of the Territories Act (American Samoa, Commonwealth of Northern Mariana Islands, Guam, and the Virgin Islands), the matching requirement does not apply to the first \$200,000 of National Endowment for the Arts funds (48 USC 1469a(d) as amended). Agencies must request a waiver from the matching requirement for amounts above the first \$200,000 of our funds.

All costs included in your Project Budget must be expended during your period of performance. Costs associated with other federal funds, whether direct or indirect cannot be included in your Project Budget. Costs incurred before the earliest project start date of July 1, 2017, cannot be included in your budget or match.

Applicant Eligibility

Eligibility Requirements for State Arts Agencies

State arts agency Partnership Agreements are limited to the fifty state and six jurisdictional arts agencies. In order to enter into a state arts agency Partnership Agreement and receive federal funding from the National Endowment for the Arts, a state arts agency must comply with the following requirements:

Legal

The state arts agency must:

- Comply, at the time of application, with the legal requirements outlined in the National Endowment for the Arts' authorizing legislation 20 U.S.C. § 954 (2012) and found on the agency's website at <http://www.nea.gov/about/Legislation/Legislation.pdf>.

Organizational Entity and Capacity

The state arts agency must:

- Be domiciled within the State.
- Be designated by its State government as programmatically and administratively responsible for developing a statewide arts plan and establishing arts and cultural policy having a statewide impact.
- Be designated as officially responsible for coordinating and administering all financial support received from the National Endowment for the Arts and the State in conjunction with the state arts agency Partnership Agreement.
- Have designated staff with relevant experience; a designated budget; and an independent board, council, or commission whose members serve in an advisory or policy-making capacity.

Financial Support, Matching Funds, and Financial Reporting

The state arts agency must:

- Be financially supported by its State government.
- Match National Endowment for the Arts Partnership Agreement funds at least 1 to 1.

The 1 to 1 match must come from state government funds that are directly controlled and appropriated by the state and directly managed by the state agency.

- Use Partnership Agreement funds to supplement and not supplant non-federal funds. (Non-federal funds cannot be replaced with federal funds with the intention or effect of reducing State financial support for the state arts agency.)
- Have submitted acceptable Final Report packages by the due dates for all National Endowment for the Arts awards previously received, and report on funded activities in accordance with the National Standard for Arts Information Exchange.

Planning, Programming, and Evaluation

The state arts agency must have developed a state arts plan that:

- Results from an inclusive, public process that solicited and represented the perspectives of arts constituencies throughout the State.
- Reflects the state arts agency's operating environment, mission, goals, strategic directions, action plans, recommendations from the public process, and timelines and metrics for both accomplishing goals and measuring progress.
- Demonstrates the state arts agency's commitment and its capacity to implement the arts-related programs and services reflected in the plan.
- Bases program funding decisions on criteria that rely primarily upon artistic excellence and merit.

The state arts agency submits this plan with its Partnership Agreement application.

State arts agencies that 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 and information about the compensation of executives related to those grants to the Federal Funding Accountability and Transparency Act Subaward Reporting System (FSRS).
- Ensure that all subawards made with Federal or matching funds are in compliance with the General Terms and Conditions for the National Endowment for the Arts award, including requirements for pass-through entities provided for under 2 CFR 200.331.

Eligibility Requirements for Nonprofit Organizations cooperating with their State Arts Agency

Nonprofit organizations working in cooperation with their SAA are eligible for support designed to strengthen state support of the folk & traditional arts. In order to be eligible, such organizations must:

- Meet the National Endowment for the Arts' "Legal Requirements" including nonprofit, tax-exempt status at the time of application.
- 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 National Endowment for the Arts grant(s) previously received.
- Have the support of their SAA for this activity (see "How to Apply" for details).

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.

Regional Partnership Grant Program Description

The regional arts organizations (RAOs) are private, nonprofit entities created by state arts leaders in the mid-1970s to facilitate the exchange of artists across state borders. The National Endowment for the Arts encouraged the development of RAOs to cultivate the touring of artists to sparsely populated and underserved areas of the country.

Over time, RAOs have evolved to play a major role in strengthening the effectiveness and efficiency of the U.S. arts infrastructure. They draw on their own ability to cultivate public and private resources; work collaboratively across state, national, and international borders; and deliver programming across all arts disciplines.

RAOs play a leading role with federal agencies, funders, and those working at the state and community level to design, implement, and channel resources into programs and services that meet the needs of the public they serve. While they operate independently, RAOs collaborate with each other, their member states, and constituency groups in a national network to assist the National Endowment for the Arts and other funders in distributing programs.

The federal investment in this area is predicated on each RAO executing an inclusive and responsive planning process in response to constituent needs. Partnership Agreement funding enables the RAOs to address priorities identified at the regional level as well as National Endowment for the Arts objectives including:

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

To support elements of a **regional arts plan** that enhance opportunities for the creation of art that meets the highest standards of excellence across a diverse spectrum of artistic disciplines and geographic locations. Through the creation of art, America's enduring cultural legacy is replenished and rejuvenated. We anticipate that the RAOs will be able to address this objective through support for activities such as the commissioning, development, and production of new work; and artist stipends, workshops, residencies, apprenticeships, and other opportunities for artists to create or refine work.

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

To support elements of a **regional arts plan** that foster public engagement with artistic excellence across a diverse spectrum of artistic disciplines and geographic locations. These activities should engage the public directly with the arts, providing Americans with new opportunities to have profound and meaningful arts experiences. We anticipate that the RAOs will be able to address this objective through:

- The **NEA Regional Touring Program**, which is designed to give all Americans access to excellence in the performing, literary, media, and visual arts. Support is available for regional programs that:
 - Increase access in underserved communities.
 - Increase benefit through complementary educational activities and community partnerships.
 - Are based on planning with touring artists and community groups.
 - Ensure high quality.
 - Encourage diversity.
 - Predominantly feature the presentation of out-of-state* artists and organizations.
 - Assist and strengthen a network of arts-presenting organizations in rural and underserved communities.

*Some considerations are allowed for projects that involve multi-state tours developed by presenter consortia; touring of artists across vast distances within state boundaries; in-state touring of culturally-specific programs to new venues and new audiences; or that take place in states that have a large concentration of artists/organizations, such as California and New York. However, it is required that at least 85% of the Regional Touring funds will support the presentation of artists from out of state. No more than 20 percent of the NEA Regional Touring funds may be used to support an RAO's administrative costs.

- Other elements of a **regional arts plan** that support presenting, touring, outreach, and other activities, including booking conferences and professional development, designed to enhance public engagement with the arts.
- Support for stable, professionally-directed programs that are responsive to a region's diverse folk & traditional arts heritage, and that can **strengthen regional support of the folk & traditional arts**. Programs may include, but are not limited to, professional positions in support of the folk & traditional arts (positions should be supported independently of the National Endowment for the Arts within three years); fieldwork to identify and document underserved folk & traditional artists; apprenticeships, mentorships, or folk arts in education programs; and regional activities that increase public awareness of living cultural heritage. Both RAOs and nonprofit organizations working in cooperation with their RAO are eligible for this type of support.

BEGINNING THIS YEAR: We encourage long-range planning for folk & traditional arts programming and acknowledge that long-range planning is fortified if accompanied by an extended funding horizon.

To that end:

- Folk Arts Partnership applications submitted by RAOs that are “on-year” regional arts organizations in this set of guidelines must reflect a three-year planning horizon. On-year RAOs will not have to apply for support until the RAO is an on-year regional again, and will receive designated folk arts partnership support each of the three years, commensurate with year-one funding, subject to changes in our annual appropriation, or substantive changes in the program at the regional level.
- Folk Arts Partnership applications submitted by RAOs that are “off-year” regional arts organizations should reflect long-range planning for the program but will need to apply annually for a project that is one-year in scope until the RAO next becomes an “on-year” RAO.
- Nonprofit organizations submitting Folk Arts Partnership applications are not eligible for three year funding, and must continue to file a full application annually that is one year in scope.

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

To support elements of a **regional arts plan** that provide Americans of all ages with arts learning opportunities across a diverse spectrum of artistic disciplines and geographic locations. These activities should focus on the acquisition of knowledge or skills in the arts, thereby building public capacity for lifelong

participation in the arts. We anticipate that the RAOs will be able to address this objective through:

- Support for **lifelong learning** activities for youth, adults, and intergenerational groups.
- Support for other activities such as workshops and demonstrations; mentorships and apprenticeship programs; professional development for artists, teaching artists, and other educators; and other arts learning activities.

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

To support elements of a **regional arts plan** that provide support for and otherwise encourage activities 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 engagement; public safety; affordable housing and ease of transportation; and an aesthetically pleasing environment. We anticipate that the RAOs will be able to address this objective through support for activities that focus on the development of plans for cultural and/or creative sector growth and stability; the enhancement of public spaces through design or new art works; and other arts or design activities intended to foster community interaction in public spaces, enhance the unique characteristics of a community, or otherwise improve community livability.

5. **Understanding:** *Public knowledge and understanding about the contributions of the arts are enhanced.*

To support elements of a **regional arts plan** that increase public knowledge and understanding of the various ways in which the arts contribute to positive objectives for individuals and communities within a particular state or region. We anticipate that the RAOs will be able to address this objective through activities that include: recognition and promotion of artistic achievement; research and communication about the arts' contributions to social, civic, economic, and/or other objectives; impact analyses of arts and cultural programming; recognition of professional arts workers as a key sector of American industry; efforts by the RAOs to nurture and promote innovation; collaborations with other state, regional, or national entities to explore or enhance the role that the arts can play in their programming; activities promoting cultural diplomacy with other countries; and hosting or sponsorship of related convenings, information exchanges, and reports.

The RAOs are vital partners in our ability to gather and promote evidence of the value and impact of arts and culture to the American people. The National Endowment for the Arts seeks to fully and accurately capture the myriad ways in which funds provided to RAOs result in projects that enhance “public knowledge and understanding about the contributions of the arts.”

Deadline Dates

All applicants must submit their applications electronically through Grants.gov, the federal government's online application system. The Grants.gov system must receive your validated and accepted application no later than 11:59 p.m., Eastern Time, on September 30, 2016. The Grants.gov Contact Center is available 24 hours a day, 7 days a week.

Awards will support activities that are scheduled to begin on July 1, 2017, or any time thereafter.

Award Information

Partnership Award Amounts

Funds will be allotted based on:

- National Endowment for the Arts allocations;
- Strength of the RAO plans and accomplishments in relation to the review criteria; and
- The number of SAAs that participate as members in the RAO.

The RAO Partnership Agreement grant complements support provided by state arts agencies (SAAs), other public and private funders, and revenue generated through earned income.

Funds for activities that strengthen regional support of the folk & traditional arts are awarded competitively and generally range from \$20,000 to \$45,000 annually.

Matching Requirement

All awards must be matched at least 1 to 1.

All costs included in your Project Budget must be expended during your period of performance. Costs associated with other federal funds, whether direct or indirect cannot be included in your Project Budget. Costs incurred before the earliest project start date of July 1, 2017, cannot be included in your budget or match.

Applicant Eligibility

Eligibility Requirements for Regional Arts Organizations

In order to enter into a Partnership Agreement with the National Endowment for the Arts, a regional arts organization must:

- Be comprised of at least three state arts agency (SAA) members.
- Conduct a comprehensive and inclusive planning process that engages SAAs and other constituents.
- Develop programs and services that respond to recommendations from the planning process.
- Establish metrics for accomplishing goals and measuring progress in relation to the RAO's plan.
- Base program funding decisions on criteria that rely primarily upon artistic excellence and merit.
- Maintain sound fiscal and administrative procedures.
- Meet the National Endowment for the Arts' Legal Requirements at the time of application.
- Have submitted acceptable Final Report packages by the due date(s) for all Arts Endowment award(s) previously received, and report on funded activities in accordance with the National Standard for Arts Information Exchange.

Regional arts organizations that 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 and information about the compensation of executives related to those grants to the Federal Funding Accountability and Transparency Act Subaward Reporting System (FSRS).
- Ensure that all subawards made with Federal or matching funds are in compliance with the General Terms and Conditions for the National Endowment for the Arts award, including requirements for pass-through entities as provided under 2 CFR 200.331.

Eligibility Requirements for Nonprofit Organizations cooperating with their Regional Arts Organization

Nonprofit organizations working in cooperation with their RAO are eligible for support designed to strengthen regional support of the folk & traditional arts. In order to be eligible, such organizations must:

- Meet the National Endowment for the Arts' "Legal Requirements" including nonprofit, tax-exempt status at the time of application.
- 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 National Endowment for the Arts grant(s) previously received.
- Have the support of their RAO for this activity (see "How to Apply" for details).

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.

National Endowment for the Arts, Regional, and State Partnership

The National Endowment for the Arts, the Regional Arts Organizations, and the State Arts Agencies comprise a national network of arts funders, cultural program and service providers, and leaders in the arts and culture sector. We believe that each participating entity benefits from partnership in the network. We invest in the network through State and Regional Partnership Agreement grants in order to:

- Strengthen the cultural infrastructure of the US,
- Facilitate the creation and presentation of artistic works,
- Provide the public with lifelong learning opportunities in the arts,
- Enhance public engagement with the arts,
- Foster greater cultural understanding, and
- Contribute to the enrichment of lives and communities throughout the nation.

We acknowledge that SAAs may choose to participate in the work of a regional arts organization of which it is not a member. SAAs may choose to shift membership from one regional arts organization to another, or may choose to withhold membership in an RAO. While recognizing that the ecology of the network benefits from change, we also believe that the network benefits from stability. To this end, shifts in state membership in RAOs must be preceded by at least one full year of planning by all of the agencies involved, including the National Endowment for the Arts.

National Services Grant Program Description

Limited funds are available for national services that are provided by membership organizations of state arts agencies and regional arts organizations. Funds are to be used for projects that provide leadership, training, planning, coordination, and information services that increase accountability and transparency. Support for National Services will come out of funds designated by the Congress for the state arts agencies and regional arts organizations. In reviewing requests, the National Endowment for the Arts will use, to the extent applicable, the review criteria for the Regional Arts Organizations.

In line with its strategic plan, the National Endowment for the Arts has determined that all National Services projects will address our objective of **Understanding: Public knowledge and understanding about the contributions of the arts are enhanced.** We anticipate that national service organizations will be able to address this objective through activities that include: recognition and promotion of artistic achievement throughout the nation; research and dissemination of reports that demonstrate efforts by SAAs and RAOs to increase public knowledge and understanding about the arts' contributions to social, civic, economic and/or other objectives; impact analyses of arts and cultural programming; recognition of professional arts workers as a key sector of American industry; efforts by the SAAs and RAOs to nurture and promote innovation; collaborations with other state, regional, or national entities to explore or enhance the role the arts can play in their programming; activities promoting cultural diplomacy with other countries; and the hosting or sponsorship of related convenings, information exchanges, and reports.

Partnership Agreements

How to Prepare and Submit an Application

These application guidelines provide all of the information that you need to submit an application. We urge you to read these instructions in their entirety before you begin the application process. If you wish to print a copy, see "**Printing Tips**." 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) **The Grants.gov system must receive your validated and accepted application no later than 11:59 p.m., Eastern Time, on September 30, 2016. Renew/verify your registration with Grants.gov at least two weeks before the deadline.**
- 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 **by September 20, 2016** 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 National Endowment for the Arts will not accept late applications.**

On- and Off-Year SAA and RAO Applicants

The National Endowment for the Arts uses staggered, multi-year review for Partnership awards. The organizations listed below (on-year applicants) are required to submit full-scale applications including a plan and application narrative:

SAAs		RAOs	National Services
American Samoa Arizona California Colorado Connecticut Florida Hawaii Kansas Maine Maryland	Massachusetts Montana New Hampshire New Mexico North Carolina North Dakota South Carolina Tennessee Virgin Islands Virginia	Arts Midwest	

All other SAAs and RAOs have simplified requirements.

Using Grants.gov

Renew/Verify Your Registration [\[Back to Top\]](#)

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.

Renew your registration with the System for Award Management (SAM). Also verify your registration with Grants.gov and make sure it is current before you apply.

If you have problems with registration:

- SAM Federal Service Desk: Call 1-866-606-8220, send a message through the website at www.sam.gov, 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 [Support](#). The Grants.gov Contact Center is available 24 hours a day, 7 days a week.

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. See important information about versions of Adobe Reader DC [here](#).

2. Access the application package on Grants.gov by clicking on the link below:

DOWNLOAD

[Funding Opportunity Number 2017NEA04PA]

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.**

Do not open a Grants.gov "Workspace" environment to create, prepare, or submit your application materials.

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 (SF-424 Mandatory): This form asks for basic information about your organization and application. Complete this form first. Data entered here will populate fields of other forms where possible. See instructions for completing this form below.

- Disclosure of Lobbying Activities (SF-LLL): 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 strategic plan) 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. If everything looks accurate, click the "Sign and Submit Application" button to complete the process. **Be certain that you are satisfied with your application before you click this button. No revisions to your application are possible through Grants.gov once it is submitted.**

If you 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.

REMINDER: After submitting your application to Grants.gov, the optional work samples for applicants requesting support to strengthen state/regional support of the folk & traditional arts must be submitted electronically through the NEA GrantsOnline™ System (NEA-GO). This system is being administered for the NEA by the Western States Arts Federation (WESTAF).

Additional Help

For additional help on how to use Grants.gov, please see the Grants.gov website at [Support](#). 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, and 7 days a week.

For specific help on how to complete your application, please review the instructions in these guidelines or contact the State & Regional staff: Andi Mathis at mathisa@arts.gov or 202/682-5430.

For questions specific to Folk Arts Partnership, contact the Folk & Traditional Arts staff: Cheryl Schiele at schielec@arts.gov or 202/682-5587.

Application Instructions

For a complete application, follow Steps 1-6 below.

A complete application for **SAAS, RAOs, and National Services applicants** consists of the following. (**Off-year** applicants do not have to submit items that are asterisked.)

- Application for Federal Domestic Assistance (SF-424 Mandatory)
- Disclosure of Lobbying Activities (SF-LLL)
- Attachments Form to which you have attached:
 - Staffing List
 - Board Membership List
 - Revenue Sources Information Form (for RAOs only)
 - Application Narrative
 - Strategic Plan *
 - Changes in Conflict of Interest/Appeals
 - Strengthening of State/Regional Support for Folk & Traditional Arts Project Narrative (only for those requesting such support)*
 - Strengthening of State/Regional Support for Folk & Traditional Arts Budget (only for those requesting such support)*
 - Poetry Out Loud Plan (SAAs only)
- Optional work samples for Folk & Traditional Arts applications to be submitted electronically through NEA-GO

A complete application for **nonprofit organizations** applying for state/regional strengthening of the Folk & Traditional Arts consists of the following:

- Application for Federal Domestic Assistance (SF-424 Mandatory)
- Disclosure of Lobbying Activities (SF-LLL)
- Attachments Form to which you have attached:
 - Project Narrative
 - Project Budget Form, Pages 1 and 2
 - Statement(s) of Support from SAA/RAO
- Optional work samples to be submitted electronically through NEA-GO

Materials for Panel Review: Not all of the items that constitute a complete “on-year” application will be reviewed by Partnership Agreements panelists. Panelists will review only the following items:

- Narrative with links to online support materials
- SAA/RAO Statements
- Board Membership List
- Strategic Plan
- Staffing List
- Resources Page (RAOs Only)

The Folk & Traditional Arts Partnership narrative, budget, and support materials are reviewed by a separate Folk & Traditional Arts panel.

Application narratives should not refer panelists to any other application materials that you submit.

NOTE FOR THE GRANTS.GOV FORMS THAT FOLLOW: All asterisked (*) items and yellow fields on the Grants.gov forms are required and must be completed before you will be able to submit. Do not type in all capital letters when completing the forms. Enter information directly into the forms. Do not copy from an old application package or another document and paste into the forms.

Step 1: Fill out the Application for Federal Domestic Assistance/SF-424 Mandatory [\[Back to Top\]](#)

1. Items 1a-d default to certain selections; do not change them.

2. **Date Received:** This will be filled automatically with the date that you submit your application; leave blank.

3. Applicant Identifier: This is for your own use or you can leave blank.

4., 5., and 6.: Leave blank.

7. 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. (Do not use your organization's popular name, if different.)

b. 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.

c. 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 SAM (System for Award Management) as part of your Grants.gov registration. Otherwise, your application will not be validated by Grants.gov and will be rejected.**

d. 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/.

e. Organizational Unit: Leave blank.

f. Name and contact information of person to be contacted on matters involving this application: 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.

8a. Type of Applicant: Select the item that best characterizes your organization from the menu in the first drop down box. An additional description is optional.

9. Name of Federal Agency: This has been pre-populated.

10. Catalog of Federal Domestic Assistance Number: This has been pre-populated.

11. Descriptive Title of Applicant's Project: Enter Partnership Agreement.

12. Areas Affected by Funding: Leave blank.

13. Congressional District Information:

a. Applicant: 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, please visit the House of Representatives website at www.house.gov and use the "Find Your Representative" tool.

b. Project: Leave blank.

14. Funding Period: Enter the beginning and ending dates for your requested period of performance, i.e., the span of time necessary to plan, execute, and close out your Partnership Agreement. The start date should be the first day of the month, and the end date should be the last day of the month. Our period of performance may start on or after July 1, 2017. Generally, a period of performance of up to two years is allowed.

15. Estimated Funding:

a. Federal: Enter "0."

b. Match: Leave blank.

16. State Executive Order 12372 Process: Applicants should contact the State Single Point of Contact for Executive Order 12372 to determine whether this application is subject to their state's intergovernmental review process. The U.S. Office of Management and Budget (OMB) maintains a list of official State Single Points of Contact designated by the States to review and coordinate proposed federal financial assistance and direct federal development. See www.whitehouse.gov/omb/grants_spoc. (Nonprofit organizations applying for state/regional strengthening of the folk & traditional arts should check box c: "Program is not covered by E.O. 12372.")

17. Is the Applicant Delinquent on Any Federal Debt?: Examples of relevant debt include delinquent payroll or other taxes, audit disallowances, and benefit overpayments. If your response is "yes," click on the "Yes" box and include an explanation with your application.

18. Authorized Representative: Enter the requested information for the AOR (Authorized Organization Representative) who will be submitting this application to Grants.gov. The AOR must have the legal authority to obligate your organization. By clicking the "I Agree" box at the top of Item 17, 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.

Stop after item 18. Do not add attachments.

Step 2: Fill out the Disclosure of Lobbying Activities (SF-LLL) [\[Back to Top\]](#)

Items 1-3 default to certain selections; do not change them.

4. Name and Address of Reporting Entity: Provide the requested information for the reporting entity. Include Congressional District, if known. (Nonprofit organizations applying for state/regional strengthening of the folk & traditional arts should enter their own name and address.)

5. If Reporting Entity in No. 4 is Subawardee: Leave blank.

6. Federal Department/Agency: Enter "National Endowment for the Arts."

7. Federal Program: This has been pre-populated.

8. Federal Action Number, *if known*: Leave blank.

9. Award Amount, *if known*: Leave blank.

10. a. Name and Address of Lobbying Registrant: Provide the requested information for the registrant under the Lobbying Disclosure Act of 1995 engaged by the reporting entity identified in item 4 to influence the covered federal action. If not applicable, enter "N/A" in the fields for First Name and Last Name. (This item is not applicable for nonprofit organizations applying for state/regional strengthening of the folk & traditional arts.)

b. Individual Performing Services: Enter the name of the individual performing services, and include an address if different from 10 (a). If not applicable, enter "N/A" in the fields for First Name and Last Name. (This item is not applicable for nonprofit organizations applying for state/regional strengthening of the folk & traditional arts.)

11. Authorized Representative: Provide the requested information for the AOR (Authorized Organization Representative) who will be submitting the Partnership Agreements application to Grants.gov. The "Signature" and "Date" boxes will be populated by Grants.gov upon submission of the application.

Step 3 for SAAs, RAOs, and National Services Applicants: 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.

1. Attachments 3 (Revenue Sources Information for RAOs only) and 8 (Project Budget Form for SAAs/RAOs applying for folk & traditional arts strengthening) are fillable forms; you will find a link to each. 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.**

Do not create PDFs of your electronic documents by scanning. 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., Staffing List) and your organization's legal name. Leave a margin of at least one inch at the top, bottom, and sides of all pages. **Do not reduce type below 12 point font size.** Do not type in all capital letters. Number pages sequentially; place numbers on the bottom right hand corner of each page. Excess pages will be removed and will not be reviewed.

4. **Name your files as indicated below and attach them in the proper order.** Limit file names to 50 characters and use only the following characters when naming your attachments: A-Z, a-z, 0-9, underscore (_), hyphen (-), space, and period. 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. **Your agency name (or acronym) must be included in each file name** (e.g. "ABCArtsCouncilStaff.pdf").

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.

The Attachments

ATTACHMENT 1: STAFFING LIST

For both **on- and off-year** SAAs and RAOs: To this button, attach a one-page **Staffing List**. The file name should indicate the **name of your organization** or a recognizable acronym followed by "Staff.pdf" (e.g., "**ABCArtsCouncilStaff.pdf**").

Label the page clearly with your organization's legal name and "Staffing List." Set your page up with two columns with these headings: 1) Name, and 2) Position Title/Area of Responsibility.

Provide the requested information on all professional staff. Include both salaried and contractual personnel (including Arts Education and Folk & Traditional Arts staff, and Poetry Out Loud Coordinators), with the exception of artists who spend more than 50% of their working time away from your offices.

- Place "(504)" in parentheses by the name of the staff member who serves as your agency's 504 coordinator.
- Indicate by asterisk (*) personnel who are one or more of the following: American Indian or Alaska Native, Asian, Native Hawaiian or Other Pacific Islander, Black or African American, or Hispanic or Latino.

Example:

Name	Position Title/Area of Responsibility
Jane Doe *	Executive Director
John Smith (504)	Director for Education

ATTACHMENT 2: BOARD MEMBERSHIP LIST

For both **on- and off-year** SAAs and RAOs: To this button, attach a one-page **Board Membership List**. The file name should indicate the **name of your organization** or a recognizable acronym followed by "Board.pdf."

Label the page clearly with your organization's legal name and "Board Membership List." Set your page up with four columns with these headings: 1) Name, 2) Occupation, 3) City, and 4) Arts Interest/Affiliation.

Provide the requested information on all board members.

- Indicate by asterisk (*) members who are one or more of the following: American Indian or Alaska Native, Asian, Native Hawaiian or Other Pacific Islander, Black or African American, or Hispanic or Latino.
- Indicate by a cross (+) members who also are office holders.

Example:

Name	Occupation	City	Arts Interest/ Affiliation
Mary Smith +	Lawyer	Springfield	Board, ABC Dance Company
Bill Doe *	Business Owner	Sunnyvale	Visual Arts Patron

ATTACHMENT 3: REVENUE SOURCES INFORMATION FORM

[\[DOWNLOAD FORM\]](#)

For both **on- and off-year** RAOs: To this button, attach the **Revenue Sources Information form**. The file name should indicate the **name of your organization** or a recognizable acronym followed by "Revenue.pdf."

ATTACHMENT 4: APPLICATION NARRATIVE

To this button, attach an **Application Narrative**. The file name should indicate the **name of your organization** or a recognizable acronym followed by "Narrative.pdf." Label each page clearly with your organization's legal name and "Application Narrative."

Do not include information on Poetry Out Loud as part of your Application Narrative. This information is requested separately as Attachment 9. If you are requesting support to strengthen state or regional support of the folk & traditional arts, details on that activity are requested in Attachment 7 and should not be repeated here.

- For **off-year** applicants, submit a narrative update of up to one page that describes your organization's activities for the last year and outlines any changes in your organization, plans, or process.
- For **on-year** SAAs and RAOs, submit a narrative LINK not to exceed 10 numbered pages including the budget chart. Follow the narrative instructions for either state arts agencies or regional arts organizations.

Provide electronic links to support material in your narrative. (We no longer accept hard copies of support material.)

ATTACHMENT 5: STRATEGIC PLAN

For **on-year** SAAs and RAOs: To this button, attach a single file that includes the two items below. The file name should indicate the **name of your organization** or a recognizable acronym followed by "Plan.pdf." Label each page clearly with your organization's legal name and "Strategic Plan."

- 1) A **one-page Executive Summary** of your organization's most current Strategic Plan. This summary should highlight the major goals, focus, and direction for your agency as outlined in the plan.

Indicate the time period covered by your current plan (e.g., 2015–2018) and where your organization is in its planning cycle. Examples may include: at the beginning of a new plan, mid-way through the existing plan, closing out an existing plan and preparing for a new plan, or extending the existing plan for one year.

- 2) **The Strategic Plan document (not to exceed 25 numbered pages)**. The plan should convey your agency's mission, vision, goals, objectives, major strategies, and evaluation plans. If your agency has just completed a new plan, and your accomplishments relate to an earlier plan, attach the **new** plan here. You will have an opportunity to link to the former plan in your narrative.

If your complete plan exceeds 25 pages, attach here the 25 pages that you want the panel to review. Include within your narrative a link to your full plan if it exceeds 25 pages. If you have an agency work plan or program implementation plan developed to complement your Strategic Plan, please provide a link,

ATTACHMENT 6: CHANGES IN CONFLICT OF INTEREST/APPEALS

For both **on- and off-year** SAAs and RAOs: If applicable, to this button attach your **Changes in Conflict of Interest/Appeals** document. Submit this item only if there has been a change in your conflict of interest policies or appeals process since you last

applied for a Partnership Agreement. The file name should indicate the **name of your organization** or a recognizable acronym followed by "Changes.pdf." Label each page clearly with your organization's legal name and "Changes in Conflict of Interest/Appeals."

ATTACHMENT 7: FOLK & TRADITIONAL ARTS INFORMATION

For both **on - and off-year** SAAs and RAOs: If you are applying for support to strengthen state or regional support of the folk & traditional arts, to this button attach **information as detailed below**. The file name should indicate the **name of your organization** or a recognizable acronym followed by "Folk.pdf." Label each page clearly with your organization's legal name and "Folk & Traditional Arts Information."

For on-year SAA and RAO applicants: Your narrative and budget must reflect a three-year programming horizon. Narratives should not exceed five pages. **For off-year SAA and RAO applicants:** Your narrative and budget must reflect a one-year programming horizon. Narratives should not exceed four pages.

Provide the following information:

- At the beginning of your narrative, a brief one-paragraph summary of your proposed activities including the amount you are requesting.
- The details of your proposed activities to strengthen the folk & traditional arts.
- Note whether your proposal is for a one-time project or part of a recurring program. If part of a recurring program, describe your experience with the program thus far.
- Explain how your activities will benefit all participating partners.
- Describe how the activities relate to your organization's overall state or regional plan, including how the work helps to fulfill the plan's goals and objectives.
- Efforts that your agency is making to engage in multi-year planning for future folk & traditional arts strengthening activities.
- The qualifications of the key personnel.
- Your plans for documenting and evaluating the program.
- For professional folk arts positions, how the position will be supported independently of the National Endowment for the Arts within three years. If you are requesting second or third year support for a position, provide a status report on the activities that have been funded thus far and your plans for continuing the position beyond the National Endowment for the Arts-supported period of performance.
- On the last page, provide **a description of any work sample(s)** that you are submitting. In addition to the material that you submit electronically through Grants.gov, you have the **option of submitting work samples**. See **Step 6** below for details on submitting these materials electronically through NEA-GO.

ATTACHMENT 8: FOLK & TRADITIONAL ARTS BUDGET INFORMATION

For both **on- and off-year** SAAs and RAOs: If you are applying for support to strengthen state or regional support of the folk & traditional arts, 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 "Folk Budget.pdf."

CLICK TO DOWNLOAD [\[FORM\]](#) [\[INSTRUCTIONS\]](#)

On-year SAA and RAO applicants should present three year budgets. Your budget should include the following as appropriate to your proposed activities to strengthen the folk & traditional arts: **Income** such as state arts agency funds, support from foundations or other partners (please identify), and in-kind support (please identify the source); and **Expenses** such as salaries, artists' fees, travel, administrative/space/equipment costs, documentation, design fees, etc.

ATTACHMENT 9: POETRY OUT LOUD PLAN

For both **on- and off-year SAAs** involved with Poetry Out Loud: To this button, attach your **Poetry Out Loud Plan**. The file name should indicate the **name of your organization** or a recognizable acronym followed by "PoetryOutLoud.pdf." Label each page clearly with your organization's legal name and "Poetry Out Loud Plan."

Submit no more than two pages. Describe the activities proposed for 2017-2018 including the anticipated geographic reach and timetable. List the name, position/title, telephone and fax numbers, and e-mail address of your Poetry Out Loud coordinator. If program coordination is contracted out, list both the contractor's information and the name of the main SAA supervisor/contact. For more information about running a statewide Poetry Out Loud program, please see "**Poetry Out Loud State Partnership Agreement Information.**"

* * * * *

Step 3 for Nonprofit Organizations Applying for State/Regional Strengthening of the Folk & Traditional Arts: Complete and Attach Required Items to the Attachments Form [\[Back to Top\]](#)

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 file that you wish to attach. Attachment 2 (Project Budget Form) is a fillable form; you will find a link to it. The other attachments should be created, saved to your computer, and converted to PDF before

attaching. **Follow all instructions on formatting and PDF Conversion that appear above (under Step 4 for SAAS, RAOs, and National Services).** Please attach the proper file to the proper button as listed below.

ATTACHMENT 1: DETAILS OF THE PROJECT NARRATIVE

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." Label each page clearly with your organization's legal name and "Project Narrative." Your narrative can be a maximum of four pages, but keep in mind that reviewers prefer succinct descriptions. Provide the following information:

- At the beginning of your narrative, a brief one-paragraph summary of your proposed project including the amount you are requesting.
- The details of your proposed activities to strengthen your state or region's support of the folk & traditional arts.
- Note whether your proposal is for a one-time project or part of a recurring program. If part of a recurring program, describe your experience with the program thus far.
- Explain how your project will benefit all participating partners.
- Describe how the project relates to your state or region's overall plan, programming, and strategies for strengthening support of the folk & traditional arts.
- Efforts that your organization and collaborating SAA(s)/RAO are making to engage in multi-year planning for future folk & traditional arts strengthening activities.
- The qualifications of the key personnel.
- Your plans for documenting and evaluating the program.
- Some specific examples of previous activities that: 1) demonstrate your organization's ability to carry out the proposed project, and 2) document your organization's three-year history of programming prior to the application deadline.
- For professional folk arts positions, how the position will be supported independently of the National Endowment for the Arts within three years. If you are requesting second or third year support for a position, provide a status report on the activities that have been funded thus far and your plans for continuing the position beyond the National Endowment for the Arts-supported period of performance.
- On the last page, provide **a description of any work sample(s)** that you are submitting. In addition to the material that you submit electronically through Grants.gov, you have the **option of submitting work samples**. See **Step 6** below for details on submitting these materials electronically through NEA-GO.

ATTACHMENT 2: PROJECT BUDGET FORM, PAGES 1 and 2

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."

CLICK TO DOWNLOAD [\[FORM\]](#) [\[INSTRUCTIONS\]](#)

Your budget should reflect only the activities and associated costs to be incurred during the "Period of Performance" that are appropriate to your proposed activities to strengthen the folk & traditional arts: **Income** such as state arts agency funds, support from foundations or other partners (please identify), and in-kind support (please identify the source); and **Expenses** such as salaries, artists' fees, travel, administrative/space/equipment costs, documentation, design fees, etc.

Costs associated with other federal funds, whether direct or indirect (e.g., flow down through a state arts agency) can't be included in your Project Budget.

NOTE: We do not fund (and the matching funds can't be used for) the construction, purchase, or renovation of facilities. Do not include these costs in the Project Budget Form as either income or expenses.

Income

1. **Amount requested from the National Endowment for the Arts:** State the amount that you are requesting. If you are recommended for less than the amount that you request you will be asked to revise your project budget. The National Endowment for the Arts reserves the right to limit its support of a project to a particular portion(s) or cost(s).
2. **Total Match for This Project:** The National Endowment for the Arts requires each applicant to obtain at least half the total cost of each project from nonfederal sources. For example, if you receive a \$50,000 grant, your total project costs must be at least \$100,000 and you must provide at least \$50,000 toward the project from nonfederal sources. Matches of more than dollar for dollar are encouraged as long as they meet federal and NEA grant requirements. These matching funds may be all cash or a combination of cash and in-kind contributions.

Place an asterisk (*) next to those funds that are committed or secured.

You may include matching funds that are proposed but not yet committed at the time of the application deadline. If you use in-kind contributions as part of your

match, you need to maintain proper documentation. For help in doing this, see our [sample format for recording in-kind \(third-party\) contributions](#).

3. **Total Project Income:** Total of "1. Amount requested from the National Endowment for the Arts" and "2. Total match for this project."

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 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 Director (evaluation only)	1	\$40,000 per yr.	3%	\$1,200
Curators	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.) **NEW:** Awards that the National Endowment for the Arts makes after December 26, 2014, now allow the following: Salaries/wages/fringe benefits incurred in connection with fundraising. These costs must be incurred during the National Endowment for the Arts 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.

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 by country of origin or destination and relate to activity outlined in your narrative. Foreign travel also must conform to government regulations, including those of the U.S. Treasury Department Office of Foreign Asset Control. 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.

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. For procurement requirements related to contracts and consultants, please review 2 CFR Part 200.317-.326. 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. Computing devices are considered supplies if less than \$5,000 per item regardless of the length of useful life.

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. 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

The following costs are unallowable and cannot be supported with either National Endowment for the Arts funds or matching funds:

- Alcoholic beverages.
- Gifts and prizes, including cash prizes as well as other items (e.g., iPads, gift certificates) with monetary value.
- Cash reserves or endowments.
- Concessions (e.g., food, T-shirts, other items for resale).
- General miscellaneous or contingency costs.
- Contributions and donations to other entities.
- Fines and penalties, bad debt costs, deficit reduction.
- Social activities such as receptions, parties, galas.
- Construction, purchase, or renovation of facilities.
- Lobbying.
- Marketing expenses that are not directly related to the project.

- Audit costs that are not directly related to a single audit (formerly known as an A-133 audit).
 - Rental costs for home office workspace owned by individuals or entities affiliated with the applicant organization.
 - Visa costs paid directly to the U.S. government.
 - Costs incurred before the beginning of the official period of performance.
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. 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. However, you cannot claim both Indirect Costs and Administrative 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 IDC for applications to the Research: Artworks program. 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.

ATTACHMENT 3: SAA/RAO STATEMENTS:

To this button, attach a statement(s) from the relevant state arts agency(ies) or regional arts organization that reflects their support for and involvement in the project as the

state or region's only application for this type of project. Statements should discuss how the project will relate to the state or region's overall plan for support of the arts. Each statement should include the name, phone number, and email address of the individual who provided it.

You do not have to fill the remaining Attachment buttons.

Step 5: Submit Items in Steps 1-3 above electronically through Grants.gov [\[Back to Top\]](#)

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

Step 6: Electronic Submission of Work Samples [\[Back to Top\]](#)

Folk & Traditional Arts Material (OPTIONAL)

In addition to the material that you submit through Grants.gov, **both on- and off-year SAAs and RAOs, and nonprofit organizations, applying for state/regional strengthening of the folk & traditional arts** have the option of submitting work samples. You will use the NEA GrantsOnline™ System (NEA-GO), which is being administered for the National Endowment for the Arts by the Western States Arts Federation (WESTAF). Do not submit work samples through Grants.gov or send hard copies.

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 October 11, 2016 we will email you the login information (URL, User Name, and Password) for accessing NEA-GO.
3. NEA-GO will be open for you to submit application material and work samples beginning on October 11, 2016.

You will have until 11:59 p.m., Eastern Time, on October 14, 2016, to upload, preview/check, and submit your work samples electronically.

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.

National Endowment for the Arts 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(s) – if provided – should demonstrate artistic quality and/or technical ability, as appropriate to your project.

We will accept the following types of items:

Type	Video	Audio	Images	Documents	Websites
Max. #	3	3	20	3	5
Max. Time Each Sample Panelists will review up to 20 minutes for all work samples combined	3 minutes	3 minutes			
Max. Size Each Sample 250 MB for all work samples combined	250 MB	5 MB	5 MB	5 MB/12 pages	5 MB
File Types	avi, flv, mov, mp4, mpeg, rm, and wmv; or PDF with links	mp3, wma, wav, aac, mid, midi, mpa, and ra	jpeg, gif, bmp, png, and tif; or PDF with images	PDF	PDF with links

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:

- 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 designer(s), artist(s), or key individuals involved.
- Title of work/image/activity (if different from first bullet).
- Date of work/image/activity.
- No more than one sentence describing the work and its relationship to the project for which you are requesting support.
- For video, 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.

Additional Guidance for 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 video. If you are including more than one video, list them all on a single PDF. For each video, list the URLs for pages to be shown; include any necessary information on required plug-ins, passwords, or navigation paths. Links should be active for at least one year after the deadline. Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox). Do not submit Word documents.

If you upload directly to NEA-GO:

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.

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.

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

Additional Guidance for Audio Samples

Audio compilations of more than one artist or work sample are acceptable. **If the audio clip exceeds three minutes, please indicate which three minute segment you would like to be reviewed. If not indicated, panelists will be directed to review the first three minutes of the clip.**

Additional Guidance for Digital 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.

Additional Guidance for Documents (Publications, letters of support, maps, brochures, etc.)

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.**

Additional Guidance for Websites

- Only submit a website that is an essential part of the project.
- 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). Do not submit links on a Word document.
- NOTE: If you provide links to works samples -- such as video samples or publications – the same limits on work samples uploaded directly to NEA-GO apply to those provided via links.

Application Form Part II

Following review of applications, each SAA and RAO will be informed of the dollar amount that is recommended for its Partnership Grant. With these dollar recommendations, agencies will receive the Application Form Part II and instructions for providing budget information for their Partnership Agreement.

Nonprofit organizations applying for state/regional strengthening of the folk & traditional arts will be informed of the need for a revised budget, as necessary.

Narrative for State Arts Agencies

Panelists will apply the **Review Criteria for State Arts Agencies** when examining your Application Narrative, as well as your Plan.

Provide an Application Narrative that:

- Is a maximum of **10 pages, including the budget chart**.
- Follows the bold faced headings and letters/numbers below. This will assure that your Narrative directly addresses the criteria that the panelists will use when reviewing your application.
- Follows all formatting instructions, including the requirements for a font size of at least 12 points and margins of at least 1 inch.
- Includes electronic links to support/supplementary material that is referenced in your Narrative. We no longer accept support material via attachments or in hard copy. Panelists recommend that URL links be used in moderation. Links should direct the reader to supplemental materials rather than to additional narrative content.

At the start of your narrative **provide a link to the enabling legislation, executive order, or comparable documentation** that shows that your agency is officially designated the State Arts Agency responsible for:

- 1) Developing a statewide arts plan and establishing arts and cultural policy with statewide impact; and
- 2) Coordinating and administering all financial support received from the National Endowment for the Arts and the State in conjunction with the SAA Partnership Agreement.

A. Overview

Describe **major developments or conditions** in your state – e.g., economic, cultural, demographic, educational, geographical, political – that have an impact on your agency's planning and operations. Identify those constituencies your agency defines as "underserved."

B. Quality of the planning process

1. Describe your agency's **most recent planning process**. Describe the structure and design of the process; efforts undertaken to invite and include the perspectives of all constituents in the process (including artists, arts organizations, educators, state agencies, community groups, businesses, and the regional arts organization serving your state); the degree to which members/representatives of underserved communities were involved in designing, developing, and participating in the planning process; and efforts undertaken to engage constituents through a variety of means such as public meetings, surveys, interviews, and the use of media as relevant to various constituent groups.
2. Summarize the **recommendations and priorities** for your state plan that resulted **from the public meetings*** and other forums.
3. Describe your **agency's response to these recommendations***, and the way in which the response was communicated to the public-- including but not limited to references in the state plan.

*Information required by Section 5(g) of the National Endowment for the Arts' legislation.

C. Quality of the plan

Include a link to your strategic plan here in addition to including it as Attachment #5. Panelists will evaluate the vision, mission, clarity of the plan, appropriateness of the goals and strategies, adaptability of the agency, and centrality of the arts to the agency's work. Panelists will also assess whether the plan clearly articulates goals and strategies for support of arts education in the state and whether the plan reflects goals and strategies for reaching underserved communities in the state.

D. Quality of accomplishments and implementation in relation to the plan

Address the following:

1. Describe your agency's **most significant programs, activities, and accomplishments** in service to your state's current or most recent strategic plan. Organize the description of your programs, activities, and accomplishments in relation to the goals and objectives of your strategic plan.

NOTE: You will be attaching your current/new plan as one of the required elements of your application. If your accomplishments relate to a previous plan, please provide a link to the previous plan in this section of your narrative so that panelists can see the alignment of your accomplishments with the earlier plan.

- Describe how programs, activities and special initiatives respond to constituent priorities and/or a changing environment in your state.
 - Identify those programs and special initiatives in which your state agency is exercising leadership.
 - Describe the public and private partnerships that enable you to deliver these programs and initiatives.
2. **Arts learning** programs, activities, and accomplishments often align with multiple strategic goals and objectives. If this is the case with your strategic plan, please concentrate your description of the programs, activities, and accomplishments your agency has undertaken to strengthen arts learning (pre-K through 12 arts education **and** lifelong learning) into this section of your narrative. (Poetry Out Loud program information is requested separately in Attachment 9. Do not address it in your narrative.)
 - Identify those programs and special initiatives in which your state agency is exercising leadership.
 - Describe the public and private partnerships that enable you to deliver these programs and initiatives.
 - Indicate whether pre-K through 12 programs and activities align with curriculum standards at the state and/or national level.

3. Programs, activities, and accomplishments designed specifically to reach **underserved communities** often align with multiple strategic goals and objectives. If this is the case with your strategic plan, please concentrate your description of the programs, activities, and accomplishments your agency has undertaken to engage underserved communities into this section of your narrative.
 - Identify the programs and special initiatives in which your state agency is exercising leadership.
 - Identify the public and private partnerships that enable you to deliver these programs and initiatives.
4. Describe the **metrics** your agency uses for **measuring its own progress** in relation to the state plan. Note how these metrics will provide evidence of achieving broader state priorities.
 - Describe how those served, including underserved groups, are included in the evaluation process.
 - Note if, and how, outside experts are involved in your evaluation activities.
 - Describe any changes that your agency plans to make based on evaluation of your programs and services.
 - Where objectives, goals, or objectives were not met or were only partially met, explain why. Include here how changes in your operating environment may have affected your ability to achieve objectives, goals, and objectives.

E. Budget Chart

On the last page of your narrative, provide a one-line description of each of your agency's categories, programs, or initiatives for the first fiscal year of the proposed agreement, with projected dollar allocations (include federal and non-federal sources). To help panelists understand the relationship between the budget and the application narrative, identify with a "Y" those categories for which allocations are determined by your legislature or that relate to arts education or underserved areas. (Do NOT enter a dollar figure for such allocations.) You may use footnotes to explain the use of funds in support of Poetry Out Loud activity, as relevant.

Please use the budget chart format below.

Name of Category, Program or Initiative	1-line Description	Total \$ Amount	Allocation Legislatively Determined?	Expended on Arts Education?	Expended on Underserved?
<div data-bbox="207 342 537 615" style="border: 1px solid black; padding: 5px;"> Include sub-categories and sub-totals as necessary to demonstrate the connection between </div>			<div data-bbox="1049 436 1507 632" style="border: 1px solid black; padding: 5px;"> For these 3 columns, use a "y" to indicate yes, otherwise leave blank. Do not enter dollar amounts </div>		

Narrative for Regional Arts Organizations

Panelists will apply the **Review Criteria for Regional Arts Organizations** when examining your Application Narrative, as well as your Plan.

Provide an Application Narrative that:

- Is a maximum of **10 pages, including the budget chart**.
- Follows the bold faced headings and letters/numbers below. This will assure that your Narrative directly addresses the criteria that the panelists will use when reviewing your application.
- Follows all formatting instructions, including the requirements for a font size of at least 12 points and margins of at least 1 inch.
- Includes electronic links to support/supplementary material that is referenced in your Narrative. We no longer accept support material as attachments or in hard copy format. Panelists recommend that URL links be used in moderation. Links that direct the reader to supplemental materials rather than to additional narrative content are most appropriate.

A. Overview

Describe **major developments or conditions** in your region – e.g., economic, cultural, demographic, educational, geographical, political – that have an impact on your organization's planning and operations.

B. Quality of the planning process

Describe the structure and design of your organization's planning process including:

- Efforts undertaken to engage member state arts agencies in the RAO's planning process.
- Efforts undertaken to engage other constituent groups, including those the RAO defines as underserved.
- Ways in which the RAO responded to constituent priorities that surfaced during the planning process.

C. Quality of the plan

Please include a link to your plan here (in addition to providing the plan as Attachment #5). Panelists will evaluate the vision, mission, clarity of the plan, appropriateness of the goals and strategies, adaptability of the organization, and centrality of the arts to the organization's work. **Do not** address this information in your narrative.

D. Quality of accomplishments and implementation in relation to the plan

Address the following:

1. Describe your organization's **most significant programs, activities, and accomplishments** in relation to the goals and objectives of the current or most recent strategic plan.

NOTE: If your accomplishments relate to a previous plan, please provide a link to the previous plan in this section of your narrative so that panelists can see the alignment of your accomplishments with the earlier plan.

- Describe the range of programs and special initiatives in which your regional arts organization is exercising leadership.
- Describe the public and private partnerships that enable you to deliver these programs and initiatives.
- Identify the programs, activities, and accomplishments associated with the **NEA Regional Touring Program**, including educational activities and community partnerships. Describe the process by which NEA Regional Touring funds are awarded including the criteria used and the expertise involved in adjudicating grants, and the provisions for ensuring that an appropriate proportion of activity takes place in underserved communities.

- **National Services** applicants should address efforts to provide leadership at the national level including training, planning, coordination, and information services that increase accountability and transparency.
2. Describe the **metrics** your organization uses for **measuring its own progress** in relation to the RAO plan. Note how these metrics will provide evidence of achieving regional priorities.
 - Describe how constituents, including underserved groups, are included in the evaluation process.
 - Note if, and how, outside experts are involved in your evaluation activities.
 - Describe any changes that your organization plans to make based on the evaluation of your programs and services.
 - If objectives, goals, or objectives were not met, or were only partially met, explain why. Include here how changes in your operating environment may have affected your ability to achieve objectives, goals, and objectives.

E. Resource Development and Management

1. Discuss the health of your organization's development efforts (grants, contributions, earned income). What strategies are you employing to secure and enhance future revenues?
2. Describe the steps that your organization is taking to maximize the cost effectiveness of its operations.

F. Budget Chart

On the last page of your narrative, use the budget chart below to provide a one-line description of each category, program, or initiative for the first fiscal year of the proposed agreement, with the projected Partnership Agreement and non-Partnership Agreement dollar allocations. Identify with a "Y" those categories for which NEA Regional Touring Program funds would be used. (Do not provide dollar amounts for these Regional Touring funds.)

Please use the budget chart format below.

Category, Program, or Initiative	Description	Projected Partnership Agreement Funds	Projected Non-Partnership Agreement Funds	Total Funds	Uses NEA Regional Touring Funds
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Partnership Agreements, FY 2017

Include sub-categories and sub-totals as necessary to demonstrate the connection between budget allocations and your application narrative.				Use a "Y" to indicate yes; otherwise leave blank. Do not enter dollar amounts.

Application Review

Review Criteria

Partnership Agreements/State Arts Agencies

The following criteria are considered in the review of applications:

A. Quality of the planning process

1. The identification of needs and opportunities through an inclusive process that assures the participation of all appropriate constituencies in designing and developing the plan.
2. Efforts taken to include the perspectives of all constituencies, including but not limited to: those in underserved communities, artists, arts organizations, educators, state agencies, community groups, businesses, and the regional arts organization that serves the state.
3. Efforts taken to engage constituents through a variety of media including public meetings, surveys, interviews, electronic media and other methods appropriate to constituent groups.

B. Quality of the plan

1. Clarity of vision and mission, goals and strategies that respond to constituent priorities.
2. Evidence of adaptability and centrality of the arts.
3. Goals and strategies that address areas of mutual interest: Arts Education and reaching Underserved communities.

C. Quality of accomplishments and implementation in relation to the plan

1. Execution of the plan including: implementation of programs, collaborations, leadership initiatives, and other accomplishments that respond to constituent priorities and changing circumstances in the state.
2. Proposed performance measures and their ability to provide evidence that the state priorities, as referenced in the plan, are achieved.

Multi-Year Approval

The National Endowment for the Arts uses staggered, multi-year approval for State Partnership Agreements. While each SAA is required to submit an application annually, those organizations that are determined to have addressed satisfactorily the requirements and review criteria receive three-year approval of their proposals. They are not required to submit another full-scale application, including all material necessary for panel review, for another three years. In the other years ("off years"), the application requirements are simplified greatly. Multi-year approval is subject to an agency's

continuing ability to carry out its approved plan. At the discretion of the National Endowment for the Arts Chairman, multi-year approval may be revoked if state support is substantially reduced or if other circumstances threaten an agency's ability to carry out its approved plan.

In recommending action on State Partnership Agreement proposals, the advisory panel, the National Council on the Arts, and the Chairman of the National Endowment for the Arts have a variety of options ranging from full three-year approval, to more limited or contingent approval requiring interim response, to a determination not to provide a State Partnership Agreement.

Review Criteria

Partnership Agreements/Regional Arts Organizations

The following criteria are considered in the review of applications.

A. Quality of the planning process

1. The identification of needs and opportunities through inclusive planning that involves member state agencies and other constituents, including those in underserved communities.
2. Efforts taken to include the perspectives of all constituencies, including but not limited to: state arts agencies, artists, arts organizations, community groups, businesses, and those in underserved communities.
3. Efforts taken to engage constituents through a variety of media including public meetings, surveys, interviews, electronic media and other methods appropriate to constituent groups.

B. Quality of the plan

1. Clarity of vision and mission, goals and strategies that respond to constituent priorities.
2. Evidence of adaptability and centrality of the arts.

C. Quality of accomplishments and implementation in relation to the plan

1. Execution of the plan including: implementation of programs, collaborations, leadership initiatives, and other accomplishments that respond to constituent needs and changing circumstances in the region.

2. Evidence that the RAO is responsive to the priorities of its constituents, including member state arts agencies.
3. Evidence that the RAO has extended its capacity and resources through partnerships.
4. Evidence from performance measures and evaluation plans that regional priorities are achieved.
5. Evidence that the RAO has grown and diversified its revenue sources; specifically non-federal revenues.
6. Evidence that demonstrates the RAO is a cost effective operation.

Multi-Year Approval

The National Endowment for the Arts uses staggered, multi-year approval for Regional Partnership awards. While each RAO is required to submit an application annually, those organizations that are determined to have addressed satisfactorily the requirements and review criteria receive three-year approval of their proposals. They are not required to submit another full-scale application, including all material necessary for panel review, for another three years. In the other years ("off years"), the application requirements are simplified greatly.

In recommending action on Regional Partnership Agreement proposals, the advisory panel, the National Council on the Arts, and the Chairman of the National Endowment for the Arts have a variety of options ranging from full three-year approval, to more limited or contingent approval requiring interim response, to a determination not to provide a Regional Partnership Agreement.

Review Criteria

Partnership funds in support of activities that strengthen Folk & Traditional Arts throughout a state or region

NOTE: The following review criteria apply to all requests for folk & traditional arts support--SAAs/RAOs applying with their "on-year" application, SAAs/RAOs applying with their "off-year" application, and non-profit organizations.

A. Quality of the program or project

1. Ability to carry out the project(s)—budget, goals, project design, resources, and personnel.
2. Potential impact on the artistic and/or cultural heritage of the nation, region, or field.

3. Appropriateness of the project(s) to the organization's mission, audience, community, and/or constituency.

B. Quality of the implementation, including accomplishments in relation to the overall plan

1. Plans for documentation, evaluation, and dissemination.
2. Likelihood that the project(s) will achieve the identified objective(s) and the feasibility of the proposed performance measurements.

C. Quality of work with underserved communities

1. Potential of the project(s) to broaden access to, expand and diversify audiences for, or strengthen communities through the arts.
2. Potential to reach underserved populations such as those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.

NOTE: In addition to requests to strengthen state support of the folk & traditional arts through support for professional folk arts positions, reviewers will also consider the likelihood that the position can be supported independently of the National Endowment for the Arts within three years.

What Happens to Your Partnership Agreement Application

Applications are evaluated according to the "Review Criteria" for their category. After processing by staff, applications are reviewed by advisory panelists.

The State Arts Agency Partnership Agreements Panel reviews SAA applications. It is comprised of state arts agency leaders, arts education experts, those who have perspective on the work of SAAs, and at least one knowledgeable layperson.

The Regional Partnership Agreements Panel reviews RAO applications. It is comprised of regional arts organization leaders and other experienced civic and governmental leaders including at least one knowledgeable layperson.

Folk & Traditional Arts Partnership application narratives and budgets are reviewed by a separate panel of experts.

Panel membership changes regularly. The panel provides recommendations, scores to be used in apportioning funds, and comments that go back to applicants.

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. The Chairman reviews the Council's recommendations and makes the final decision on all grant awards. Applicants are then notified of funding decisions.

Applicants are welcome to attend meetings of the National Council on the Arts and open advisory panel meetings.

Contact the State & Regional staff (Laura Scanlan at scanlanl@arts.gov or 202/682-5583, or Andi Mathis at mathisa@arts.gov or 202/682-5430) if you have questions about the review process.

Contact the Folk & Traditional Arts Staff (Clifford Murphy at murphyc@arts.gov or 202/682-5726, or Cheryl Schiele at schielec@arts.gov or 202-682-5587) for questions specific to Folk Arts Partnership.

NOTE: All recommended applications undergo a review to evaluate risk posed by the applicant prior to making a federal award. This may include past performance on grants, meeting reporting deadlines, compliance with terms and conditions, audit findings, etc.

Award Administration

Prohibition on Supplanting Non-Federal Funds

Partnership Agreement awards must be used to supplement and not supplant non-federal funds. For the purposes of these guidelines, the term "supplant non-federal funds" is defined as using federal dollars to replace non-federal dollars, with the intention or effect of reducing financial support for a SAA or RAO.

Crediting Requirement

Grantees must clearly acknowledge support from the National Endowment for the Arts in their programs and related promotional material including publications and websites. Acknowledgments should include the National Endowment for the Arts logo wherever possible. In addition, we will provide detailed crediting language for SAAs and RAOs to use with their own grantees.

Award Notices

Official grant award notification is the only legal and valid confirmation of award. This can take several months to reach you depending on several factors such as the number of awards to be processed, whether the agency has its appropriation from Congress, etc.

Implementation of Title 2 CFR Part 200 Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards

This guidance from the federal government's Office of Management and Budget (OMB) combines eight separate documents into one, and is intended to improve clarity and consistency of the pre- and post-award requirements applicable to federal grantees. Changes are also intended to strengthen accountability for federal dollars by improving policies that protect against waste, fraud, and abuse.

Under the authority listed above, the National Endowment for the Arts (NEA) adopts the Office of Management and Budget (OMB) Guidance in 2 CFR part 200 under §3255.1 Adoption of 2 CFR Part 200. This part gives regulatory effect to the OMB guidance and supplements the guidance as needed for the National Endowment for the Arts.

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](#). The GTC incorporates the adoption of 2 CFR Part 200 by reference. The document also explicitly identifies where the National Endowment for the Arts has selected options offered in the regulation, such as budget waivers and requirements for use of program income. It also includes agency requirements for matching funds reporting requirements, amendment processes, and termination actions. Grantees must review, understand, and comply with these requirements. Failure to do so may result in having a grant terminated and/or returning funds to the National Endowment for the Arts, among other things.

Legal Requirements

PLEASE NOTE: This list highlights some of the significant legal requirements that may apply to an applicant or grantee however, it is not exhaustive. More information regarding these and other legal requirements may be found at Appendix A of our General Terms & Conditions (GTC) which sets forth the National Policy and Other Legal Requirements, Statutes, and Regulations that Govern Your Award. Please note that there may be other applicable legal requirements that are not listed here.

1. 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 (IRS) website at www.irs.gov.

Note that organizations who have had their IRS status revoked are not eligible for National Endowment for the Arts support. It is your responsibility to ensure that your status is current at the time of the application and throughout the life of your award.

- **Compensate all professional performers and related or supporting professional personnel on National Endowment for the Arts-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 29 C.F.R. Part 505. This part does not provide information on specific compensation levels.)
- **Ensure that no part of any National Endowment for the Arts-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.**

2. Some legal requirements apply to every applicant, for example:

- **Compliance with the federal requirements that are outlined in "Assurance of Compliance" below.**
- **Debarment and Suspension procedures.** The applicant must comply with the record keeping and other requirements set forth in Subpart C of 2 CFR 180, as adopted by the National Endowment for the Arts in 2 CFR 32.3254. Failure to comply may result in the debarment or suspension of the grantee and the National Endowment for the Arts suspending, terminating and/or recovering funds.
- **Federal Debt Status** (OMB Circular A-129). Processing of applications will be suspended when applicants are delinquent on federal tax or non-tax debts, including judgment liens against property for a debt to the federal government. An organization's debt status is displayed in the System for Award Management (SAM). New awards will not be made if an applicant is still in debt status as of September 1.
- **Labor Standards** (29 C.F.R. pt 505). If a grant is awarded, the grantee must comply with the standards set out in Labor Standards on Projects or Productions Assisted by Grants from the National Endowments for the Arts and Humanities.
- **The Drug-Free Workplace Act of 1988** (41 U.S.C. 701 et seq. and 2 C.F.R. Part 3256). The grantee is required to publish a statement regarding its drug-free workplace program as well as comply with other requirements.

3. Some legal requirements apply depending upon what the grant is funding, for example:

If your project activities have the potential to impact any structure that is eligible for or on the National Register of Historic Places, adjacent to a structure that is eligible for or on the National Register of Historic Places, or located in an historic district, you will be asked to provide additional information about your project or take additional action so that the agency can review and comply with the **National Historic Preservation Act** (NHPA). NHPA also applies to any planning activities that may affect historic properties or districts. The additional agency review must be completed prior to any agency funds being released.

- If your project activities have the potential to impact the environment or environmentally sensitive resources, you will be required to provide information in accordance with the National Environmental Policy Act (NEPA). The additional agency review must be completed prior to any agency funds being released.
- If your contract is over \$2,000 and involves the construction, alteration, or repair of public buildings or public works, it must contain a clause setting forth the minimum wages to be paid to laborers and mechanics employed under the contract in accordance with The Davis-Bacon and Related Acts (DBRA).

4. **Some legal requirements apply depending upon who the Applicant is, for example:**

The Native American Graves Protection and Repatriation Act of 1990 (25 U.S.C. 3001 et seq.) – which applies to any organization that controls or possesses Native American human remains and associated funerary objects and receives Federal funding, even for a purpose unrelated to the Act (25 USC 3001 et seq.)

5. **In addition, State Arts Agencies must meet the requirements in Section 5(g)(2) of the National Endowment for the Arts' authorizing legislation which state:**

"In order to receive assistance under this subsection in any fiscal year, a State shall submit an application for such grants at such time as shall be specified by the Chairperson and accompany such applications with a plan which the Chairperson finds-

(A) designates or provides for the establishment of a State agency (hereinafter in this section referred to as the "State agency") as the sole agency for the administration of the State plan;

(B) provides that funds paid to the State under this subsection will be expended solely on projects and productions approved by the State agency which carry out one or more of the objectives of subsection (c) of this section;

(C) provides that the State agency will make such reports, in such form and containing such information, as the Chairperson may from time to time require including a description of the progress made toward achieving the goals of the State plan;

(D) provides--

- (i) assurances that the State agency has held, after reasonable notice, public meetings in the State to allow all groups of artists, interested organizations, and the public to present views and make recommendations regarding the State plan; and
- (ii) a summary of such recommendations and the State agency's response to such recommendations; and

(E) contains--

- (i) a description of the level of participation during the most recent preceding year for which information is available by artists, artists' organizations, and arts organizations in projects and productions for which financial assistance is provided under this subsection;
- (ii) for the most recent preceding year for which information is available, a description of the extent to which projects and productions receiving financial assistance from the state arts agency are available to all people and communities in the State; and
- (iii) a description of projects and productions receiving financial assistance under this subsection that exist or are being developed to secure wider participation of artists, artists' organizations, and arts organizations identified under clause (i) of this subparagraph or that address the availability of the arts to all people or communities identified under clause (ii) of this subparagraph.

No application may be approved unless the accompanying plan satisfies the requirements specified in this subsection."

Assurance of Compliance

By signing the application form, the Applicant certifies that it is in compliance with the statutes outlined below and all related National Endowment for the Arts regulations and will maintain records and submit the reports that are necessary to determine compliance. The Applicant certifies that it is in compliance with the statutes outlined below and all related National Endowment for the Arts 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 National Endowment for the Arts funds to comply with these requirements. We may conduct a review of your organization to ensure that it is in compliance. If we determine that a grantee has failed to comply with these statutes, we may suspend, terminate, and/or recover funds. This assurance is subject to judicial enforcement.

The Applicant certifies that it does not discriminate:

- On the grounds of race, color, or national origin, in accordance with **Title VI of the Civil Rights Act of 1964**, as amended (42 U.S.C. 2000d et seq.), implemented by the NEA at 45 U.S.C.1110;
- 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"), as amended, (42 U.S.C. 12101-12213), implemented by the NEA at 45 U.S.C. 1151. 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.) implemented by the National Endowment for the Arts at 45 U.S.C.1156.
- 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.). Applicant will inform the public that persons who believe they have been discriminated against on the basis of race, color, national origin, disability, sex, or age may file a complaint with the Director of Civil Rights at the National Endowment for the Arts.

Applicant will forward all complaints for investigation and any finding issued by a Federal or state court or by a Federal or state administrative agency to:

Director, Office of Civil Rights
National Endowment for the Arts
400 7th Street, SW
Washington, DC 20506

Applicant shall maintain records of its compliance and submission for three (3) years. The Applicant will compile, maintain and permit access to records as required by applicable regulations, guidelines or other directives.

The Applicant must also certify that it will obtain assurances of compliance from all subrecipients and will require all subrecipients of National Endowment for the Arts funds to comply with these requirements.

The United States has the right to seek judicial or administrative enforcement of this assurance.

For further information and copies of the nondiscrimination regulations identified above, please contact the Office of Civil Rights at 202/682-5454 or 202/682-5082 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 GeneralCounsel@arts.gov or 202/682-5418.

Regulations Relating to Lobbying for organizations applying for more than \$100,000 (31 U.S.C. 1352)

The Applicant certifies that:

- (a) It has not and will not use federal appropriated funds to pay any person for influencing or attempting to influence an officer or employee of any agency, a member of a National Endowment for the Arts advisory panel or the National Council on the Arts, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the awarding of or modification to any federal grant or contract.
- (b) If it has used or will use any funds other than federal appropriated funds to pay any person for influencing or attempting to influence any of the individuals specified above, the Applicant:
 - (i) Is not required to disclose that activity if that person is regularly employed by the Applicant. (Regularly employed means working for at least 130 days within the year immediately preceding the submission of this application.)
 - (ii) Will complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," if that person is not regularly employed by the Applicant.
- (c) It will require that the language of this certification be included in the award documents for all subawards of more than \$100,000 and that all subrecipients shall certify and disclose accordingly.

Agency Contacts

If you have questions about your Partnership Agreement application, please contact the State & Regional staff: Laura Scanlan at scanlanl@arts.gov or 202/682-5583, or Andi Mathis at mathisa@arts.gov or 202/682-5430.

For questions specific to Folk Arts Partnership, contact the Folk & Traditional Arts staff: Clifford Murphy at murphyc@arts.gov or 202/682-5726, or Cheryl Schiele at schielec@arts.gov or 202/682-5587.

Additional Information on Arts Education

Through the study of the arts, lifelong skills are gained which help us develop creativity, communicate better, and make informed evaluations of artistic work. All students need to have meaningful arts experiences as part of an education program in which the arts are taught in grades pre-K through 12.

A comprehensive arts education program includes:

- Curriculum-based learning in all of the arts disciplines -- creative writing, dance, design, media arts, music, theater, and visual arts -- that is linked to national or state standards, as appropriate, and that meets the developmental needs of all youth.
- Hands-on instruction in the arts that includes the creation, production, and performance of works of art.
- Instruction that balances skills development with arts history and critical theory.
- Sequential programs, taught by qualified teachers, and strengthened by regular engagement with artists, artistic works, and arts institutions to sustain, expand, and deepen students' understanding of and competence in the arts.
- Interdisciplinary programs to enhance the richness of the arts learning experience.

The arts also can be integrated with other subjects to enable students to make connections across the curriculum.

Partnership Agreement Support for Arts Education

Partnership Agreement support is intended to respond to the objectives, strategies, and programs that each state arts agency develops based on national or state arts education standards, as appropriate, and its state's needs, opportunities, and resources. While the focus of our support is on arts education programs within schools, meaningful co-curricular or extracurricular activities also are important. These can take place as part of an extended school day or other after-school program, during vacation periods, and in cultural organizations. Possible components of a state's arts education program might include:

- Artists' residencies where students and teachers can participate in and learn about specific arts disciplines. Residencies should be planned with teachers and other school and community leaders to be consistent with national or state standards, curricula, and arts education programs. Teacher training, follow-up visits by artists, and assistance with the development of curriculum or lesson units are encouraged as components of residencies.
- Grants and/or technical assistance to local arts agencies, arts organizations, service organizations, professional associations, and schools for model or demonstration projects, curriculum development, student assessment or program evaluation, public awareness, research, or other efforts in arts education.
- Training for artists to increase their knowledge and skills concerning the developmental needs of students; school "cultures," policies, and procedures; and other matters related to their work with students, teachers, and others in pre-K through 12 education.
- Training for teachers, school administrators, and others to heighten the awareness, knowledge, and skills that are essential to planning, developing, and sustaining arts education programs.

- Consortia, task forces, or similar groups at the state and local levels which increase communication and awareness, provide program coordination, and/or help develop public policy that is important to achieving the partnership goals for arts education.
-

Staff Visits

Applicants may be asked to provide up to four complimentary tickets for National Endowment for the Arts staff visits.

Standards for Service

The National Endowment for the Arts 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're meeting these standards. Please email: webmgr@arts.gov, attention: Standards for Service.

For questions about these guidelines or your application, contact the State & Regional staff: Laura Scanlan at scanlanl@arts.gov or 202/682-5583, or Andi Mathis at mathisa@arts.gov or 202/682-5430. For questions specific to Folk Arts Partnership, contact the Folk & Traditional Arts staff: Clifford Murphy at murphyc@arts.gov or 202/682-5726, or Cheryl Schiele at schielec@arts.gov or 202/682-5587.

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 32 hours per response including the time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. We welcome 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: webmgr@arts.gov, attention: Reporting Burden. 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.