

# Art Works: Media Arts FY20 Grant Application Form Instructions

## How to Use This Document

These instructions are for the Media Arts discipline. For more information, see [here](#). If you are applying in a different Art Works discipline, [please refer to their instructions](#), as instructions vary by discipline. Applications are reviewed on the basis of artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "[Review Criteria](#)." Make sure you demonstrate how your project meets the review criteria in your application material.

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

This document will guide you through completing [Part 2 of the Art Works application process](#); it contains detailed instructions for completing the Grant Application Form (GAF) in the NEA's Applicant Portal. The Applicant Portal is a tabbed system (seven tabs), some of which have sub-tabs. Please review all sections of this document to see the required fields needed to complete the application, along with detailed instructions on what you should include in each section. This document includes any specifications about your material (e.g., character limits for narrative responses, acceptable work sample formats). For your application to be considered complete, every required item **MUST** be included in your application. Required items are denoted with a red \* in the GAF.

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

### First Art Works Deadline:

Part 1 - Submit to Grants.gov	February 14, 2019
<i>Prepare application material so that it's ready to upload when the Applicant Portal opens</i>	
Part 2 - Submit to Applicant Portal	February 19, 2019 at 9:00 a.m., Eastern Time to February 26, 2019 at 11:59 p.m., Eastern Time

### Second Art Works Deadline:

Part 1 - Submit to Grants.gov	July 11, 2019
<i>Prepare application material so that it's ready to upload when the Applicant Portal opens</i>	
Part 2 - Submit to Applicant Portal	July 16, 2019 at 9:00 a.m., Eastern Time to July 23, 2019 at 11:59 p.m., Eastern Time

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### Applicant Portal Tips:

- This site is best viewed in Chrome 58+, Firefox 54+, or Microsoft Internet Explorer Version 11+.
- Most problems can be solved by changing your browser. If that doesn't work, go to IE and do the following:
  - Press Alt key.
  - Select Tools from the menu bar.
  - Select Compatibility View Setting.
  - Type in 'arts.gov' and uncheck all check marks and close.
- You might need to enable both Cookies and JavaScript on your Internet Browser to successfully view this site.
- Be sure to first copy and paste any text into Notepad (if you're using a PC) or TextEdit (if you are using a Mac) before copying it into Applicant Portal text fields. This will strip away any HTML coding that may add additional characters to text.
- Make sure to hit "SAVE" and log off if you plan to leave the Applicant Portal with work in progress. Your session will deactivate after a period of time and you could lose content. You should only open the Applicant Portal in one browser at a time to enter information.

## Tab 1: View Application Data

This section is the first screen you will see when you open the GAF. It cannot be edited; it is autopopulated with information you entered on the Application for Federal Domestic Assistance/Short Organizational Form that was submitted to Grants.gov. If you find any incorrect information on this page, please [contact](#) the staff.

## Tab 2: Organization Info

### Subtab 1: Organization Information

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

**Legal Name** (should match Application for Federal Domestic Assistance/Short Organizational Form)

**Popular Name** (if different)

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

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

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

### Subtab 2: Organization Budget

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

Sample View of Organizational Budget Form:

	Most Recently Completed FY	Previous FY	Two FYs Prior
FY End Date (MM/DD/YYYY)	1/1/2017		
<b>INCOME:</b>			
Earned	\$0	\$0	\$0
Contributed	\$0	\$0	\$0
<b>Total Income</b>	0	0	\$0
<b>EXPENSES:</b>			
Artistic Salaries	\$0	\$0	\$0
Production / Exhibition / Service Expenses	\$0	\$0	\$0
Administrative Expenses	\$0	\$0	\$0
<b>Total Expenses</b>	0	0	\$0
<b>OPERATING SURPLUS / DEFICIT (single year)</b>	\$0	\$0	\$0

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

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### Income

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

### Expenses

- **Artistic Salaries:** Costs that are directly related to the creation, production, and presentation of art work. Examples: fees for dancers, choreographers, actors, curators, artistic directors, contributors to literary publications. Include arts personnel that are on your staff as well as those that are paid on a contract or fee basis.
- **Production/exhibition/service expenses:** All program or service delivery costs, excluding artistic salaries and fees that are listed above. Examples: research expenditures; presentation costs; costs of sets, costumes, and lighting; publication costs of catalogues or literary magazines.
- **Administrative expenses:** All other costs that are incurred during the normal course of business. Examples: outside professional non-artistic services, space rental, travel, marketing, administrative salaries, utilities, insurance, postage.

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

If you are a parent organization, provide this information for the independent component on whose behalf you are applying. If your organization is a smaller entity that exists within a larger organization (such as an academic department or a literary organization housed at a college or university), submit information for the smaller entity and follow the instructions for parent organizations and independent components. Please note that academic departments within universities and colleges are **not** considered independent components.

**This is intended to show your organization's fiscal activity as it relates to operations.** Do not include activity related to a capital campaign (such as raising money for a new facility, an endowment fund, or a cash reserve fund). You will be given an opportunity to explain and discuss the fiscal health of your organization, including identifying the source of the activities, as needed. We may request additional information to clarify an organization's financial position.

**Fiscal Health:** Discuss the fiscal health of your organization. In addition, you must explain: 1) any changes of 15% or more in either your income or expenses from one year to the next, and 2) plans for reducing any deficit (include the factors that contributed to the deficit and its amount). For independent components, you may use the space to discuss the fiscal health of your organization and to explain the relationship that the independent component has with the

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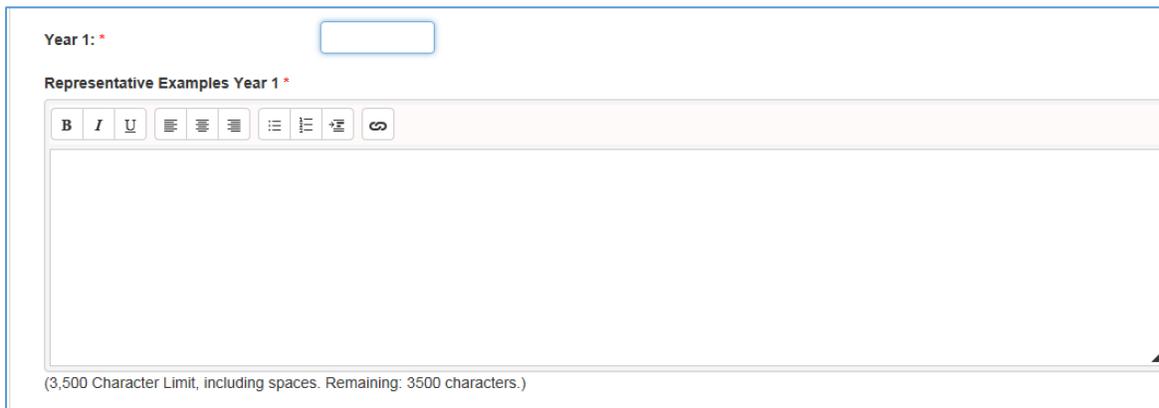
larger entity (e.g., "museum guards and utilities paid for by university"). (1,000 Character Limit, including spaces)

### Tab 3: Arts Programmatic History

Submit a representative list of your programmatic history for the past three years/seasons prior to the application deadline (e.g., 2016 or 2016-17; 2017 or 2017-18; 2018 or 2018-19). Depending on your project type, you will have the opportunity to expand on this list in Discipline-Specific Items.

This list should demonstrate eligibility (i.e., your organization's three-year history of arts programming) and the artistic excellence and merit of your organization. For the purpose of defining eligibility, "three-year history" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status. Where available, include arts or cultural programming that has a relationship to the project for which you are requesting support (e.g., show examples of previous festival programming if your project is for a festival). For projects that involve touring, list your organization's touring activities for the past three years/seasons.

You'll enter your information for each year this way:



The screenshot shows a web form for entering programmatic history. At the top, there is a label "Year 1:" followed by a small empty text input box. Below this is the heading "Representative Examples Year 1". Underneath the heading is a rich text editor toolbar with icons for bold (B), italic (I), underline (U), bulleted list, numbered list, link, and unlink. Below the toolbar is a large, empty text area for entering the examples. At the bottom of the text area, there is a character count: "(3,500 Character Limit, including spaces. Remaining: 3500 characters.)".

### Tab 4: Project Info

#### Subtab 1: Project Activity

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

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you have any questions about which discipline is most appropriate for your project. Each discipline has different instructions. Be sure to download the instructions according to the discipline that best suits your project.

Choose: **Media Arts**

**Project Title:** If your project title has changed since you submitted through Grants.gov, provide a new project title in the text field below. If you have no changes, leave the text as is. **Do not type "N/A" as this will replace the previously submitted project title.**

**Project Description:** If your project description has changed since you submitted through Grants.gov, provide a new description in the text field below. If you have no changes, leave the text as is. **Do not type "N/A" as this will replace the previously submitted project description.**

**Major Project Activities:** This is the project narrative. The information that you provide will be evaluated against the "**Review Criteria**" by panelists, so make sure your narrative addresses the "Review Criteria." Describe the proposed project. Be as thorough and specific as possible about the activities that will take place during the allowable project period. Where relevant, include information on any additional public components such as educational or outreach activities of the project. Do not describe unrelated organizational programming. If applicable, identify any works of art that will be central to the project and the reason for their selection. For project components involving content creation, please provide details about the content, themes, and processes to develop the created works. (4,000 Character Limit, including spaces)

### **Subtab 2: Project Partners**

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

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

- **Organization Name**
- **Proposed or committed?** Select answer from drop-down.
- **Description of the Organization** (500 Character Limit per partner, including spaces)

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### **Subtab 3: Key Individuals**

**Selection of Key Individuals:** Briefly describe the process and criteria for the selection of key individuals who will be involved in this project (e.g. primary artist(s), project director, artistic director, executive director, teaching artist, curator, editor, folklorist, conductor). Where relevant, describe their involvement in the development of the project to date. If you are applying for a project for which the key individuals are not yet identified, describe the process for selecting them, i.e., open submissions, reading committee, selection by the artistic director, etc., and the qualifications that you seek. (1,000 Character Limit, including spaces)

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

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

### **Subtab 4: Other Details**

**Schedule of Key Project Dates:** Describe the significant dates in the project. If you include activities that occur before the earliest allowable start date (January 1, 2020, if you apply at the February 14, 2019, deadline or June 1, 2020, if you apply at the July 11, 2019, deadline), indicate by adding an asterisk (\*) and make sure that those activities and costs are not included on the Project Budget form. (1,500 Character Limit, including spaces)

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

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

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

**Intended Audience/Participants/Community:** Who will benefit from the project and how? Where appropriate, describe any underserved populations that may be reached. (2,000 Character Limit, including spaces)

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**Discipline-Specific Items:** Leave these fields blank. **Please upload discipline-specific items as a separate PDF document. (See Tab 6: Items to Upload.)**

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### Tab 5: Project Budget

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

Your **Project Budget** should reflect only those activities and associated costs that will be incurred during the "Period of Performance" that you have indicated for your project. Any costs incurred before or after those dates will be removed. REMINDER: The earliest allowable project start date is January 1, 2020, if you apply at the February 14 deadline, or June 1, 2020, if you apply at the July 11 deadline.

We need to know how you plan to spend both the requested NEA funds, as well as your cost share/matching funds. All items in your budget, whether supported by NEA funds or your cost share/matching funds, must be reasonable, necessary to accomplish project objectives, allowable in terms of the [NEA General Terms and Conditions](#), and adequately documented. Your "Total project income" must equal the "Total project costs/expenses."

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

**Amount Requested from the NEA:** Grants will generally range from \$10,000 to \$100,000. Do not request an amount below \$10,000. **Any requests below \$10,000 will be deemed ineligible and will not be reviewed.** Be realistic in your request.

#### Subtab 1: 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. Review [What We Fund/We Do Not Fund](#) to ensure your Project Budget does not include unallowable costs. Projects with less than \$20,000 in costs (i.e., not showing the minimum NEA requested amount of \$10,000 and the required organization 1:1 match of \$10,000) will be deemed ineligible and will not be reviewed.

**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 "DIRECT COSTS: Other" on the Project Budget form, and not here.) Indicate the title and/or type of personnel (40 characters maximum), the number of personnel (30 characters maximum), the annual or average salary range (40 characters maximum), and the percentage of time that will be devoted to the project annually (30 characters maximum). List key staff positions, and combine similar functions. Where appropriate, use ranges. If the costs for evaluation and assessment are part of staff salary and/or time, separately identify those costs.

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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.)

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

Sample View:

Project Expenses		Project Income		
DIRECT COSTS: SALARIES & WAGES				
Title and/or Type of Personnel	Number of personnel	Annual or Average Salary Range	% of time devoted to this project	Amount (You must enter Zero "0" to clear Dollar fields)
Executive Director	1	\$ 70,000 per yr.	25%	\$17,500
Project Directors	2	\$ 40-50,000 per yr.	5-40%	\$22,000
Admin. Support Staff	2	\$ 20-25,000 per yr.	20-30%	\$11,000
		\$		
		\$		
		\$		
		\$		
<b>Total Salaries and Wages</b>				\$50,500

**Fringe benefits** are those costs other than wages or salary that are attributable to an employee, as in the form of pension, insurance, vacation and sick leave, etc. They may be included here only if they are not included as indirect costs.

Sample View:

<b>FRINGE BENEFITS</b>	\$0
<b>Total Salaries and Fringe Benefits</b>	\$0

**DIRECT COSTS: Travel** must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and does not exceed the cost of air coach accommodations. Limit your descriptions to these character maximums: # of Travelers = 20 characters; From = 50 characters; To = 50 characters. Include subsistence costs (e.g., hotels, meals) as part of the "Amount" listed for each trip, as appropriate. Foreign travel, if any is intended, must be specified by country of origin or destination and relate to activity outlined in your narrative. Foreign travel also must conform with government regulations, including those of the [U.S. Treasury Department Office of Foreign Asset Control](#). 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.

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Sample View:

DIRECT COSTS: TRAVEL			
# of travelers	From	To	Amount (You must enter Zero "0" to clear Dollar fields)
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<b>Total Travel Expenses</b>			<input type="text" value="\$0"/>

**DIRECT COSTS: Other** 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. Digital computers, mobile devices, or other new technologies are considered supplies if less than \$5,000 per item regardless of the length of useful life.

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

Group similar items together on a single line, with only one total cost. List consultant and artist fees or contracts for professional services on consecutive lines; do not scatter them throughout the list. Specify the number of persons, the service being provided, and the applicable fee, rate, or amount of each. For other types of line items, provide details of what is included in each item.

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Sample View:

<b>DIRECT COSTS: OTHER</b>	
Description	Amount (You must enter Zero "0" to clear Dollar fields)
<input type="text"/>	\$0
<b>Total Other Expenses</b>	\$0

**TOTAL DIRECT COSTS** is the total of all direct cost items listed in "Salaries and wages," "Travel," and "Other expenses." This field will autocalculate.

**INDIRECT COSTS** are overhead or administrative expenses that are not readily identifiable with a specific project. (The costs of operating and maintaining facilities and equipment, depreciation or use allowances, and administrative salaries and supplies are typical examples of indirect costs.) Indirect costs are prorated or charged to a project through a rate negotiated with the National Endowment for the Arts or another federal agency (limit your description of Federal Agency to 50 characters). You are not required to have an indirect cost/facilities and administration rate to apply for or receive a grant. You may claim administrative costs or

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overhead as direct costs under "DIRECT COSTS: Other." 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/overhead costs; you must choose one method or the other. If you have a negotiated rate and would like to include indirect costs, complete the information requested in this section. If you do not have or intend to negotiate an indirect cost rate, or do not plan to charge a de minimis 10% rate leave this section blank. Applicants may only apply a Research ICR for applications to the Research: Artworks program. For additional information, see "[Indirect Cost Guide for NEA Grantees](#)."

Sample View:

INDIRECT COSTS (if applicable)	
Federal Agency	<input type="text"/>
Rate Agency(.0000)	<input type="text" value="0.10000"/>
Base	<input type="text" value="\$10,000"/>
TOTAL INDIRECT COSTS	<input type="text"/>

**TOTAL PROJECT COSTS/EXPENSES** is the total of "Total direct costs," and, if applicable, "Indirect costs." This field will autocalculate. **NOTE:** "Total project income" must equal the "Total project costs/expenses." Your project budget should not equal your organization's entire operating budget.

### Subtab 2: Project Income

**AMOUNT REQUESTED FROM THE NEA:** Grants will generally range from \$10,000 to \$100,000. Do not request an amount below \$10,000. Any requests below \$10,000 will be deemed ineligible and will not be reviewed. Be realistic in your request.

Sample View:

Amount Requested from the NEA	<input type="text" value="\$0"/>
Project Expenses	<a href="#">Project Income</a>

**TOTAL COST SHARE/MATCH FOR THIS PROJECT:** Because the National Endowment for the Arts cannot support more than 50% of a project's costs, we require each applicant to obtain at least half the total cost of each project from nonfederal sources. For example, if you receive a \$10,000 grant, your total project costs must be at least \$20,000 and you must provide at least \$10,000 toward the project from nonfederal sources. These matching funds may be all cash or a combination of cash and in-kind contributions as detailed below. Be as specific as possible. For

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projects that include additional partners, indicate on the form the portion of the match that is being contributed by each participant. Asterisk (\*) those funds that are committed or secured.

**Applicant CASH** match refers to the cash donations (including items or services that are provided by the applicant organization), grants, and revenues that are expected or received for this project. Limit your descriptions to 100 characters maximum. Do not include any National Endowment for the Arts or other federal grants -- including grants from the National Endowment for the Humanities, U.S. Department of Education, the National Park Service, etc. -- that are anticipated or received. If you include grants from your state arts agency or regional arts organization as part of your match, you must ensure that the funds do not include subgranted federal funds. Identify sources. The National Endowment for the Arts allows the use of unrecovered indirect costs as part of the cash match or cost sharing. Your organization must have a federal negotiated indirect cost rate agreement to include unrecovered indirect costs.

**Third-Party IN-KIND Contributions: Donated space, supplies, volunteer services** are goods and services that are donated by individuals or organizations other than the applicant (third-party). Limit your descriptions to 100 characters maximum. To qualify as matching resources, these same items also must be identified in the project budget as direct costs to ensure their allowability. In-kind items not reflected as direct costs will be removed from your budget. The dollar value of these non-cash donations should be calculated at their verifiable fair-market value. Identify sources. Reminder: Proper documentation must be maintained for all items noted as "in-kind."

Sample View:

Project Expenses		Project Income	
<b>Applicant CASH</b>		<b>Third-Party IN-KIND Contributions</b>	
<b>Description</b>	<b>Amount</b> (You must enter Zero "0" to clear Dollar fields)	<b>Description</b>	<b>Amount</b> (You must enter Zero "0" to clear Dollar fields)
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<b>Total Cash</b>	\$0	<b>Total in-kind</b>	\$0

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**TOTAL PROJECT INCOME** is the total of "Amount requested from the National Endowment for the Arts" and "Total cost share/match for this project." This field will autocalculate. **NOTE:** "Total project income" must equal the "Total project costs/expenses." Your project budget should not equal your organization's entire operating budget.

Note: The amounts below will automatically populate from what you have entered in the budget tables.

+ Instructions for Project Expenses/Income Summary	
Total Cost Share/Match for this project (Total CASH + Total IN-KIND)	\$0
<b>TOTAL PROJECT INCOME</b> (Total Cost Share / Match + Amount Requested from NEA)	\$0
<b>TOTAL PROJECT COSTS/EXPENSES</b> (Total Direct Costs + Total Indirect Costs)	\$0

### Tab 6: Items to Upload

Upload your work samples and discipline-specific items here. Read the following instructions carefully. If any of the following instructions require clarification, we strongly encourage applicants to contact staff.

Please arrange the items in the following order when uploading:

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

#### Preparation

Below are the required items to upload. These are a critical part of your application and are considered carefully during application review. Submit items in the format and within the space limitations described below. Only upload requested materials based on your project activities, as outline below. Additional items will not be reviewed. Media Arts does not require statements of support.

#### Discipline-Specific Items

Submit one consolidated PDF titled "Discipline Specific Items" that includes **any items specified below** that are relevant to your particular project. We recognize projects may include a range of media arts-related activities; therefore include any pertinent discipline-specific items using the recommendations below. **Discipline-specific items are requested for every application and vary by project type.** Please contact staff if you have any questions about determining which discipline-specific items to include.

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### Projects under the February deadline:

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

### Projects under the July deadline:

- **For production of all genres and forms of media art that use electronic media, film, and technology:**
  - Provide a synopsis or treatment of the proposed project (maximum three pages). Examples include: For singular works and one-time projects, provide a synopsis or treatment; for existing series, specify the number, length, and content synopsis of the programs that are to be produced; for series which acquire or commission works, describe the process by which you will select works for the programs.
  - Provide a one-page explanation of the involvement and relationship between the key artistic personnel for the proposed project and the applicant organization (maximum one page).
  - Provide resumes for all persons with primary artistic responsibility (maximum two pages per resume).
  - Provide a plan for distribution (maximum one page).
- **For development of analog and digital tools, hardware, and/or software that engage technology to produce new media artworks:**
  - Provide a technical or conceptual treatment of the proposed project

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- (maximum one page).
- Provide an explanation of the involvement and relationship between the key artistic personnel for the proposed project and the applicant organization (maximum one page).
- Provide resumes for all persons with primary artistic responsibility (maximum two pages per resume).
- If applicable, provide a plan for distribution (maximum one page).
- **For workspace and facilities access**, a description of the facility and available equipment and/or resources, facility outreach strategy, and a list of rental fee structures, if applicable (maximum two pages).
- **For workshops, residencies, conferences, convenings, and seminars**, a list of the proposed activities, names of potential participants, and a description of your selection process (maximum three pages).
- **For field studies**, if applicable, provide additional overview of the project participants, process for conducting research and data collection, and process for distributing findings (maximum one page).
- **For publications/periodicals**, as appropriate: a one-page list of proposed articles and committed writers; a one-page list of the projected sales/subscription figures and print runs/downloads; and your current policy for payment to writers.

### Work Samples:

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

All work samples must be uploaded by the specified deadline. Once a work sample is submitted, the content may not be revised (including work that resides on an external website link). If you have questions regarding which types of work samples will best represent your project, please contact staff.

Applicants are responsible for maintaining the consistency of and access to work samples throughout the application review process, for more information [refer to the application calendar](#). **Staff will not contact applicant if a link has expired.**

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

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### “Uploading Work Samples.”

- Projects under the February deadline:
  - **Distribution projects:** Samples may include proposed works, previously completed works, trailers, or works in progress by the key artists or individuals involved. We recommend including work by the lead artists in your proposal whenever possible. Maximum 10 minutes per work sample.
  - **Festivals:** Submit a PDF or link (recommended) to your most recent catalog, and a compilation that best represents the range of project activities outlined in your application. Compilations highlighting audience engagement and public programming are encouraged, and may include previous or upcoming works featured at the festival, and/or excerpts from your most recent festival activities, such as panel discussions, educational programming, and audience interviews. Maximum 10 minutes per work sample.
  - **Curated series, screening, exhibition, installation, presentation, and/or touring programs:** Samples may include a PDF or link to your most recent three calendars and/or program notes, an excerpt trailer or compilation of recently exhibited or screened works, and/or documentation of exhibitions, installations, performances, or other live events. Maximum 10 minutes per work sample.
  - **Preservation projects:** Submit a compilation reel of recently preserved works. Maximum 10 minutes per work sample.
  
- Projects under the July deadline:
  - **Production-based projects:** Samples may include proposed works, previously completed works, documentation of works, compilation reels, trailers, or works in progress by the key artists or individuals involved. It is recommended to include work by the lead artists in your proposal whenever possible. For existing series, you may submit a trailer, and compilation reel and/or excerpts from your most recent season. Maximum 10 minutes per work sample. If you are applying for a scripted project, you may also submit a maximum of 12 pages excerpted from your script.
  - **Production of analog and digital tools, hardware and/or software:** Samples may include a PDF or link to documentation, mock ups or demonstrations, previously completed works, compilation reels, works in progress by the key artists or individuals involved, or any other type of sample that best represents the artistic excellence and merit of the project. It is recommended to include work by the lead artists in your proposal whenever possible. Maximum 10 minutes per work sample.
  - **Workspace, facilities access, residencies, workshop series:** Samples may include proposed works, previously completed works, trailers, or works in progress by previous or proposed artists and/or documentation of previous programming, or any other type of sample that best represents the artistic excellence and merit of the project. Maximum 10 minutes per work sample.

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- **Conference, seminar, or convenings:** Samples may include a PDF or link to your most recent program or agenda and/or excerpts of up to three recently completed events that give an accurate sense of the proposed event. Maximum 10 minutes per work sample.
- **A publication, catalogue, field study, or report:** Submit a PDF copy or link to recently published work that best illustrates your project. We strongly recommend submitting a link to your publications. Each document counts as a separate work sample.

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

We will accept the following:

Note: Panelists will review no more than 20 minutes of combined work samples.

Type	Video	Audio	Documents	Websites
<b>Max. Time Each Sample</b>	10 minutes each	10 minutes each		10 minutes each
<b>Max. Size Each Sample *</b>	250 MB	5 MB	5 MB/12 pages each	5 MB
<b>File Types</b>	PDF with links or avi, mov, mp4, mpeg, and wmv	PDF with links or mp3, wma, wav, aac, and mpa	PDF	PDF with links

\* The combined storage for all work sample files is 250 MB.

### Uploading Work Samples:

There are two options to upload your work samples.

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

- Upload a single PDF with the following file title: “Work Samples”
- Include each work sample links and/or other materials (catalog, publication, event

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program, script), not to exceed three work sample types, as a single PDF.

- Hyperlink each work sample URL. You may provide titles and short descriptions to provide context of the work sample for panelists.
- Include any necessary information on required plug-ins, passwords, or navigation paths in order to view the work samples.
- If applicable, include cue information to indicate the start of each selection.
- Do **not** submit links to sites that require work samples to be downloaded (e.g., Dropbox).

**Option Two:** Individually upload each work sample file. File size restrictions may prohibit you from using this option, see details above. To upload each work sample:

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

**Have questions?** Contact the Media Arts Specialist at [burfords@arts.gov](mailto:burfords@arts.gov).

### **Information About Uploaded Files**

There can be a slight delay between the upload of your work samples and seeing them in the Applicant Portal. This is particularly true for videos. For videos, the usual upload time runs five to ten minutes. However, close to the deadline, this time may extend to as much as an hour. Videos are placed in a queue to be converted for upload, and the more people uploading, the longer the queue. Do not immediately assume that your upload failed; wait and try accessing the material again.

Your file names must not:

- Exceed 100 characters.
- Begin with a space, period, hyphen, or underline.
- Contain these characters: #%&{}\<>\*?/\$!":'+`=|"@.

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

Title box: Title each item with a unique name.

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

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Description box (500 Character Limit, including spaces):

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

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

- Title of work (if different from first bullet).
- Platform (online, mobile, console, handhelds, social networks, radio, television, film).
- Date work completed.
- Running time of complete work.
- Principal production credit(s) for the work sample.
- Relationship of the work sample to the project for which you are requesting support.

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

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

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

If you scan material, please follow the guidance below:

- Scan images at a resolution of 300 dpi. Resolutions over 300 dpi will result in unnecessarily large files.
- Experiment with the JPEG quality settings. Saving the document as a "medium quality" or "low quality" JPEG will reduce the file size, and is not likely to reduce readability.

When you have scanned the images, combine them into a single PDF file. **Do not submit a separate file for each scan.** Do not submit Word, PowerPoint, or Excel documents.

### Additional Guidance for Websites

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

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### Tab 7: Organization & Project Info

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

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

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

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

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

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

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

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

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

- **Apprenticeship/Mentorship**
- **Arts & Health** Includes projects that support the delivery of creative arts therapies in healthcare and non-healthcare settings. Also includes projects that place arts activities in healthcare settings, and/or that seek to improve service delivery by healthcare professionals.
- **Arts Instruction** Includes lessons, classes and other means to teach knowledge of and/or skills in the arts
- **Artwork Creation** Includes media arts, design projects, and commissions
- **Audience Services** (e.g., ticket subsidies)
- **Broadcasting** via TV, cable, radio, the Web, or other digital networks
- **Building Public Awareness** Activities designed to increase public understanding of the arts or to build public support for the arts
- **Building International Understanding** Includes activities that either bring international art and/or artists to the U.S. or bring American art and/or artists to other nations
- **Concert/Performance/Reading** Includes production development

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

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

### **Audience/Participants/Communities**

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

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

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

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

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

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

## Submit Your Application

**Be sure to click Save before clicking Submit.** See “Help” on the menu bar at the top of the Applicant Portal for information on how the validation function works.

**You must click Submit to finalize your application for NEA review.** The Submit button is only visible when you are on the Organization and Project Info tab. If you do not hit the "Submit" button, your application will not be received.

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Once you have submitted your application, you will NOT receive an email confirmation. You can confirm that your application was received when you log in to the Applicant Portal. On the screen it will say “Submitted” if your application has been received. If your application has not yet been received, it will say “In Progress.” You can maintain documentation of your successful submission by taking a screenshot.

You can continue to edit your application after you hit Submit up until the Applicant Portal closes.

### **Project Updates**

If new information that significantly affects your application (including changes in artists or confirmed funding commitments) becomes available after your application is submitted, please send that information immediately to the specialist for the field/discipline of your project. Include your organization's name and application number on any such submission.