How to Use This Document

These instructions are for the Research Grants in the Arts category.

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. See here for more information. 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.

This document will guide you through completing **Part 2 of the Research Grants in the Arts application process**; it contains detailed instructions for completing the Grant Application Form (GAF) in the Arts Endowment's Applicant Portal. 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 item that is required MUST be included in your application.

You will not have access to the online Grant Application Form until the Arts Endowment'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 Arts Endowment's Applicant Portal opens.

Deadline:

Part 1 - Submit to Grants.gov	**October 3, 2019 by 11:59 p.m., Eastern Time**
Prepare application material so that it's ready to upload when the Applicant Portal opens	
Part 2 - Submit to Applicant Portal	**October 8, 2019 at 9:00 a.m., Eastern Time, to October 15, 2019 at 11:59 p.m., Eastern Time**

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, contact the staff at nearesearchgrants@arts.gov.

Tab 2: Organizational 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**

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

Summary of the background/history of your organization (1,000 Character Limit, including spaces)

Subtab 2: Organization Budget

Budget Form: You must 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:

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

When completing this form you'll use the line items below for each fiscal year. Unaudited figures are acceptable. Figures that amount to $0 are acceptable in cases where organizations do not have a budget line for that particular figure. Because budget information will vary according each organization, each field is not required. However, it is mandatory to provide budget information in some of these fields.

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

Tab 3: Operating History List

Submit a representative list of your organization's operating history for the past three years (e.g., 2017, 2018, 2019).

This list should demonstrate eligibility (i.e., your organization's three-year operating history) and the artistic excellence and merit of your organization. Where applicable, include *research/evaluation* programming that has a relationship to the project for which you are requesting. Do not put N/A or "refer to attachment."

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

Tab 4: Project Info

Subtab 1: Project Activity

Project Activity Category (Select one) NOTE: Track Two projects require at least one intervention group that receives the arts, and at least one control/comparison group that does not receive the arts.
- Track One (Value and Impact)
- Track Two (Experimental and Quasi-Experimental Designs)

Study area Choose the area that best fits your research project (Select one)

- Economics
- Psychology
- Education
- Sociology
- Medicine and health
- Communications
- Urban and regional planning
- Other

Topic area (Select all that apply)

- Factors that enhance or inhibit Arts Participation or Arts/Cultural Assets;
- Detailed characteristics of Arts Participation or Arts/Cultural Assets, and their interrelationships;

- Individual-level outcomes of Arts Participation, specifically outcomes corresponding with the following domains:
  - social and emotional well-being
  - creativity, cognition, and learning
  - physiological processes of health and healing
- Societal or community-level outcomes of Arts/Cultural Assets, specifically outcomes corresponding with the following domains:
  - civic and corporate innovation
  - attraction for neighborhoods and businesses
  - national and/or state-level economic growth
- Other

What research methods are you using? (Select all that apply)

- Quantitative
- Qualitative
- Mixed Methods

Does your project include primary data collection from human research subjects? Y/N

Artistic Discipline for Proposed Project: This refers to the artistic discipline associated with your project. Choose the artistic disciplines that best fits your research project.

- Artist Communities
- Arts Education
- Dance
- Design
- Folk & Traditional Arts
- Literary Arts
- Local Arts Agencies
- Media Arts
- Museums
- Music
- Musical Theater
- Opera
- Presenting & Multidisciplinary Works
- Theater
- Visual Arts

Project Activities

Project Title: Provide a brief descriptive title for your proposed project. For example: To support an exhibition of the works of Georgia O'Keeffe. (200 Character Limit, including spaces)

Project Description: In two or three sentences, clearly describe the specific project you would like us to support, and state why the project is important. Include, as applicable, the target population that will be served, and where the project will take place during the period of performance. For examples, see **Recent Grants**. (1000 Character Limit, including spaces)

Major Project Activities (30000 Character Limit, including spaces)

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

If any of the activities related to your proposal are included in a current Arts Endowment application or award, include the applicable application or award number, and clearly state that you are not requesting funding for the same activity. NOTE: You may not receive more than one Arts Endowment grant for the same expenses. There can be no overlapping project costs within the submitted budget with other federally sponsored projects.

Include information on activities that will take place *during the requested period of performance*. Be as specific as possible about actual activities and describe them in full. Do not merely describe the vision or long-term goals for the project. You may present information about a broader initiative, if applicable, but be very specific about the phase(s) of your project that are included in your request for funding (e.g., "funding is being requested for 'B' of 'ABC' activity).

Organize your response a), b), c), etc. and use the boldfaced language in the instructions as a heading for each item. Be as specific as possible about the activities that will take place during the project period.

If you do not include all of the components below in this section, your application will be incomplete and will not be reviewed by panelists.

   a. **Research motivation.** List specific research questions that will be examined and provide detailed contextual information on their significance to the value and/or impact of the arts. Include a review of any relevant theoretical and/or empirical literature regarding the unique potential contribution of this research. If possible, describe hypotheses motivating the research questions. Figures or visual representations that demonstrate a model or framework are encouraged and may be included as a special attachment; do not include images in the text box. **Strong justification for the research should be presented beyond merely restating that the National Endowment for the Arts is interested in such projects.**

b. **Research design.** Provide a clear and detailed research design, including descriptions of any proposed qualitative, quantitative, or mixed-method design, and strong justification for the proposed design.

   I. **Sample(s)**. Clearly describe information about the study sample (including intervention and control/comparison groups, if applicable), such as the demographics of the individuals or organizations, the sampling design and expected response rate (if appropriate).

   II. **Data Source(s).** Clearly describe the information to be collected and/or used, including any procedures, assessments, interview protocols, coding schemes, databases, etc. If any information will be derived from archived sources, then include the year(s) that the data were collected and any other pertinent information about the sample. Describe how the data lend themselves to addressing the proposed research questions, and discuss any significant limitations posed by the data. If the project involves collecting qualitative and/or quantitative data, then include any steps to be taken to ensure high quality and reliable data, such as methods to reduce researcher and/or participant biases; fidelity of program implementation through routine monitoring and oversight; and methods that provide information on the appropriateness of the sample size. If the project involves analyzing variables from more than one data source concurrently, discuss the appropriateness of establishing any relationships between the variables and/or data in question.

c. **Data analyses.** Describe the data analysis procedures. To the extent possible, provide detailed information about the types of qualitative and/or quantitative information that will be manipulated and/or used to answer each research question (figures or visual representations that demonstrate a model or framework are encouraged and may be included as a special attachment). If applicable, specify the statistical model (i.e., relationships between independent and dependent variables) and hypotheses, and explain any measures that will be used to operationalize the model.

d. **Outline for research paper.** Provide a draft outline for the research paper that will be submitted at the end of the grant period. (See "Administrative Requirements" for additional information.)

e. **Works cited or references** of literature cited.

Data management plan (5000 Character Limit, including spaces)**:** Describe the types of raw data and meta-data to be generated by the project, and address any plans for sharing those data with other researchers and the public. The data management plan will be evaluated by panelists as part of the application review. At a minimum, data management plans should address:

- *Types of raw data (e.g., results of data collection) and meta-data (e.g., data collection instruments, codebooks)* to be produced in the course of the research project.
- *Standards to be used for raw- and meta-data format and content*. Where existing standards are absent or inadequate, this should be documented along with any proposed solutions or remedies.
- *Policies for sharing the raw- and meta-data with researchers and the public*, including provisions for appropriate protection of privacy, confidentiality, security, intellectual property, or other rights or requirements. Applicants should discuss HIPAA Privacy Rule, de-identification of personally identifiable information, and IRB as appropriate. To the degree possible, explain factors that may affect making the data publicly available. If appropriate, explain the lowest level of aggregated data that will be shared with others.
- *Plans for archiving the raw- and meta-data, and for ensuring continuous access to them* beyond the project period. Describe physical and virtual resources and/or facilities that will be used for data preservation. Include any third-party data repositories. Explain changes to any roles and responsibilities that will occur if the project leaders leave the applicant organization or project.

A valid data management plan may include only the statement that no detailed plan is needed, as long as the statement is accompanied by a clear justification.

Descriptions (e.g., abstracts) about relevant prior research (5000 Character Limit, including spaces) conducted by you or by key personnel. Include the types of methodology used and project outcomes, and bibliography information, if available.

Subtab 2: Project Partners

Selection of Key Organizational Partners: An organizational partner is an outside entity that will provide resources (other than money) to support the project. Because all Arts Endowment 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. If applicable, briefly describe the process and criteria for the selection of key organizations that will be involved in the project. 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. 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. You may include up to 10.

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

- **Description of the Organization**, including the proposed role in the project (500 Character Limit per partner, including spaces)

Subtab 3: Key Individuals

Selection of Key Individuals: Briefly describe the process and criteria for the selection of key staff, consultants, advisors, artists, designers – anyone who will be a key contributor to the success of your proposed project, regardless of their organizational affiliation -- that will be involved in this project. 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.** Briefly describe the qualifications, roles, responsibilities, and percent of time to be devoted to the project for key personnel. Identify if the personnel will be involved with human subjects research and/or human subjects data (certificates of training in ethics for human research are requested as a special attachment). Include, as appropriate: education; professional experience and honors; selected peer-review and non-peer review publications, including manuscripts in preparation or under review; history of ongoing and completed research support, including sources of support; and research skills. Include affiliations within the past year and through the following year (1,000 Character Limit, including spaces)

Subtab 4: Other Details

Schedule of Key Project Dates: Describe the significant dates in the project. Costs incurred prior to May 1, 2020, cannot be included in the project budget. If you include activities that occur before May 1, 2020, in the schedule make sure that those activities and costs are not included on the Project Budget form. (1,500 Character Limit, including spaces)

Promotion & Publicity: Provide plans for making all related research papers, presentations, and products accessible to the public, including use of various distribution channels and modes. Describe partnerships, if any, for distributing the results. For projects that include the development of new arts interventions and/or research tools or models, describe the potential scalability and translational ability of 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. Explain how your methods are relevant to the project. (1,000 Character Limit, including spaces)

See "Program Evaluation Resources" for additional information.

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

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 cost share/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 May 1, 2020.

We need to know how you plan to spend both the requested Arts Endowment funds, as well as your cost share/matching funds. All items in your budget, whether supported by Arts Endowment funds or your cost share/matching funds, must be reasonable, necessary to accomplish project objectives, allowable in terms of the agency's 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.

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.

1. **DIRECT COSTS: Salaries and wages** cover compensation for personnel, administrative and artistic, who are paid on a salary basis. (Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included in "3. Other expenses" on the Project Budget form, and not here.) Indicate the title and/or type of

personnel (40 characters maximum), the number of personnel (30 characters maximum), the annual or average salary range (40 characters maximum), and the percentage of time that will be devoted to the project annually (30 characters maximum). List key staff positions, and combine similar functions. Where appropriate, use ranges. If the costs for evaluation and assessment are part of staff salary and/or time, separately identify those costs.

Salaries and wages for performers and related or supporting personnel must be estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. (See "Legal Requirements" for details.) NOTE: Salaries/wages/fringe benefits incurred in connection with fundraising specifically for the project are allowed. These costs must be incurred during the Arts Endowment project period of performance, and be approved as allowable project expenses by the agency.

Sample View:

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:

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. 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. Justification for travel should be included in the project narrative and/or schedule of key project dates.

Sample View:

DIRECT COSTS: TRAVEL			
# of travelers	From	To	Amount (You must enter Zero "0" to clear Dollar fields)
		Total Travel Expenses	$0

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, 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.

Sample View:

DIRECT COSTS: OTHER	
Description	**Amount** (You must enter Zero "0" to clear Dollar fields)
	$0
	$0
	$0
	$0
	$0
	$0
	$0
	$0
	$0
	$0
	$0
	$0
	$0
	$0
Total Other Expenses	$0

4. **TOTAL DIRECT COSTS** is the total of all direct cost items listed in "Salaries and wages," "Travel," and "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 agreement negotiated with the National Endowment for the Arts or another federal agency (limit your description of Federal Agency to 50 characters). If you have a Research indirect cost rate you may apply it to applications to the Research Grants in the Arts program only. 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 up to 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 rate leave this section blank. For additional information, see "**Indirect Cost Guide for NEA Grantees**."

Sample View of the de minimis rate:

6. **TOTAL PROJECT COSTS/EXPENSES** is the total of "Total direct costs," and, if applicable, "Indirect costs." **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

1. **AMOUNT REQUESTED FROM THE NATIONAL ENDOWMENT FOR THE ARTS**:

    Track One: Value and Impact: You may request $10,000 to $30,000.

    Track Two: Experimental and Quasi-Experimental Designs: You may request $30,000 to $100,000.

Sample View:

Amount Requested from the NEA	$0

Project Expenses	Project Income

2. **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 $30,000 grant, your total project costs must be at least $60,000 and you must provide at least $30,000 toward the project from nonfederal sources. These cost share/matching funds may be all cash or a combination of cash and in-kind contributions as detailed below. Be as specific as possible. For projects that include additional partners, indicate on the form the portion of the cost share/match that is being contributed by each participant. Asterisk (*) those funds that are committed or secured.

   Applicant Cash cost share/match refers to the cash contributions (including items or services that are provided by the applicant organization), grants, and revenues that are expected or received for this project. This also includes course-releases for faculty; tuition remission, course-credit, and/or internship credits for undergraduate or graduate students; and institutionally waived indirect costs. Limit your descriptions to 100 characters maximum. Do not include any Arts Endowment or other federal grants that are anticipated or received. If you include grants from your state arts agency or regional arts organization as part of your cost share/match, you must ensure that the funds do not include subgranted federal funds. Identify sources. The Arts Endowment allows the use of unrecovered indirect costs as part of the cash cost share/match. Your organization must have a federal negotiated indirect cost rate agreement to include unrecovered indirect costs.

   Third-Party In-kind: Donated space, supplies, volunteer services are goods and services that are donated by individuals or organizations other than the applicant organization (third-party). Limit your descriptions to 100 characters maximum. To qualify as cost share/matching resources, these same items also must be identified as direct costs in the project budget 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:

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

Sample View:

Tab 6: Items to Upload

There is one required item that must be uploaded by **all applicants**: permission to collect/use data (including IRB documentation).

In addition, for applicants that propose **primary data collection from human research subjects**, human ethics in research training certificates are required.

Beyond the required item(s), one optional item may be uploaded (examples related to the data collection and analysis).

See below for more specific instructions.

- **Required**: Information that documents your organization's **right to access the data and/or collect the data specified in your application.** Five pages maximum. Excess pages will be removed and not be reviewed**.** Include all documentation that applies:
  - Evidence that the data is in the public domain.
  - Written permission that grants you the right to access the data specified in your application. The written permission **must** explicitly identify the holder of the access and the date of consent, and, if applicable, time restrictions or other restrictions for accessing the data and the cost of the data.
  - If you will be including the purchase of the data in your Official Arts Endowment Project Budget, evidence that guarantees that you will have the right to access the dataset(s) upon purchase. Detail the process that you will use, the date by which you will purchase the data and secure access rights, and the cost of the data.
  - Applicants who include *primary data collection* as a proposed project activity are required to provide documentation regarding whether or not IRB approval is needed to execute the project. If the documentation states that IRB approval is required, then applicants also must indicate the measures they have taken or plan on taking to gain IRB approval, including evidence that they have reached out to their preferred IRB or IRBs.

    If IRB approval is needed, then you should begin working with an IRB office as soon as possible. If you are awarded a grant, you will be expected to submit a confirmation letter on the status of your IRB submission. If you receive a grant, the Arts Endowment may withhold funds until IRB approval is demonstrated.

- **Required: Human Ethics in Research Training:** If the proposed project involves *primary data collection* from human research subjects, evidence of ethics training must be included for *each* key personnel involved with primary data collection or analysis of personally identifiable information from human subjects. Evidence can take the form of an active, unexpired certificate of completion of a training module. The Arts Endowment does not specify or endorse any specific educational programs.

- **Optional**: **Examples related to the data collection and analysis**, such as graphic representations of the framework or model guiding the research project, survey instruments, interview protocols, sampling design, relevant excerpts from codebooks, and other relevant information about the data collection and analysis methods. Only include information that is relevant to the project in this item. Screenshots are allowed. Do not include links or embed non-printable media files (video and/or sound). Five pages maximum. Excess pages will be removed and not be reviewed**.**

The Arts Endowment may contact you for documentation of access, IRB status, and human ethics research training at any time.

Information About Uploaded Items

Your file names must not:

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

When naming your files use the prefix "Training" or "Permission" or "Examples."

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.
- Simply state the type of item using the prefix "Training" or "Permission" or "Examples."

Description box (500 Character Limit, including spaces):

- Simply state the type of item.

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 Arts Endowment 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
- Literary Arts

- Local Arts Agency
- Media Arts
- Museums
- Music
- Musical Theater
- Opera
- Presenting & Multidisciplinary Work Organization
- Theater
- Visual Arts
- None of the Above

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

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

- Artists' Community, Arts Institute, or Camp
- Arts Center
- Arts Council / Agency
- Arts Service Organization
- College / University
- Community Service Organization
- Fair / Festival
- Foundation
- Gallery / Exhibition Space
- Government
- Historical Society / Commission
- Humanities Council / Agency
- Independent Press
- Library
- Literary Magazine
- Media-Film
- Media-Internet
- Media-Radio
- Media-Television
- Museum-Art
- Museum-Other
- Performance Facility
- Performing Group
- Presenter / Cultural Series Organization
- Religious Organization

- School District
- School of the Arts
- Social Service Organization
- Union / Professional Association
- None of the Above

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

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

- **Apprenticeship/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
- **Curriculum Development/Implementation** Includes design, implementation, distribution of instructional materials, methods, evaluation criteria, goals, objectives, etc.
- **Distribution of Art** (e.g., films, books, prints; do not include broadcasting)
- **Exhibition** Includes visual arts, media arts, design, and exhibition development
- **Fair/Festival**
- **Identification/Documentation** (e.g., for archival or educational purposes)
- **Marketing**
- **Presenting/Touring**
- **Professional Development/Training** Activities enhancing career advancement
- **Professional Support: Administrative** Includes consultant fees
- **Professional Support: Artistic** (e.g., artists' fees, payments for artistic services)
- **Publication** (e.g., books, journals, newsletters, manuals)
- **Recording/Filming/Taping** (e.g., to extend the audience for a performance through film/tape audio/video; do not include archival projects)
- **Repair/Restoration/Conservation**

- **Research/Planning** Includes program evaluation, strategic planning, and establishing partnerships
- **Residency - School** Artist activities in an educational setting
- **Residency - Other** Artist activities in a nonschool setting
- **Seminar/Conference**
- **Student Assessment** Includes measurement of student progress toward learning objectives. Not to be used for program evaluation.
- **Technical Assistance** with technical/administrative functions
- **Web Site/Internet Development** Includes the creation or expansion of Web sites, mobile and tablet applications, the development of digital art collections, interactive services delivered via the Internet, etc.
- **Writing About Art/Criticism**
- **None of the above**

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

Audience/Participants/Communities

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

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

Age Ranges: (Choose all that apply)

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

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

Submit Your Application

Be sure to click Save before clicking Submit. 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 National Endowment for the Arts review.

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

Ensure that your application was received by logging in to the Applicant Portal. On the first 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 also may receive a courtesy confirmation email.

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