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How to Use This Document

*The following instructions are for the **Design** discipline. If you are applying in a different Grants for Arts Projects discipline, refer to their instructions, as instructions vary by discipline.*

This document will guide you through Part 2 of the Grants for Arts Projects application process; you must refer to these instructions to complete the Grant Application Form (GAF) in the Arts Endowment's Applicant Portal.

Important Notes:

- You will only be able to complete Part 2 of the Grants for Arts Projects application process if you have successfully submitted Part 1 of the application to Grants.gov by the appropriate deadline.
- You will not have access to the Applicant Portal until the Part 2 application window opens as described below. However, **we urge you to use this document to prepare your responses and material well in advance** so you will have them ready to upload once the system opens.

Deadline:

Part 1 - Submit to Grants.gov	February 11, 2021 at 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	February 16, 2021 at 9:00 a.m., Eastern Time to February 23, 2021 at 11:59 p.m., Eastern Time

Design does not accept applications at the July Grants for Arts Projects deadline.

Access the Applicant Portal

Log on to the Applicant Portal at: https://applicantportal.arts.gov

- **User Name = Grants.gov Tracking Number (Example: "GRANT12345678")**

  o Your Grants.gov tracking number is assigned to you by Grants.gov at the time you submit Part 1 your application.
  o A confirmation screen will appear in Grants.gov once your submission is complete.
  o Your Grants.gov tracking number will be provided at the bottom of the screen.

- **Password = Agency Tracking Number/NEA Application Number (Example: "1234567")**

  o The National Endowment for the Arts assigns the number to your application 1-2 business days after you submit Part 1 of your application.
  o Log on to Grants.gov with your Grants.gov Username and Password.
  o Under Grant Applications, select Check Application Status.
  o Once in the Check Application Status feature, look for your Grants.gov Tracking Number and select Details under the Actions column.
  o You'll be taken to the Submission Details screen to find your Agency Tracking#/NEA Application Number.

- o NOTE: Check Application Status is a separate feature from Track My Application at Grants.gov.

The User Name and Password can only be used by one person at a time in the Applicant Portal. If multiple people use the User Name and Password at the same time to work on an application, data will be lost.

Technical notes for using the Applicant Portal:

- The Applicant Portal is best viewed in the following browsers: Chrome 58+, Firefox 54+, Internet Explorer 11+, or Microsoft Edge 44+. You should only open the Applicant Portal in one browser at a time to enter information. Cookies and JavaScript may need to be enabled for you to successfully view the site. You might also need to disable AdBlocker and/or similar software.
- Most problems can be solved by changing your browser. In Internet Explorer, you may need to do the following:
  - o Press the Alt key.
  - o Select Tools from the menu bar.
  - o Select Compatibility View Setting.
  - o Type in "arts.gov" and uncheck all check marks and close.
- Be sure to first copy and paste any text into Notepad (if you're using a PC) or TextEdit (if you're using a Mac) before copying it into the Applicant Portal. This will strip away any HTML coding that may add unwanted additional characters to text (however, any formatting you had will be deleted). These additional characters can be added due to some special characters such as ampersands, quotation marks, apostrophes, and angle brackets.
- Limit character counts by using a solution other than special characters (e.g., instead of using quotation marks for titles of works, put them in italics), using only one space at the end of sentences, and limiting the use of tabs.
- 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.
- Hit "Print" in the Applicant Portal to print a copy of your application at any time, whether in draft or final form, for your records.
- View the **Grant Application Form Tutorial** to assist you in completing the online form.

Fill out the Grant Application Form

You will submit a substantial part of your application through the GAF in the Applicant Portal, including:

- Answers to narrative questions about your organization and project.
- Financial information about your organization and project.

- Bios of key individuals.
- Work samples and files.

The Applicant Portal platform has eight tabs, some of which have sub-tabs:

- Tab 1: View Application Data
- Tab 2: Organizational Information
- Tab 3: Arts Programmatic History
- Tab 4: Project Details
- Tab 5: Additional Items
- Tab 6: Project Budget
- Tab 7: Items to Upload
- Tab 8: Organization & Project Data

To submit your application, you must provide a response to every question denoted with a red *.

When filling out the Grant Application, you must adhere to the character count limit in each section. <u>Do not include hyperlinks.</u> They will not be reviewed, unless provided as part of your work sample upload.

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 for Part 1 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, <u>contact</u> the staff.

Tab 2: Organization Info

Subtab 1: Organization Information

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

Legal/IRS 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, <u>see the definition</u> of official Independent Component status**: Y/N)**

If you select Yes, enter the name of the component.

Mission of Your Organization (500 character limit, including spaces)

Summary of the background/history of your organization: Relevant details may include, but are not limited to, your organization's size, geographic location, and demographics served, as well as a description of its founding, purpose, and significant milestones. Include information about any efforts to deepen or increase the participation and inclusion of underrepresented individuals within your organization and in the broader field. (2,000 character limit, including spaces)

Subtab 2: Organization Budget

Budget Form: You must complete this section using figures from 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 to each organization, each field is not required. However, you should 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 artistic 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; costs of access accommodations.
- **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, a literary organization housed at a college or university, or an office, facility, or department of local government), submit information for the smaller entity.

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. You may use this space to discuss how the COVID-19 pandemic may have affected your organization's budget. 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: Arts Programmatic History

Submit a representative list of your programmatic history for three recent years/seasons prior to the application deadline.

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.

NOTE FOR 2020 ARTS PROGRAMMING: If your arts programming was affected or suspended due to COVID-19, you may list 2020 arts programming that was cancelled or reimagined due to the pandemic. Virtual programming, planning, and COVID-19 recovery activities are considered to be arts programming. You may also choose to list arts programming from a recent year other than 2020.

For each representative example, where appropriate, include:

- Date
- Title/Work/Event/Program
- Venue and City/State, if applicable
- Key Artists/Personnel
- # of Classes, Performances, Exhibitions, Residencies, etc.
- # of Participants or Audience. If any programming would be listed in more than one year, you may provide consolidated participant/audience numbers with the listing for the first year.
- Touring Info, if applicable

Providing information in bulleted or list form is acceptable. **Do not submit this information as a separate work sample.** (1,000 character limit, including spaces is available for each year/season.)

Tab 4: Project Details

Subtab 1: Project Activity

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

Choose: **Design** (including architecture, communications and graphic design, fashion design, historic preservation, industrial and product design, interior design, landscape architecture, inclusive design, rural design, social impact design, and urban design). Applications that address multiple design disciplines (e.g., urban design and graphics) should be submitted under Design. Similarly, historic preservation organizations that focus on architecture, landscape architecture, or designed objects also should apply under Design. Museums and visual arts venues presenting a design exhibition or installation should contact staff to determine whether to apply under Design or under Museums or Visual Arts.

Project Title: Provide a brief descriptive title for your proposed arts or design project. For example: To support the ABC Project. (200 character limit, including spaces)

Project Summary: In two or three sentences, clearly describe the specific arts or design 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. (750 character limit, including spaces)

Project Description: We fund arts and design projects, and make grants only for specific, definable activities. Describe the proposed arts or design project you would like us to support. Be as specific as possible about the activities that will take place during the period of performance, and provide information on specific artists or designers, productions, venues, etc. If applicable, identify any works of art or design that will be central to the project and the reason for their selection. Where relevant, include information on any additional public components such as educational or community engagement activities associated with the project. For project components involving content creation, provide details about the content, themes, and processes to develop the created works. **Do not describe unrelated organizational programming.** The information that you provide will be evaluated against the "**Review Criteria**"

by panelists, so make sure your narrative addresses the review criteria. (3,000 character limit, including spaces)

For more information about what may be included in a project, see We Fund/Do Not Fund.

Subtab 2: Project Partners & Key Individuals

Use this section to provide information about key organizational partners and individuals involved in the project.

Selection of Key Organizational Partners: If your project involves proposed or committed organizational partners, describe the process and criteria for their selection. 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 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)

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) or designer(s), project director, artistic director, executive director, teaching artist, curator, editor, folklorist, conductor). Where relevant, name the key individuals and describe their involvement in the development of the project. 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)

Information About Key Organizational Partners & Individuals

You may include any combination of up to 10 partners and/or individuals. Provide the following information for each one:

- **Organization or Individual's Name** (this includes artistic group names or single names)
- **Proposed or committed?** Select answer from drop-down.
- **Description of the Organization or Bio of Individual** (1,000 character limit per partner or bio, including spaces)

  For organizations, provide a brief description of the organization and include the role of the organization in the project.

For individuals, provide a brief biography of the individual and include the role of the individual in the project and professional title, if applicable.

Reminder: Do not add hyperlinks. They will not be reviewed.

[Subtab 3: Additional Project Details](#)

Proposed Project Start Date/End Date: Enter the beginning and ending dates for your requested period of performance, i.e., the span of time necessary to plan, execute, and close out your proposed project. The start date should be the first day of the month, and the end date should be the last day of the month. Our support of a project may start on or after **January 1, 2022**. Generally, a period of performance of up to two years is allowed. **The two-year period is intended to allow an applicant sufficient time to plan, execute, and close out its project, not to repeat a one-year project for a second year**. Your budget should include only the activities and costs incurred during the requested period of performance. The dates you enter here will be used in the review of your application.

Project Start Date: (MM-DD-YYYY)

Project End Date: (MM-DD-YYYY)

Schedule of Key Project Dates: Describe the significant dates in the project. If, for context, you describe activities that occur before the earliest allowable start date (January 1, 2022), indicate by adding an asterisk (*) and make sure that those activities and costs are <u>not</u> included on the Project Budget form. (1,500 character limit, including spaces)

Performance Measurement and Program Evaluation: How do you define and how will you measure success from your project? Describe any plans you have 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)

If you are recommended for a grant and your project includes program evaluation and/or research activities that involve directly collecting information from program participants, the National Endowment for the Arts may conduct a review of your project to ensure that it is in compliance with our general guidance regarding the responsible conduct of research. See here: "[Responsible Conduct of Performance Measurement, Program Evaluation, and Research](#)"

Intended Audience/Participants/Community/Marketing: Who will benefit from the project and how will they be engaged? Describe the intended audience, participants, and community served, as well as plans to reach these beneficiaries. Be as specific as possible when describing the communities you plan to engage, and clearly explain how you plan to reach these communities. Where appropriate, describe how this project will engage or impact any participants from underserved communities and include demographic information. As

applicable, include information on promotional or publicity plans related to the project activities. (2,000 character limit, including spaces)

Tab 5: Additional Items

This section offers an opportunity to submit more information if your particular project fits the types listed below. This section is not required, even if your project includes these types of project activities. If necessary, combine items in a single field and label the items clearly. Use only as much space as is needed to respond to the items requested. Enter N/A in any blank fields. (3 text fields at 6,000 character limit each, including spaces)

- **For projects that include catalogues/monographs/commissioned essays**, a list of proposed articles and committed writers. (3,000 character limit, including spaces)
- **For exhibitions**, a working checklist with an indication of lenders' commitment if relevant. (3,000 character limit, including spaces)
- **For residencies**, a description of the artist/designer selection process. (3,000 character limit, including spaces)
- **For commissions and competitions**, a description of the selection process, a list of jury members if available, and a statement of commitment regarding permission to use the site or location, from the site's owner/manager, if relevant. (3,000 character limit, including spaces)

Tab 6: Project Budget

Tell us how you plan to spend both the requested Arts Endowment funds, as well as your cost share/matching funds. You budget should align with the activities you proposed. 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 Arts Endowment's <u>General Terms and Conditions</u>, and adequately documented. Your "Total project income" must equal the "Total project costs/expenses."

Your **Project Budget** should reflect only those activities and associated costs that will be incurred during the "Period of Performance," i.e., the span of time necessary to plan, execute, and close out your proposed project. Any costs incurred before or after those dates will be removed. REMINDER: The earliest allowable project start date is January 1, 2022.

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

Amount Requested from the NEA: Request an amount from $10,000 to $100,000.

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 **We Fund/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 National Endowment for the Arts requested amount of $10,000 and the required organization 1:1 cost share/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.

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 National Endowment for the Arts project period of performance, and be approved as allowable project expenses by the agency.

Sample View:

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
		$		
		$		
		$		
		$		
			Total Salaries and Wages	$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:

FRINGE BENEFITS	$0
Total Salaries and Fringe Benefits	$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.

Sample View:

DIRECT COSTS: TRAVEL			
# of travelers	From	To	Amount (You must enter Zero "0" to clear Dollar fields)
		Total Travel Expenses	$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. This includes fees for engaging artists for the creation of new work. List the fees paid

to each artist separately where possible. 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, films, and virtual streamed events must be closed or open captioned, and radio and podcast programs must be transcribed. Applicants should check with captioning and transcription vendors, as well as vendors for sign language interpretation and audio description, for estimates.

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

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

Arts Endowment applicants have the option to include Indirect Costs in their project budgets. The inclusion of Indirect Costs is allowable, but not required.

Indirect Costs are overhead, administrative, or general operating expenses that are not readily identifiable with, or are difficult to assign to, a specific project. Nevertheless, these costs are still necessary to the operation of the organization, the performance of its activities, and the execution of its projects. Examples of Indirect Costs include the expenses associated with

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operating and maintaining facilities and equipment, rent, utilities, supplies, and administrative salaries.

To include indirect costs in a project budget, an applicant may choose to do **ONE** of the following (for help in determining which option to choose, see the Indirect Cost Guide for Arts Endowment Grantees):

- Include a reasonable figure for "Overhead and Administrative Costs" as a line item under the "Direct Costs: Other" section, and leave the "Indirect Costs (if applicable)" section blank.
- Use a *de minimis* rate of up to 10% (.10) of Modified Total Direct Costs, and enter this figure in the "Indirect Costs (if applicable)" section. The 10% *de minimis* indirect cost rate is a federally-recognized rate that non-federal entities may use to recover allowable indirect costs on grants or cooperative agreements. Modified Total Direct Costs include salaries and wages, fringe benefits, materials and supplies, services, and travel. Modified Total Direct Costs excludes equipment, capital expenditures, rental costs, scholarships and fellowships, among others. Additional information on calculating Modified Total Direct Costs can be found at 2 CFR Part 200.414.f.
- Use a negotiated Indirect Cost Rate Agreement (ICRA). In this case, Indirect Costs are prorated or charged to a project through a rate negotiated with the National Endowment for the Arts or another federal agency. You are not required to have an Indirect Cost Rate Agreement to apply for or to receive a grant. In fact, only a small number of applicants and grantees to the Arts Endowment have or choose to use an ICRA. This option most commonly applies to colleges and universities. If you have an ICRA and would like to include Indirect Costs in your project budget, complete the information requested in the "Indirect Costs (if applicable)" section accordingly. When entering the name of the federal agency with which the ICRA has been negotiated, limit your description to 50 characters. Enter the percentage of the ICRA as decimals. Note that applicants may only use a Research Indirect Cost Rate Agreement for applications to the Arts Endowment's Office of Research and Analysis.

Sample View of the de minimis rate:

INDIRECT COSTS (if applicable)	
Federal Agency	
Rate Agency(.0000)	0.10000
Base	$10,000
TOTAL INDIRECT COSTS	

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 be less than your organization's entire operating budget.

Subtab 2: Project Income

AMOUNT REQUESTED FROM THE NEA: Request an amount from $10,000 to $100,000.

Sample View:

Amount Requested from the NEA	$0	
Project Expenses	Project Income	

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 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. If a portion of the cost share/match is being contributed by an entity other than your organization, indicate this on the form. Asterisk (*) those funds that are committed or secured.

Applicant CASH cost share/match refers to the cash contributions, grants, and revenues that are expected or received for this project. Identify sources. 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, regional arts organization, or local arts agency as part of your cost share/match, check with your state arts agency, regional arts organization, or local arts agency to make sure your grants don't include federal funds.

You may use unrecovered indirect costs as part of the cash cost share/match. Unrecovered indirect costs generally are used only by large organizations such as colleges and universities. Your organization must have a current federally-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 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:

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 be less than your organization's entire operating budget.

Project Expenses/Income Summary

At the end of the project budget form, the following amounts below will automatically populate in a summary table from what you have entered in the budget tables:

- Total Project Costs/Expenses (Total Direct Costs + Total Indirect Costs)
- Amount Requested from the NEA
- Total Cost Share/Match (Total Cash + Total In-Kind)
- Total Project Income (Total Cost Share/Match + Amount Requested from NEA)

ADDITIONAL PROJECT BUDGET NOTES (OPTIONAL): Provide information to clarify any line item included in the project budget. (750 character limit, including spaces.)

Tab 7: Items to Upload

Upload your work samples support here. All Design applicants must have at least one Work Sample to be considered complete. Applicants for space or place-based design projects also must have at least one Statement of Support.

Arrange the items in the following order when uploading:

- Statements of Support (for space or place-based design projects only)
- Image Work Samples
- Documents
- Video Work Samples

Preparation
Below are the 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 materials that we request. Other items that you include will not be reviewed.

Statements of Support (for space or place-based design projects only)

For space or place-based design projects only, submit at least one, and no more than three, one-page statements of support that directly relate to the proposed project and demonstrate support from the community and leadership. A statement of support should demonstrate commitment from any combination of key designers, organizations, or community members that you wish to highlight. Statements of support are used by reviewers to assess the level of commitment of project participants and the impact of project activities. **Do not provide general statements of support for your organization**. Each statement should include the name, affiliation, phone number, and e-mail address of the individual who provided it, and can be addressed to National Endowment for the Arts Design Review Panel. Submit all statements of support together as a single PDF file. Excess pages will be removed.

Work Samples

Work samples should demonstrate the artistic excellence and artistic merit of your project.

Visual documentation is a critical component of your application and will be considered carefully during the review process. Samples should be recent, of high quality, and as relevant to the project as possible. Submit samples that show the designers' previous work, proposed sites, existing conditions, past exhibitions by the organization, examples or case studies of similar projects, a sampling of items to be included in the exhibition, or imagery that otherwise demonstrate the artistic excellence and intentions of the project.

We will accept the following:

Note: Panelists will spend no more than a total of 20 minutes reviewing work samples.

Type	Images	Documents	Videos
Max. # Allowed	20 images	3 PDF documents	3 video selections
Max. Time Each Sample			3 minutes each
Max. Size Each Sample *	5 MB/20 pages if combined in a single PDF	5 MB/12 pages each	250 MB
File Types	jpeg or PDF with images	PDF	PDF with links or avi, mov, mp4, mpeg, wmv

* The combined storage for all work sample files uploaded to the Applicant Portal is 250 MB.

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 statements of support simply state the type of item.

- For digital image/document/video work samples, state the title of the work or organization represented by the work sample.

Description box (500 character limit, including spaces):

For your statements of support simply state the type of item.

For digital image/document/video work samples:

- Designer(s) name, if relevant.
- Date of work/activity.
- Up to two sentences describing the work sample and how it relates to the project for which you are requesting support.

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

Additional Guidance for Digital images

Digital images should be combined in a single PDF file (up to 20 images) or may be uploaded as individual JPEG files if necessary.

- Image size should be consistent. Medium to high resolution is recommended (e.g., 300 dpi).
- Include brief descriptive captions with the images on each page of the PDF (PowerPoint can be a useful application to set up images and captions together), or together on a single captions page at the beginning of the PDF.
- Do not submit PowerPoint or Word documents; save these files as PDFs.
- Name the PDF "Image Work Samples."

Additional Guidance for Documents (Publications, Periodicals, Catalogues, Monographs, Commissioned Essays)

You may submit up to three PDF documents, each with no more than 12 pages.

Excess pages will be removed and not be reviewed.

- Name the PDF "Document Work Samples," or something more descriptive if you are submitting more than one document.

Additional Guidance for Video Samples

There are two options to upload your video work samples.

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

- Include each video link as a hyperlink on the page. You may provide titles and short descriptions as context for 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.
- Name the PDF "Video Work Samples."
- Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox), or sites that require a user account.

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

- Upload the file directly into the Applicant Portal.
- You may provide titles and short descriptions to provide context 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, follow the instructions outlined in Option One described above.

Have questions? Contact Design Specialist Courtney Spearman at spearmanc@arts.gov.

Tab 8: Organization & Project Data

The National Endowment for the Arts collects basic descriptive information about all applicants and their projects. The information that follows will help the National Endowment for the Arts 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
- Tribal Community
- 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.

Preparedness Plans: Does your organization have a disaster preparedness plan (i.e., plans to handle disasters and emergencies such as floods, hurricanes, pandemics, and man-made disasters)? You will **choose one** from the following:

- Yes
- No

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.

Proposed Beneficiaries of Project

Select all groups of people that your project intends to serve directly.

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.
- Other racial/ethnic group
- No specific racial/ethnic group

Age Ranges: (Choose all that apply)

- Children/Youth (0-17 years)
- Young Adults (18-24 years)
- Adults (25-64 years)
- Older Adults (65+ years)
- No specific age group

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
- Youth at Risk
- Other underserved/distinct group
- No specific underserved/distinct group

Submit the Grant Application Form

- **We strongly urge you to complete and submit the Grant Application Form and upload materials outside of the hours of heaviest usage, which is generally 8:00 p.m. to 11:59 p.m., Eastern Time, on the day of the deadline.** Staff will not be available to help you after 5:30 p.m., Eastern Time.
- Submit your materials to the Applicant Portal prior to the deadline to give yourself ample time to resolve any problems that you might encounter. You take a significant risk by waiting until the day of the deadline to submit.
- When the Validate button is clicked, the application will go through a validation process to search for errors. This feature does <u>not</u> check to be sure that your application is complete.

Carefully review the application guidelines to be sure you have submitted each required item.

- **You must click "Save" and then "Submit." If you do not hit the "Submit" button, your application will not be received**. The "Submit" button is only visible when you are on Tab 8: Organization & Project Data.
- **See "Help" on the menu bar at the top of the Applicant Portal for information on how the validation function works.**
- 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." Maintain documentation of your successful submission by taking a screenshot.
- You may print a copy of your application at any time, whether in draft or final form, for your records. Copy and paste the text into another file to save it as an electronic copy.
- After submitting your application, you may log back into the Applicant Portal and make changes to your submission as many times as you like up until the system closes at 11:59 p.m., Eastern Time, on the day of the deadline. **You must click "Save" and "Submit" when you are finished.**
- When in doubt, contact your [discipline specialist](#).

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, 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.