

Grants for Arts Projects: Opera
FY24 Application Instructions

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FY24 Application Instructions

Introduction and Calendar

A Grants for Arts Projects application consists of two parts:

Part 1: Submit the *Application for Federal Domestic Assistance/Short Organizational Form* to Grants.gov

- Collects basic information about your organization. You must successfully complete Part 1 in order to have access to Part 2.

Part 2: Submit the *Grant Application Form* through the NEA’s Applicant Portal

- Collects the remainder of your application, including:
 - Answers to narrative questions about your organization and project,
 - Budget information about your organization and project,
 - Information about key individuals and partners, and
 - Work samples.

This document will walk you through how to submit both parts of the application.

Be sure that you have selected the discipline that corresponds to your project (e.g., Arts Education, Dance, Music, Visual Arts, etc.) as application instructions and requirements vary between disciplines.

Submission Deadlines:

All deadline times are Eastern. Be sure to double check the deadline time **based on your time zone**.

	February Grants for Arts Projects (GAP 1)	July Grants for Arts Projects (GAP 2)
Part 1: Grants.gov	February 9, 2023 at 11:59 pm ET	July 6, 2023 at 11:59 pm ET
Part 2: Applicant Portal window	<i>From 9 am ET on February 14 through 11:59 pm ET on February 21, 2023</i>	<i>From 9 am ET on July 11 through 11:59 pm ET on July 18, 2023</i>

Applicant Portal access will only be available during the dates listed above for Part 2. You will not be able to access the portal until the first day in the window.

Part 1: Submit the *Application for Federal Domestic Assistance/ Short Organizational Form* to Grants.gov

You will use Grants.gov Workspace to complete Part 1 in Grants.gov. For a detailed guide on how to use Workspace, see [here](#).

1. Access the application package on the [How to Apply](#) page by clicking on the link found under “All Applicants: Go to the Grant Opportunity Package.” This will take you **directly** to the pre-populated application package in Grants.gov. The package for February and the package for July are different, and are typically posted at least one month prior to each deadline.
2. The Grants.gov “View Grant Opportunity” screen will open, click the red “Apply” button.
3. You will be prompted to log in. In order to create the Workspace application, you must be logged into Grants.gov with a participant role of either **Workspace Manager** or **Authorized Organization Representative (AOR)**. More information on participant roles can be found [here](#).
4. After logging in, to create a Workspace application:
 - a. Fill in the Application Filing Name field with your organization name, then
 - b. Click the **Create Workspace** button.
5. After creating a Workspace, you will be directed to the Manage Workspace page, where you can begin working on the application.

Reminder: Grants.gov is a government-wide portal, and NEA staff does not have control of, or administrative access to, the site. If you run into technical issues with grants.gov, please contact grants.gov directly at 1-800-518-4726 or via email support@grants.gov. The Grants.gov Contact Center is available 24 hours a day, 7 days a week.

Step 1: Complete the Form

All asterisked (*) items and yellow fields on this form are required and must be completed before you will be able to submit the form. Do not type in all capital letters when completing the form. Enter information directly into the form. Do not copy from an old Application for Federal Domestic Assistance/Short Organizational Form or another document and paste into the form.

EMAILS: Due to restrictions from the Department of Homeland Security we are not able to send emails to alias addresses that forward to another email account. Do not enter this type of email address.

1. Name of Federal Agency: Pre-populated.

2. Catalog of Federal Domestic Assistance Number: Pre-populated.

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

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4. Funding Opportunity Number: Pre-populated.

5. Applicant Information:

a. Legal Name: The name provided here must be the applicant's legal name as it appears in the current IRS 501(c)(3) status letter or in the official document that identifies the organization as a unit of state or local government, or as a federally recognized tribal community or tribe. (Do not use your organization's popular name, if different.)

If you are a parent organization that is applying on behalf of an [eligible independent component](#), do not list the name of the independent component here. You will be asked for that information in Part 2.

b. Address: Use Street 1 for your organization's physical street address. This address must be identical to the physical address that you used with SAM (System for Award Management). Only use Street 2 for your organization's mailing address if it differs from the SAM physical street address.

In the Zip/Postal Code box, organizations in the United States should enter the **full 9-digit zip code** that was assigned by the U.S. Postal Service. If you do not know your full zip code, you may look it up at <https://tools.usps.com/zip-code-lookup.htm>.

c. Web Address: Provide your organization's website. Information provided here will be used for administrative purposes only, and will not be provided to panelists for review. Note: Many GAP discipline areas allow website links to be submitted as part of the work samples in Part 2. Review the information under [Tab 6: Additional Items & Tab 7: Items to Upload](#) for a list of allowable work sample types, and instructions on how to submit them through the Applicant Portal. If links are listed as an accepted work sample for your discipline, they will be reviewed by panelists.

d. Type of Applicant: Select the item that best characterizes your organization from the menu in the first drop down box. Additional choices are optional.

e. Employer/Taxpayer Identification Number (EIN/TIN): Enter the 9-digit number that was assigned by the Internal Revenue Service; do not use a Social Security Number.

f. Organizational UEI: All organizational applicants for federal funds must have a UEI. Enter your organization's UEI here. You can find your UEI in your System for Award Management (SAM) record. If you cannot locate your UEI, [contact SAM for assistance](#). NOTE: Do not enter a DUNS number here. **The UEI you enter here must match the UEI associated with your organization's SAM (System for Award Management) record that was used as part of your Grants.gov registration. Otherwise, your application will not be validated by Grants.gov and will be rejected.**

g. Congressional District: Enter the number of the Congressional District where the applicant organization is physically located. The Congressional District that you enter here

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must match with the Congressional District that shown in the Business Information section of your organization's SAM (System for Award Management) record.

Use the following format: 2 character State Abbreviation-3 character District Number. For example, if your organization is located in the 5th Congressional District of California, enter "CA-005." If your state has a single At-Large Representative or your jurisdiction has a single Delegate, enter your 2 character state/jurisdiction abbreviation and "-000." If you need help determining your district, go to www.house.gov and use the "Find Your Representative" tool.

6. Project Information:

a. Project Title: Enter "N/A." Any other text entered here will not be used in the review of your application.

b. Project Description: Enter "N/A." Any other text entered here will not be used in the review of your application.

c. 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:

- For applicants at the February 9 deadline, **January 1, 2024**; or
- For applicants at the July 6 deadline, **June 1, 2024**.

7. Project Director:

Provide contact information, including an email address that will be valid through the announcement date for your category. Optional: Select a Prefix (e.g., Ms., Mr.)

8. Primary Contact/Grant Administrator:

Provide the requested information for the individual who should be contacted on matters involving this application and the administration of any grant that may be awarded. For colleges and universities, this person is often a Sponsored Research, Sponsored Programs, or Contracts and Grants Officer. For the Telephone number field, use the following format: 000-000-0000. Optional: Select a Prefix (e.g., Ms., Mr.)

This individual may be the same as the Project Director. If this is the case, you may check the "Same as Project Director" box and not repeat information that you have already provided in Item 7. If the Primary Contact/Grant Administrator is the same as the Authorizing Official, complete all items under both 8 and 9 even though there will be some repetition.

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9. Authorized Representative:

Enter the requested information for the AOR (Authorized Organization Representative) who is authorized to submit this application to Grants.gov. Optional: Select a Prefix (e.g., Ms., Mr.)

The AOR must have the legal authority to obligate your organization (e. g., be a senior member of the staff such as an Executive Director, Director of Development). See [specific requirements](#) for who can serve as an AOR for colleges and universities.

Contractors/consultants, including grant writers, or administrative support staff cannot serve as an AOR.

NOTE: By clicking the "I Agree" box at the top of Item 9, this individual will be certifying compliance with relevant federal requirements on your organization's behalf. These requirements can be found in the [Assurance of Compliance](#) section of the guidelines.

The "Signature of Authorized Representative" and "Date Signed" boxes will be populated by Grants.gov upon submission of the application.

Step 2: Submit the form via Grants.gov's Workspace

Be certain that you are satisfied with your *Application for Federal Domestic Assistance/Short Organizational Form* before you click submit. No revisions to your form are possible through Grants.gov once it is submitted.

We strongly suggest that you submit your application well before the deadline to provide ample time to resolve any problems you might encounter.

Navigate to the **Forms** tab on the **Manage Workspace** page:

- Once the form is filled out and the **Form Status** column says "Passed," it will be ready for submission.
 - Important note: The status "Forms Passed" does NOT indicate that your application has been submitted, only that your forms have been filled out. You still need to click the Sign and Submit button after receiving the "Forms Passed" status. For more information, review the [Forms Tab](#) help article.
- Click **Complete and Notify AOR**, which will notify the user(s) with the AOR role that the workspace is ready to submit.
- The AOR must click **Sign and Submit** to submit the application. Detailed instructions can be found [here](#).

After the AOR submits the application, they will see a confirmation screen explaining that the submission is being processed. **Take a screenshot and retain the Grants.gov Tracking Number that you receive in the application submission confirmation screen.**

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Step 3: Confirm Application Submission

Verify that the application was validated by the Grants.gov system. Take a screenshot of the validation confirmation for your records.

You can track the progress of your application submission through Grants.gov in one of three ways:

- Check the [progress bar](#) in Workspace. When your application has been successfully received, the bar will be green, and a check mark will appear in each bubble.
- When logged in to Grants.gov, click the Check Application Status link under the Applicants drop-down menu and search for the submitted application.
- When not logged in to Grants.gov, go to [Track My Application](#) and enter your Grants.gov Tracking Numbers. Then click the Track button to see the status listings of the valid tracking numbers entered. This function will only work if you have a tracking number.

For more information about checking Grants.gov application status and a complete list of statuses, see [here](#).

Do not wait until the day of the deadline to verify your submission in case you encounter any difficulties. Failure to successfully submit the Application for Federal Domestic Assistance/Short Organizational Form through Grants.gov will make you ineligible to complete Part 2 of the application process.

Part 2: Submit the *Grant Application Form* through the Applicant Portal

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 in the calendar. 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.

The Applicant Portal is an NEA administered site, if you run into technical issues, please reach out to your designated [program specialist](#).

Access the Applicant Portal

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

- **User Name = Grants.gov Tracking Number (Example: "GRANT38906754")**
 - Your Grants.gov tracking number is assigned to you by Grants.gov at the time you submit Part 1 of your application.
 - A confirmation screen will appear in Grants.gov once your submission is complete.
 - Your Grants.gov tracking number will be provided at the bottom of the screen.
- **Password = Agency Tracking Number/NEA Application Number (Example: "1425736")**
 - The NEA assigns the number to your application 1-2 business days after you submit Part 1 of your application.
 - Log on to Grants.gov.
 - Under Grant Applications, select *Check Application Status*.
 - Look for your Grants.gov Tracking Number and select *Details* under the Actions column.
 - You'll be taken to the Submission Details screen to find your Agency Tracking#/NEA Application Number.
 - 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+, 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

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successfully view the site. You might also need to disable AdBlocker and/or similar software.

- Most problems can be solved by changing your browser.
- 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.
- Click "Save" and log off if you plan to leave the Applicant Portal with work in progress. Your session will deactivate after a period of time and you could lose content.
- You may use the "Print" function in the upper right corner to create a printable version of your application at any point during the application process. You may save this as a separate file by either choosing "Save as PDF" from your print dialogue box, or by copying and pasting into a separate document. We strongly recommend that you save a final copy right after you click Submit.
- View the [Grant Application Form Tutorial](#) to assist you in completing the online form.

Fill out the Grant Application Form

The Grant Application Form in the Applicant Portal has eight tabs, some of which have sub-tabs:

- Tab 1: View Application Data
- Tab 2: Organization Info
 - Subtab 1: Organization Details
 - Subtab 2: Organization Budget
- Tab 3: Arts Programmatic History
- Tab 4: Project Details
 - Subtab 1: Project Activity
 - Subtab 2: Additional Project Details
 - Subtab 3: Project Partners & Key Individuals
- Tab 5: Project Budget
 - Subtab 1: Project Expenses
 - Subtab 2: Project Income
- Tab 6: Additional Items
- Tab 7: Items to Upload
- Tab 8: Organization & Project Data

Required items are denoted with an asterisk (*) throughout this document.

When filling out the Grant Application Form, you must adhere to the character count limit in each section. Do not include hyperlinks, unless specifically requested in the instructions below. Unsolicited hyperlinks will not be reviewed.

Tab 1: View Application Data

This section is the first screen you will see when you open the Grant Application Form. It cannot be edited. If you find any incorrect information on this page, [contact](#) an NEA staff member.

Tab 2: Organization Info

Subtab 1: Organization Details

LEGAL/IRS NAME*: Must match the Organization name you entered in the *Application for Federal Domestic Assistance/Short Organizational Form*

POPULAR NAME: If different from the Organization's Legal/IRS name

FOR THIS APPLICATION, ARE YOU SERVING AS THE PARENT OF AN INDEPENDENT COMPONENT?

Radial buttons: Yes/No

Before choosing, [see the definition](#) of official Independent Component status.

If you select Yes: Enter the name of the component.

YEAR FOUNDED*: Enter the year your organization was founded.

MISSION OF YOUR ORGANIZATION*

Text box: 500 character limit, including spaces

ORGANIZATIONAL CONTEXT FOR PROJECT ACTIVITIES*

Text box: 2,000 character limit, including spaces

Describe your organization's history and operations, including the context in which your organization will undertake the project activities.

This may include, but need not be limited to, a description of the following elements:

- Historical or cultural background of your organization and/or its communities served;
- Information about your organization's staff or governance; and
- Current or recent efforts to improve engagement with historically underserved groups/communities and/or to advance opportunities for their inclusion in your organization. (For the purpose of this question, underserved groups/communities include populations whose opportunities have been limited by factors such as their geography, race or ethnicity, economic status, and/or disability.)

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Subtab 2: Organization Budget

The Organization Budget is a webform you will complete in the Applicant Portal. The form will appear as follows:

Organization Budget Form (see below for guidance)			
	Most Recently Completed Fiscal Year	Previous Fiscal Year	Two Fiscal Years Prior
Fiscal Year End Date (MM/DD/YYYY)	<i>Calendar Selection*</i>	<i>Calendar Selection*</i>	<i>Calendar Selection*</i>
Total Income	\$	\$	\$
Total Expenses	\$	\$	\$
Operating Surplus/Deficit (single year)	<i>Autofills from above</i>	<i>Autofills from above</i>	<i>Autofills from above</i>

Parent Organizations: If you are a parent organization, provide only the budget information for the independent component for which you are applying.

Organizational Units: If your project will be undertaken by a smaller organizational unit 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 unit and clearly identify that the budget is for the smaller unit in the Fiscal Health section.

The Organization Budget 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). We may request additional information to clarify an organization's financial position. The figures you submit are subject to verification by the NEA.

FISCAL YEAR END DATE* Indicate the end date for each of your organization's three most recent fiscal years using the calendar drop down.

INCOME*: Enter your organization's income for each fiscal year. Unaudited figures are acceptable. Income sources may include earned revenues such as those that are received through the sale of goods, services performed, or from investments, as well as contributed funds, such as gifts, grants, loans, and in-kind contributions.

EXPENSES*: Enter your organization's total operating expenses for each fiscal year. Unaudited figures are acceptable. Expenses may include salaries and fees, production/exhibition expenses, services, and administrative costs, among others.

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OPERATING SURPLUS/DEFICIT: These fields will automatically populate based on the figures you input for income and expenses.

FISCAL HEALTH*

Text box: 1,000 character limit, including spaces

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 factors that contributed to the deficit and its amount).

For independent components, you may use the space to discuss the fiscal health of the component and to explain the relationship that it has with the larger entity (e.g., "museum guards and utilities paid for by university").

Tab 3: Arts Programmatic History

Highlight one to three examples of programming (e.g., artists/works/projects) for each of three recent years prior to the application deadline. Activities should demonstrate eligibility, and where possible, relate to the proposed project. For the purpose of defining eligibility, "three recent years" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status.

YEAR*

3 Fields: 4 character limit each

REPRESENTATIVE EXAMPLES*

3 Text boxes: 750 character limit each, including spaces

Providing information in bulleted or list form is acceptable. **Do not submit this information as a separate work sample.** For each representative example, where applicable, include:

- Date
- Title, Work, Event, and/or Program
- Venue and City/State, if applicable
- Key Artists and/or Personnel
- # of Classes, Performances, Exhibitions, Residencies, Readings, 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
- For Publishers, provide data that demonstrates online and/or print readership

Tab 4: Project Details

Subtab 1: Project Activity

NEA DISCIPLINE FOR PROPOSED PROJECT*

Drop down, select: Opera

You should select the discipline that most closely aligns with your project activities, not necessarily with your organization as a whole. This selection will determine which panel of experts will review your proposal. [Contact us](#) if you have any questions about which discipline is most appropriate for your project.

PROJECT SYNOPSIS*

Text box: 200 character limit, including spaces

Provide a brief synopsis for your proposed arts project. For example: “To support the ‘ABC Project’, which will XYZ”.

PROJECT DESCRIPTION*

Text box: 5,000 character limit, including spaces

Describe the project activities that will take place during the period of performance, and provide information on curatorial/selection process, artists, creative process, works of art, productions, venues, public or community engagement activities etc. Use plain language to tell us what you are doing. Panelists will use the [Review Criteria](#) to evaluate the information that you provide, so make sure your narrative addresses the review criteria. **Do not describe unrelated organizational programming.** For more information about what may not be included in a project, see the [Unallowable Activities/Costs](#) section of our website.

Subtab 2: Additional Project Details

PROPOSED PROJECT START DATE/END DATE

*Calendar selections: PROJECT START DATE: MM/DD/YYYY**

*PROJECT END DATE: MM/DD/YYYY**

Our support of a project may start on or after:

- For applicants at the February 9 deadline, **January 1, 2024**, or
- For applicants at the July 6 deadline, **June 1, 2024**.

Enter the beginning and ending dates for your requested period of performance (period of support), i.e., the span of time necessary to plan, execute, and close out your proposed project. The start date must be the first day of the month, and the end date must be the last day of the month. Your application will not validate if the start or end dates are incorrect. The dates you enter here will be used in the review of your application.

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

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and costs incurred during the requested period of performance.

SCHEDULE OF KEY PROJECT DATES*

Text box: 1,500 character limit, including spaces

Provide a timeline of when activities from the Project Description will occur. Be sure to include when key artistic decisions will be made, project phases, and events, as applicable. If, for context, you describe activities that occur outside of the period of performance, indicate by adding an asterisk (*). Only include costs in your Project Budget that take place during the period of performance.

ENGAGEMENT WITH INTENDED COMMUNITY, PARTICIPANTS & AUDIENCE*

Text box: 2,000 character limit, including spaces

Describe the intended communities, participants, or audiences involved in the project activities, and how they will benefit. Clearly explain how you will engage these groups. Include the demographics of your intended communities, participants and/or audiences.

Where applicable, describe how this project will engage individuals whose opportunities to experience the arts have been limited by factors such as their geography, race or ethnicity, economic status, and/or disability.

Where applicable, include how you will involve and accommodate people with disabilities (as artists, performers, teaching artists, students, participants, staff, and/or audiences) in the planning, creation, and/or implementation of your project activities.

As a reminder, in the federal-funding context, a focus on a particular group or demographic may be permissible, but exclusion is not. Please review the [Assurance of Compliance](#), as well as [NEA Civil Rights guidance](#) on our website including the NEA Civil Rights webinar, [Things to Know Before You Apply: Federal Civil Rights and Your Grants Application](#).

PROJECT GOALS AND MONITORING*

Text box: 1,000 character limit, including spaces

What are your goals for this project? What do you hope you and/or those involved will learn or experience? Describe how you will monitor progress toward your project goals. Examples of monitoring activities include surveys of program participants, measuring attendance, and third-party program evaluations, among others. If applicable, include plans to share learnings and outcomes.

Note: If your project involves directly collecting sensitive data from program participants, such as personally identifiable information or data from vulnerable populations, and you are recommended for a grant, the NEA may conduct a review of your project to ensure it complies with our general guidance regarding the responsible conduct of research. See: [Responsible Conduct of Program Evaluation](#).

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OTHER PROJECT INFORMATION (OPTIONAL)

Text box: 500 character limit, including spaces

If there is anything else that would be essential for panelists to understand about your project relative to the review criteria, provide it here. Do not use this space to continue an answer from earlier questions.

Subtab 3: Project Partners & Key Individuals

Outline up to ten key individuals (such as staff, artists, teaching artists, collaborators, consultants, mentors) and/or partner organizations involved in 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.

FOR EACH INDIVIDUAL or PARTNER ORGANIZATION ENTER:

- **INDIVIDUAL or PARTNER ORGANIZATION NAME***: *Text box: 100 characters, including spaces*
- **PROPOSED or COMMITTED***: *Drop-down, select either “Proposed” or “Committed”*
- **INDIVIDUAL/PARTNER ORGANIZATION TYPE***: *Drop-down*
 - For **Individuals** (such as staff, artists, teaching artists, collaborators, consultants, mentors) select “Individual”.
 - For **Partner Organizations**, choose the one category that best describes the organization from the following options:
 - College/University, [Alaska Native and Native Hawaiian Serving Institutions \(AANH\)](#)
 - College/University, [Hispanic Serving Institutions \(HSI\)](#)
 - College/University, [Historically Black College or University \(HBCU\)](#)
 - College/University, [Tribal College or University \(TCU\)](#)
 - Other College/University
 - Government - State
 - Government - Regional
 - Government - County
 - Government - Municipal
 - Government - Tribal
 - Organization - Arts Nonprofit
 - Organization - Arts For-Profit
 - Organization - Other Nonprofit
 - Organization - Other For-Profit
 - Correctional Institution
 - Foundation
 - Healthcare Facility (e.g., hospital, clinic, or nursing home)
 - K-12 School/School District
 - Mass Transit

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- Military Base
- Public Library
- Religious Organization
- TV or Radio Station or other Media Organization
- Other; please specify: _____

- **INDIVIDUAL BIO/ PARTNER DESCRIPTION***

Text box: 1,000 characters, including spaces

Describe why you have chosen the individual or partner for this project, what their role will be, and their biographical experience or knowledge relative to this project.

Tab 5: Project Budget

Budget Worksheet

You may use the [budget worksheet](#) to prepare your project budget in advance. The worksheet includes a tab with example amounts in each section, which are for demonstration purposes only, and should not be interpreted as cost allocation guidance from the NEA. **DO NOT UPLOAD THE WORKSHEET TO THE APPLICANT PORTAL. You must complete the project budget webform within the portal in order for your application to be accepted for review.**

Filling out the budget in the Applicant Portal

The project budget is a webform, with each item description and amount in its own field. The form will auto-calculate each section, as well as the overall totals. The number of lines available in each section is static – you cannot add additional lines.

You will be asked to provide an estimated project budget that consists of:

- **Subtab 1: Project Expenses:** A breakdown of all project expenses that will be supported with both the NEA Requested Amount and your cost share/matching funds. Review [Unallowable Activities/Costs](#) for a list of costs that cannot be included in your project budget.
- **Subtab 2: Project Income:** The combined total of the amount you are requesting from the NEA and how you plan to meet the minimum 1:1 cost share/match requirement.

Project Budget Guidance

Applicants may request between \$10,000 and \$100,000.

Applicants are required to demonstrate a minimum 1:1 non-federal Cost Share/Match. For example, if you are requesting the lowest amount of \$10,000, you must show a minimum of \$10,000 in Cost Share/Matching, and your total project expenses must be at least \$20,000. **Applications that do not submit a project budget meeting the minimum requirement of a \$10,000 request, \$10,000 cost share/match and \$20,000 in total project expenses will be deemed ineligible and not be reviewed.**

We strongly encourage applicants to limit the match to no more than five times the request amount. You may use the budget notes section to provide further details on the entire scope of your project budget not represented in the budget form.

Cost Share/Matching funds do not need to be secured at the time of application, but you will be asked to provide anticipated sources in the Project Income section of the project budget. Cost Share/Match may be cash, documented in-kind contributions, or a combination of both. The costs included in your project budget should align with your proposed activities, and only include activities and associated costs that will be incurred during the "Period of Performance,"

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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. Be as specific as possible.

All items in your budget, whether supported by NEA funds or your cost share/matching funds, must be reasonable, necessary to accomplish project objectives, and allowable in terms of the NEA's [General Terms and Conditions](#).

Applicants whose projects are recommended for grants will be asked to provide an updated 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.

[Visible on Both Subtabs](#)

TOP OF PAGE: AMOUNT REQUESTED FROM THE NEA*

Enter the grant amount you are requesting between \$10,000 to \$100,000.

BOTTOM OF PAGE: PROJECT EXPENSES/INCOME SUMMARY TABLE

At the bottom of the project budget form, the totals from each subtab will automatically populate in a summary table. Remember: your final total project income must equal your total project costs/expenses. Refer to this summary table to confirm these sections are equal before submitting your application.

BOTTOM OF PAGE: ADDITIONAL PROJECT BUDGET NOTES (OPTIONAL)

Text box: 750 character limit, including spaces.

Provide information to clarify any line item included in the project budget, or to provide further details on the scope of your project budget.

[Subtab 1: Project Expenses](#)

Project expenses should include costs covered by both NEA funds and the Cost Share/Match.

At the bottom of the Project Expenses subtab, the **TOTAL PROJECT COSTS/EXPENSES** field will auto-calculate with the combined sum of **Total Direct Costs**, and, if applicable, **Indirect Costs**.

DIRECT COSTS

Direct Costs are those that are expended specifically for the project during the period of performance. The TOTAL DIRECT COSTS field at the bottom of the page will auto-calculate the total of all combined Direct Cost items listed in Salaries and wages, Travel, and Other expenses.

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DIRECT COSTS: Salaries and wages

Covers compensation for personnel, both administrative and artistic, who are paid on a salary basis. List key staff positions for the project. Combine similar job functions if necessary. Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included below in DIRECT COSTS: Other, and not here.

- Enter the title and/or type of personnel, the number of personnel, the annual or average salary range, the percentage of time that will be devoted to the project annually, and the dollar amount of the salary that is being allocated to the project budget.
 - These fields will not auto calculate horizontally across each line. The dollar amounts in the last column will auto calculate vertically to tally the Total Salaries and Wages.
- 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: Only Salaries/wages/fringe benefits associated with managing the project or fundraising the minimum required cost share/match for the project are allowable. General fundraising for the organization or for other projects is not allowable.

FRINGE BENEFITS

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.

DIRECT COSTS: Travel

Travel costs must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and does not exceed the cost of air coach accommodations.

- Include subsistence costs (e.g., hotels, meals) as part of the "Amount" listed for each trip, as applicable, unless these costs are included as part of an artist fee.
- List all trips -- both domestic and international -- individually.
- All international travel must be specified by country of origin or destination and relate to activity outlined in your narrative. International travel also must conform with government regulations, including those of the [U.S. Treasury Department Office of Foreign Asset Control](#). If you are including international travel in this budget, all such travel must be booked on a U.S. air-carrier when this service is available.

DIRECT COSTS: Other

If needed, group similar items together on a single line, with only one total cost.

May include the following project-related costs:

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- Artist fees (if paid on a fee and not salary basis), consultant fees, and contractual services
 - Artist fees may include, but are not limited to, compensation for: the creation of new work, the presentation of new or existing work, educational activities, community engagement, and travel/stipends/subsistence (if not already included under Direct Costs: Travel).
 - List the fees paid to each artist/artistic group separately where possible.
 - 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.
 - If you engage in contracts of more than \$15,000, identify the item or service and its relation to the project.
 - For procurement requirements related to contracts and consultants, see [2 CFR 200.317-327](#).
- Production/technical costs
- Promotion, marketing, and outreach
- Acquisition fees, rights
- Evaluation and assessment fees
- Telephone, photocopying, and postage
- Supplies and materials
- Publication, distribution, and translation
- Transportation of items other than personnel
- Access accommodations (e.g., audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling).
 - Videos, films, television broadcast projects, 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 cost estimates.
- Rental/purchase of equipment
 - Clearly identify the rental of equipment versus the purchase of equipment.
 - If you intend to purchase any equipment with a unit/item cost of \$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 the Additional Project Budget Notes section, or in your Project Description.
 - 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.
- Portion of Space/Facilities costs such as mortgage principal, rent, and utilities, as allocable to the project.
- Other clearly identified project-specific costs.

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INDIRECT COSTS

Applicants have the option to include Indirect Costs in their project budgets. They are 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 operating and maintaining facilities and equipment, rent, utilities, supplies, and administrative salaries.

To include these types of costs in a project budget, an applicant may choose **ONE** of the following options (for help in determining which option to choose, see the [Indirect Cost Guide for NEA Grantees](#))

A. If your organization does not have a federally negotiated indirect cost rate agreement (or ICRA):

Option 1: Include a reasonable figure for “Overhead and Administrative Costs” as a line item under the “Direct Costs: Other” section, and leave the Indirect Costs section blank.

- This may be the best option if your organization can easily document the discrete, specific expenses that would fit within this line item (i.e., payroll taxes, a percentage of facility electricity use, the percentage of staff time for the administrative support of a project), you may decide to use this option.
- The total dollar amount indicated in this line has to be reasonable and consistent with best practices in financial management. If you go with this option, it is important that you do not simply use a percentage of your project budget. You must be able to calculate the actual costs included in the line item.

Option 2: Use a de minimis indirect cost rate of up to 10% of your modified total direct costs. 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 200 Subpart A Acronyms and Definitions \(200.0 and 200.1\)](#).

B. If your organization currently has a federally negotiated Indirect Cost Rate Agreement:

Option 1: Use your negotiated indirect cost rate agreement. 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. Complete the information requested in the “Indirect Costs (if applicable)” section accordingly. Enter the percentage of the ICRA as decimals.

- Please note it is rare for applicants and grantees to the NEA to have an ICRA. This option is most often relevant to colleges and universities.

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- Important: You may only use a Research Indirect Cost Rate Agreement for applications to the NEA's Office of Research and Analysis.

Option 2: You may choose not to use your Indirect Cost Rate Agreement. You may elect to use one of the options listed above in section A.

C. If your organization has an expired federally negotiated Indirect Cost Rate Agreement:

If you had federally negotiated indirect cost rate agreement that is now expired, do not use it. You may choose one of the options listed above in section A.

Subtab 2: Project Income

TOTAL COST SHARE/MATCH FOR THIS PROJECT*: The National Endowment for the Arts cannot support more than 50% of a project's costs, each applicant must obtain at least half the total project cost from nonfederal sources. For example, for a request of \$10,000, the total project costs must be at least \$20,000 and you must provide at least \$10,000 toward the project from nonfederal sources as the cost share/match.

Cost share/matching funds may be all cash or a combination of cash and in-kind contributions as detailed below. **If your cost share/match includes IN-KIND contributions, you must also include them as direct costs to balance your budget.** Asterisk (*) those funds that are committed or secured.

APPLICANT CASH

Applicant Cash cost share/match refers to the cash contributions, grants, and revenues that are expected or received for this project. Identify sources.

- Allowable sources of Cash funds include your own organization's cash resources such as grants from private foundations, corporate donations, individual donations, and ticket sales, among others.
- Federal funds cannot be used as cost share/match for NEA awards.
 - You may include grants from your state arts agency, regional arts organization, or local arts agency as part of your cost share/match, as long as those grants do not include subgranted federal funds or cost share/match. You can check with the funder to confirm the source of the funding.
 - Do not include any other 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.
- 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.

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THIRD-PARTY IN-KIND CONTRIBUTIONS

In-kind contributions are third-party donations of goods, facilities, or services used to meet the cost share/matching requirement for a National Endowment for the Arts (NEA) award (2 CFR 200.1). The use and value of such third-party contributions must be [properly documented](#).

- All third-party contributions must be necessary and reasonable for the project, and for allowable costs.
- **Do not** include goods, facilities, or services contributed by your own organization as these are considered part of your own organization's cash cost share/match.
- To qualify as cost share/matching resources, the expenses associated with the in-kind donations must be clearly identified as direct costs in the project budget to ensure their allowability.

Tab 6: Additional Items & Tab 7: Items to Upload

These tabs request application materials specific to the discipline area to which you are applying, and vary between discipline areas. Opera staff has outlined what materials they will accept, and whether items should be entered as text in Tab 6, or as an uploaded item in Tab 7, be sure to follow their guidance in each section below.

Tab 6: Additional Items

ADDITIONAL ITEMS

3 Text boxes: 6,000 character limit each, including spaces

Enter N/A in any of the three boxes you do not use.

This section offers an opportunity to submit more information if your particular project fits the types listed below. Submit the items specified below that are relevant to your particular project. Use only as much space as is needed to respond to the items requested. If necessary, combine items in a single field and label the items clearly. Do not use this section to add more information for other areas of the grant application form.

Enter each item below into the Grant Application Form fields under the Additional Items tab, do not submit PDFs of these items.

- **For all applications, an Artistic Statement is strongly encouraged.** This statement should be written by the Artistic Director or other person who has responsibility for the project. It should discuss the reasons for the project's selection, the project's relationship to the artistic vision of the organization, and the project's relevance to the community. (3,000 character limit, including spaces)
- **For projects that involve the creation, development, or premiere of a new opera we strongly encourage submitting creative vision statements from the composer and librettist (one each). Each statement should:**

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- Address their role in the project, the potential impact of the project, their vision for the new work including information about length, instrumentation, and/or text, as well as any details regarding their creative process and/or themes of the work. (3,000 character limit each statement, including spaces)
- **For recording projects:**
 - A distribution plan. (3,000 character limit, including spaces)
- **For professional artist development programs:**
 - A curriculum plan that outlines both the training activities and the performance opportunities offered. You should outline specifics about the training provided such as vocal coaching, diction, language, acting, movement, and theatrical training. (6,000 character limit, including spaces)
 - A representative list of the names and current professional affiliations of participants from the past two years. (6,000 character limit, including spaces)
- **For educational and outreach programs:**
 - A plan that outlines both the training activities and the performance opportunities offered. (3,000 character limit, including spaces)

Tab 7: Items to Upload

Upload your work samples here (e.g., video, audio, image, PDF score/libretto/teacher guide).

The Opera discipline does not accept statements of support. Do not upload Additional Items in PDF format here (for the instructions on how to submit these, see “Additional Items” under Tab 6: Additional Items)

Preparation

Work samples 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.

Each work sample file has to be individually downloaded and opened by panelists. For this reason, we strongly recommend that you group similar types of work samples together in PDF format wherever possible. Full details are below.

Work Samples:

Work samples are required for every Opera application and are considered carefully during application review. **Video samples are required for performing and presenting organizations.** Work samples should demonstrate the artistic excellence and artistic merit of your project, and should relate as directly as possible to your proposed project. See “If you are applying to...” section below for more details.

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All performing and presenting organizations must submit at least two video samples of contrasting operatic works (performed live within the past few years) that demonstrate a range of styles, and are relevant to the project for which you are requesting support. Select and identify specific arias, duets, ensembles, etc.

- Include at least one ensemble selection, e.g., chorus, quartet, quintet.
- Include at least one example of your organization's mainstage work, even if you are not requesting support for a mainstage production.

To ensure work samples are accessible, we recommend that videos be closed or open captioned. Captioning resources:

- [About captioning](#)
- [Resources for YouTube](#)
- [Resources for Vimeo](#)

Audio and Video Limits

- For projects that do not involve commissions or recordings, submit no more than three video, and no more than three audio samples overall.
- For projects that involve commissions, premieres, or recordings, you may submit more than three video samples, if needed.

Be selective: panel time is limited and too many work samples can be counterproductive. Limit your selections to a few substantive, relevant work samples. Do not submit promotional materials.

Work samples should relate as directly as possible to your proposed project. Therefore:

- **If you are applying to create a new work**
 - Submit the score and libretto of the proposed project, in progress. Samples of creative artists' work are critical components of your application and will be considered carefully during the review process.
 - Submit examples (video/audio) of the proposed work (e.g. workshops, readings, concert versions). If not yet available, submit recent work by the composer and the librettist (e.g., recordings, scores, librettos). Samples of creative artists' work are critical components of your application and will be considered.
- **If you are applying to complete a work**, submit (video/audio) samples of the work in progress.
- **If you are applying to mount a new production**, submit examples of recent work by the artistic team (e.g., images or artists' renderings of sets, costumes).
- **If you are applying for a collaborative project**, submit samples (video/audio) that feature the various artists and/or organizations involved.

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- **If you are applying for a recording project**, include samples (video/audio) of the work(s) to be recorded or, if not available, representative work(s) by the proposed composer(s) or artist(s).
- **For professional development and training of artists**, submit samples (video/audio) that demonstrate the training activities and performance opportunities provided to young artists.
- **For educational and outreach activities**, submit samples (video/audio) that demonstrate the skills of the artists and teachers working with students and other participants. Also, submit sample curriculum material such as a teacher’s guide. Label this "Teacher Guide" and limit it to 10 pages.
- **Service organizations** should submit brief selections from publications or other documents that demonstrate the quality of the services being provided, as well as their ability to carry out the proposed project.

Work Sample Limits:

Type	Max # Allowed	Time Limit	File Size Limit	Format/ File Types Accepted
Video (Required)	3 videos	10 minutes each	250 MB	avi, mov, mp4, mpeg, and wmv; or include multiple video links in a single PDF
Audio	3 audio selections	7 minutes each	5MB	mp3, wma, wav, aac, and mpa; or include multiple audio links in a single PDF
Images	12 images	N/A	5MB	Single PDF with Images
Documents	6 PDF documents 12 pages each except for an opera score or libretto	N/A	5MB	PDF
Websites	3 websites	N/A	5MB	Include all links on a single PDF
Note: The combined storage space for all work samples in the Applicant Portal is 250 MB. If you submit a video file of 250 MB, that will use all of the available space.				
Panelists will review a combined total of no more than 20 minutes				

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Uploading 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. Do not wait until the night of the deadline to begin uploading work samples. 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.**

File names and descriptions

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 applicable.

For individually uploaded work samples (including document PDFs):

Title box: Title each item with a unique name.

- For work samples, state the composer name and title of the operatic work represented by the work sample (and if different than the applicant organization, the name of the performing artist/ensemble represented by the work sample).
- For documents state the type of sample, e.g., score, libretto, teacher’s guide, etc.

Description box

Text box: 500 character limit, including spaces

For video/audio/digital image/website/document work samples, include the following:

- Name of organization (only if different from applicant).
- Title of work.
- Title of selection.
- Composer and librettist.
- Singer(s), conductor, director, set designer, costume designer, lighting designer (artistic team) represented in the work sample.
- Date the work was performed.
- Relationship of the work to the project for which you are requesting support.
- For audio and video samples, length of the sample. (Refer to the chart above for time limits.)
- For audio and video samples, viewing/listening cue for each sample, if necessary.

For PDFs that include multiple links or images:

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

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Title box: Title each PDF with a unique name that describes the type of work samples, for example, “Video Work Samples” or “Image Work Samples.”

Guidance for Video & Audio Samples

Video samples are **required** for performing and presenting organizations. You may submit **up to three video samples** and (if needed) up to three audio samples. For projects that involve commissioning or recordings, you may submit more than three samples. The performance and the recording should both be of the highest quality. **Submit continuous production footage.** Do not submit trailers or montages set to music, spliced segments of productions, promotional or marketing material, or interviews. Only submit podcasts or interviews if directly relevant to your proposed project.

Option One (recommended): Upload a single PDF with links to your audio and/or video work samples on an external hosting site (e.g. Vimeo, YouTube, or a custom URL). **If you are including more than one website, list them all on a single PDF.**

- Upload a single PDF with links to all selections. Include each link as a clickable hyperlink on the PDF page.
- Provide titles and short descriptions as context for each work sample link, including the names of the artists, the title of the opera work, the date the work was created or performed, and its relationship to the proposed project.
- 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 file “Video Work Samples.”
- Links should be active for at least one year after the application deadline.
- Do not submit links to sites that require work samples to be downloaded (e.g. Dropbox), or sites that require a user account.
- Do not submit Word, Excel, or PowerPoint documents.
- Do not upload each link in a separate PDF file.

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

- Upload each video sample individually, in a separate file
- Provide titles and short descriptions as context for each work sample link, including the names of the artists, the title of the opera work, the date the work was created or performed, and its relationship to the proposed project. Do so 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.
- For audio files, submit audio tracks at a constant bit rate no lower than 192 kbps (higher if possible). Do not upload audio files that have a variable bit rate.

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Guidance for Digital Images

Digital images should be **combined in a single PDF file (up to 12 images)**. Do not submit jpeg files, Word documents, or PowerPoint documents.

- 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.
- For the name of the creative artist and the title of the opera work.
- Do not submit PowerPoint or Word documents; save these files as PDFs.
- Name the PDF "Image Work Samples."
- Do not upload each PDF file separately. Combine images into one PDF and then upload it.

Guidance for Documents

Submit PDF documents that directly relate to the proposed project.

- **If your project is to create a new opera**, include the score and libretto. If your project is education, include a teacher's guide.
- **If your project is for services to the field**, include publications as relevant. Examples of documents may include: performances reviews (limit of two reviews), publications, periodicals, professional development resources, and conference programs. Items such as season brochures and programs are generally not helpful during the application review process.

Each PDF should not exceed 12 pages (with the exception of scores and libretti which may be submitted in full). Excess pages will be removed and will not be reviewed. Do not submit resumes or board lists. **Do not submit Word, PowerPoint, or Excel documents.**

Guidance for Websites

You may submit a PDF with up to 3 links to websites that are directly related to the project activities. Links to audio, video, digital images, or documents will count against the stated work sample limits (refer to the chart above for what we will accept).

- In general, do not submit your organization's general website. Only submit a website that is an essential part of the project.
- If you are including more than one website, **list them all on a single PDF**.
- For each site, list the URLs for pages to be shown; **include any navigation paths and any necessary information on required plug-ins or passwords**.
- Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox), or sites that require a user account.
- NOTE: If you provide links to works samples -- audio samples, digital images, video samples, or documents – the same limits on uploaded work samples apply to those provided via links.
- Do not submit links on a Word document.

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 shared with panelists or used as 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. **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

ADDITIONAL APPLICANT ORGANIZATION DISCIPLINE (OPTIONAL): You may select two additional disciplines for your organization, if relevant.

APPLICANT ORGANIZATION DESCRIPTION*

Select a description that most accurately describes your organization. **Choose one** from the following:

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

ADDITIONAL ORGANIZATION DESCRIPTION (OPTIONAL): You may select two additional descriptions for your organization, if relevant.

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PREPAREDNESS PLANS*

Does your organization have a disaster preparedness plan (i.e., plans to handle disasters and emergencies such as floods, hurricanes, pandemics, and human-made disasters)?

Choose: Yes or 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)
- **Equipment Purchase/Lease/Rental**
- **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

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- **Residency - Other** Artist activities in a non-school setting
- **Seminar/Conference**
- **Student Assessment** Includes measurement of student progress toward learning objectives. Not to be used for program evaluation.
- **Subgranting** – Local Arts Agencies only
- **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 (OPTIONAL): You may choose up to two additional types from the above list.

ORGANIZATIONAL LEADERSHIP/STAFFING QUESTION (OPTIONAL)

Text box: 750 characters, including spaces

As part of the NEA’s commitment to DEIA, we are interested in learning more about applicants’ organizational structures. How does your organization’s governance and staff reflect the composition of the community (or communities) served by your organization?

NOTE: This question is optional. *Your response will not be seen by panelists evaluating your application. It is for research purposes only. Your response will not be used in panel deliberations or in making funding decisions related to grant awards.*

PROPOSED BENEFICIARIES OF PROJECT (OPTIONAL)

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

NOTE: This question is optional. *Your response will not be seen by panelists evaluating your application. It is for research purposes only. Your response will not be used in panel deliberations or in making funding decisions related to grant awards.*

RACE/ETHNICITY: (Optional, 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.

- No specific racial/ethnic group
- 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.

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- 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: (Optional, choose all that apply)

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

UNDERSERVED GROUPS/COMMUNITIES: (Optional, choose all that apply)

When thinking about the underserved groups/communities your project intends to serve, please select the factors that limit their opportunities to benefit from arts programming:

- Geography
- Economic Status
- Race or Ethnicity
- Disability
- Other limiting factors, please specify: _____
- 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 are 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 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 in doubt, contact [staff](#).

Step 1: Validate

- To submit your application, you must provide a response to every item denoted with a red asterisk (*).
- Click the 'Validate' link found at the top right corner of the page.
 - Click either 'Validate All' to validate all the tabs or select each link to validate separately.
 - When the Validate button is clicked, the application will search for errors.
 - If there are no errors, the 'Validate' link will change to green and each tab will have a check mark by it.
 - To clear validation messages, press the Esc key.
- This feature does not check to be sure that your application is complete. Carefully review the application instructions to be sure you have submitted each required item.

Step 2: Click Save and Submit

- The “Submit” button is only visible when you are on Tab 8: Organization & Project Data.
- **You must click “Save” and then “Submit.” If you do not click the “Submit” button, your application will not be received.**
- After submitting your application, you may log back into the Applicant Portal and make changes to your submission up until the system closes at 11:59 p.m., Eastern Time, on the day of the deadline. Click “Save” and “Submit” again when you are finished with any edits.

Step 3: Confirm Submission

- 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 use the “Print” function in the upper right corner to create a printable version of your application. You may save this as a separate file by either choosing “Save as PDF” from your print dialogue box, or by copying and pasting into a separate document. We strongly recommend that you save a final copy right after you click Submit.

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.