

How to Use This Document

NOTE: You will only be able to complete this part of the application process if you have submitted an SF-424 form through Grants.gov by the appropriate deadline. Please see <http://arts.gov/grants-organizations/research-art-works/step-1-submit-sf-424-to-grants-gov> for more information.

This document will guide you through completing **Step 2 of the Research: Art Works application process** (<http://arts.gov/grants-organizations/research-art-works/step-2-submit-through-nea-go>); it contains detailed instructions for completing the Grant Application Form in NEA-GrantsOnline (NEA-GO). Please review all sections of this document to view the required fields needed to complete the application, along with detailed instructions on what you should include in each section. This document will also include any specifications about your material (e.g., character limits for narrative responses).

You should **prepare your responses and material well in advance of the deadline** and have them fully ready to upload once NEA-GO opens. You will not have access to the Grant Application Form until NEA-GO is available for you to **submit your application material November 3-10, 2015**.



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 the information entered on the SF-424 form that was submitted to Grants.gov. If you find any incorrect information on this page, please contact the Research staff at nearesearchgrants@arts.gov

You may proceed to the next screen by clicking the "Next" button.

View Application Data

The data below is from the application you submitted through Grants.gov. It is for review only; this information cannot be edited here. If changes are needed, contact the NEA.

3. Category	<input type="text"/>
6. Applicant Organization Name	<input type="text"/>
9. Organization Address	<input type="text"/>
10. Organization Address 2	<input type="text"/>
11. Applicant Organization City	<input type="text"/>
12. Applicant Organization State	<input type="text"/>
13. Organization Zipcode	<input type="text"/>
16. Organization Website	<input type="text"/>
20. Project Start Date	<input type="text"/> 
21. Project End Date	<input type="text"/> 
37. Project Director Prefix Name	<input type="text"/>
38. Project Director First Name	<input type="text"/>
39. Project Director Middle Name	<input type="text"/>
40. Project Director Last Name	<input type="text"/>
41. Project Director Title	<input type="text"/>

Next 

Part 1: Organizational Information

Applicant Information

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

Applicant Legal Name. (should match SF-424)

Applicant Popular Name. (if different)

Date Organization Was Incorporated. (if applicable)

For this application, are you serving as the Parent of an Independent Component: Y/N

Applicant Organization Status. (choose one)

- Nonprofit Organization
- Municipal Government
- State Government
- County Government
- Tribal Government
- None of the Above

Mission/Purpose of Your Organization. (1500 Character Limit, including spaces):

Sample View of Text Box



Organization Budget

Budget Form. Complete this section using figures for the most recently completed fiscal year, the previous fiscal year, and the fiscal year two years prior.

Sample View of Organizational Budget Form

	Most Recently Completed FY	Previous FY	Two Years Prior
FY End Date (MM/DD/YYYY)			
Income			
Earned			
Contributed			
TOTAL INCOME	0	0	0
Expenses			
Artistic Salaries			
Production / Exhibition / Service Expenses			
Administrative Expenses			
TOTAL EXPENSES	0	0	0
Operating Surplus / Deficit	0	0	0

Further Guidance on Organization Budget:

If you are a parent organization, provide this information for the independent component on whose behalf you are applying (e.g., for a university project, provide the information for the independent component, not the entire university). *Academic departments within universities and colleges are not considered independent components.* For independent components, you may use the space to discuss the fiscal health of your organization to explain the relationship that the independent component has with the larger entity (e.g., "museum guards and utilities paid for by university"). If your organization is a smaller entity that exists within a larger organization (such as literary organization housed at a college or

university), submit information for the smaller entity and follow the instructions for parent organizations and independent components.

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

Use the following definitions when completing this form. Unaudited figures are acceptable. And figures that amount to \$0 are acceptable in cases where organizations do not have a budget line for that particular figure.

Income

Earned: Revenues that are received through the sale of goods, services performed, or from investments. Examples: ticket sales, subscription revenue, contractual fees, interest income.

Contributed: Gifts that are received which are available to support operations. Examples: annual fund donations, grants for general operating or project support, in-kind contributions.

Expenses

Artistic Salaries: Costs that are directly related to the creation, production, and presentation of art work. Examples: fees for dancers, choreographers, actors, curators, artistic directors, contributors to literary publications. Include arts personnel that are on your staff as well as those that are paid on a contract or fee basis.

Production/exhibition/service expenses: All program or service delivery costs, excluding artistic salaries and fees that are listed above. Examples: research expenditures; presentation costs; costs of sets, costumes, and lighting; publication costs of catalogues or literary magazines.

Administrative expenses: All other costs that are incurred during the normal course of business. Examples: outside professional non-artistic services, space rental, travel, marketing, administrative salaries, utilities, insurance, postage.

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

Fiscal Health. You will be asked to account for the fiscal health of your organization. (1000 Character Limit, including spaces)

Sample View of Fiscal Health Text Box

In the space below, discuss the fiscal health of your organization. In addition, you must explain: 1) any changes of 15% or more in either your income or expenses from one year to the next, and 2) plans for reducing any deficit (include the factors that contributed to the deficit and its amount). *

body

1000 characters remain

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

- Artists' Community, Arts Institute, or Camp
- Arts Center
- Arts Council / Agency
- Arts Service Organization
- College / University
- Community Service Organization
- Fair / Festival
- Foundation
- Gallery / Exhibition Space
- Government
- Historical Society / Commission
- Humanities Council / Agency
- Independent Press
- Library
- Literary Magazine

- Media-Film
- Media-Internet
- Media-Radio
- Media-Television
- Museum-Art
- Museum-Other
- Performance Facility
- Performing Group
- Presenter / Cultural Series Organization
- Religious Organization
- School District
- School of the Arts
- Social Service Organization
- Union / Professional Association
- None of the Above

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

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

- Artist Community
- Arts Education Organization
- Dance
- Design
- Folk & Traditional
- Literature
- Local Arts Agency
- Media Arts
- Museums
- Music
- Opera
- Presenting & Multidisciplinary Work Organization
- Theater & Musical 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.

Sample View of Organization Description Drop-Down boxes

Applicant Organization Description: Select the primary description that is most relevant to your organization and, optionally, up to two additional descriptions.

If you are government, select "None of the above"

Select

Applicant Organization Description: Optionally, choose up to two additional descriptions.
(To select more than one option on Windows, hold down the CTRL key and select multiple options.
To select more than one option on Mac, hold down the Command key and select multiple options.)

Select
Artists' Community, Arts Institute, or Camp
Arts Center
Arts Council / Agency

Applicant Organization Discipline: Select the primary discipline that is most relevant to your organization and, optionally, up to two additional disciplines. This refers to the primary artistic emphasis of your organization. This selection will not be used in the review of your application.

Select

Applicant Organization Discipline: Optionally, choose up to two additional disciplines.
(To select more than one option on Windows, hold down the CTRL key and select multiple options.
To select more than one option on Mac, hold down the Command key and select multiple options.)

Select
Artist Community
Arts Education Organization
Dance

Part 2a: Project Information

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

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

Project Activities

Project Title

Please provide any updates to the information you submitted through Grants.gov. The text field is in plain text and cannot be formatted (e.g., bold, italics). If you do not have any changes, leave the text as is (e.g., do not type "N/A").

Project Description

Please provide any updates to the information you submitted through Grants.gov. The text field is in plain text and cannot be formatted (e.g., bold, italics). If you do not have any changes, leave the text as is (e.g., do not type "N/A").

Major Project Activities (30000 Character Limit, including spaces)

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

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

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

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

- a. **Research motivation.** List specific research questions that will be examined and provide detailed contextual information on their significance to the value and/or impact of the arts. Include a review of any relevant theoretical and/or empirical literature regarding the unique potential contribution of this research. If possible, describe hypotheses motivating the research questions. Figures or visual representations that demonstrate a model or framework are encouraged and may be included as a special attachment. **Strong justification for the research should be presented beyond merely restating that the NEA is interested in such projects.**

- b. **Research design.** Provide a clear and detailed research design, including descriptions of any proposed qualitative, quantitative, or mixed-method design, and strong justification for the proposed design.
 - I. **Sample(s).** Clearly describe information about the study sample, such as the demographics of the individuals or organizations, the sampling design and expected response rate (if appropriate).
 - II. **Data Source(s).** Clearly describe the information to be collected and/or used, including any procedures, assessments, interview protocols, coding schemes, databases, etc. If any information will be derived from archived sources, then include the year(s) that the data were collected and any other pertinent information about the sample. Describe how the data lend themselves to addressing the proposed research questions, and discuss any significant limitations posed by the data. If the project involves collecting qualitative and/or quantitative data, then include any steps to be taken to ensure high quality and reliable data, such as methods to reduce researcher and/or participant biases, and methods that provide information on the appropriateness of the sample size. If the project involves analyzing variables from more than one data source concurrently, discuss the appropriateness of establishing any relationships between the variables and/or data in question.

- c. **Data analyses.** Describe the data analysis procedures. To the extent possible, provide detailed information about the types of qualitative and/or quantitative information that will be manipulated and/or used to answer each research question (figures or visual representations that demonstrate a model or framework are encouraged and may be included as a special

attachment). If applicable, specify the statistical model (i.e., relationships between independent and dependent variables) and hypotheses, and explain any measures that will be used to operationalize the model.

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

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

Sample View of Major Project Activities Text Box



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

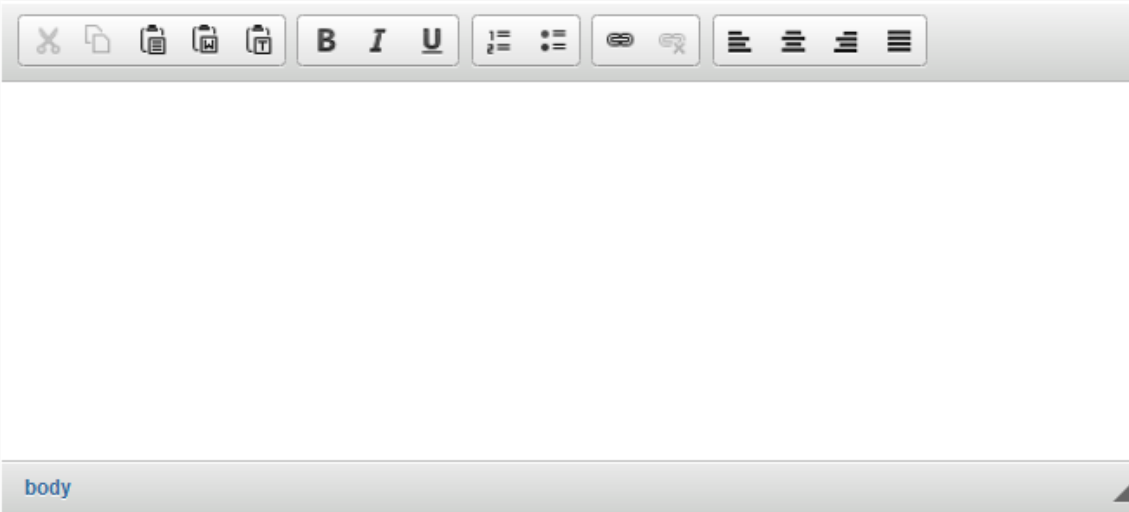
- *Types of raw data (e.g., results of data collection) and meta-data (e.g., data collection instruments, codebooks) to be produced in the course of the research project.*
- *Standards to be used for raw- and meta-data format and content.* Where existing standards are absent or inadequate, this should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

changes to any roles and responsibilities that will occur if the project leaders leave the applicant organization or project.

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

Sample View of Data Management Plan Text Box

Data Management Plan (5,000 character limit) [text box] *

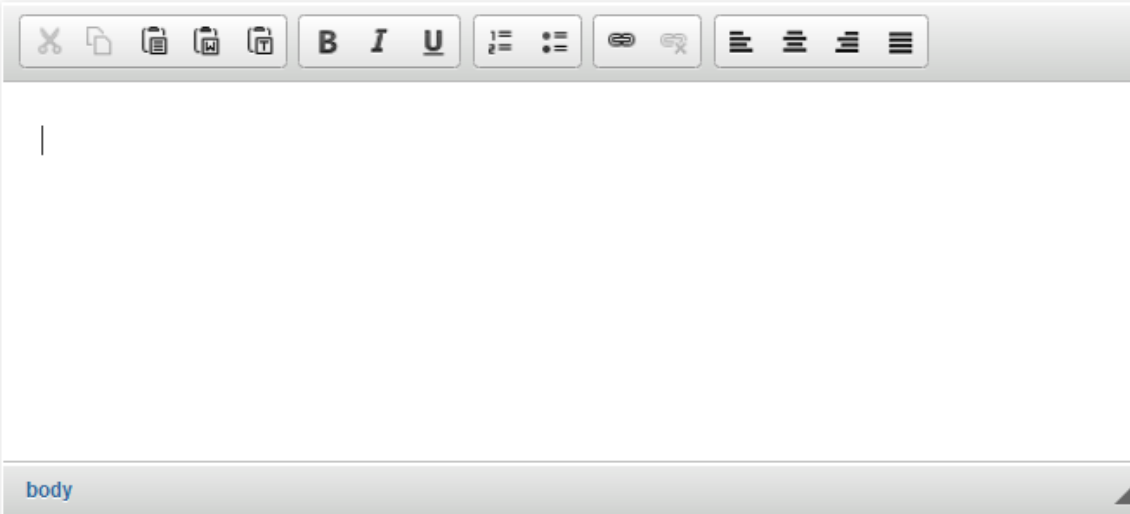


body

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

Sample View of Descriptions About Relevant Prior Research Text Box

Descriptions (e.g., abstracts) about relevant prior research. (5,000 character limit) [text box] *



body

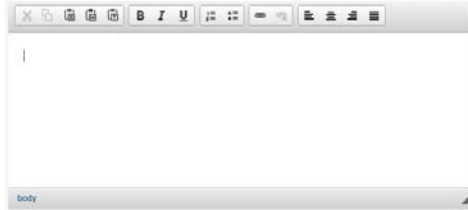
5000 characters remain

Schedule of Key Project Dates

List any key project dates that occur during the allowable project period, being as specific as possible. (1500 Character Limit, including spaces)

Sample View of Schedule of Key Project Dates Text Box

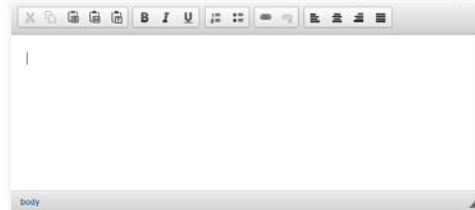
Schedule of key project dates: Costs incurred prior to the earliest allowable start date cannot be included in the project budget. Please see the Research: Art Works guidelines for the earliest allowable start date for your category/application deadline. If you include activities that occur before the earliest allowable start date, make sure you note that those activities and costs are not included on the Project Budget form.



Promotion & Publicity: Provide plans for making all related research papers, presentations, and products accessible to the public, including use of various distribution channels and modes. Describe partnerships, if any, for distributing the results. For projects that include the development of new arts interventions and/or research tools or models, please describe the potential scalability and translational ability of the project. (1000 Character Limit, including spaces)

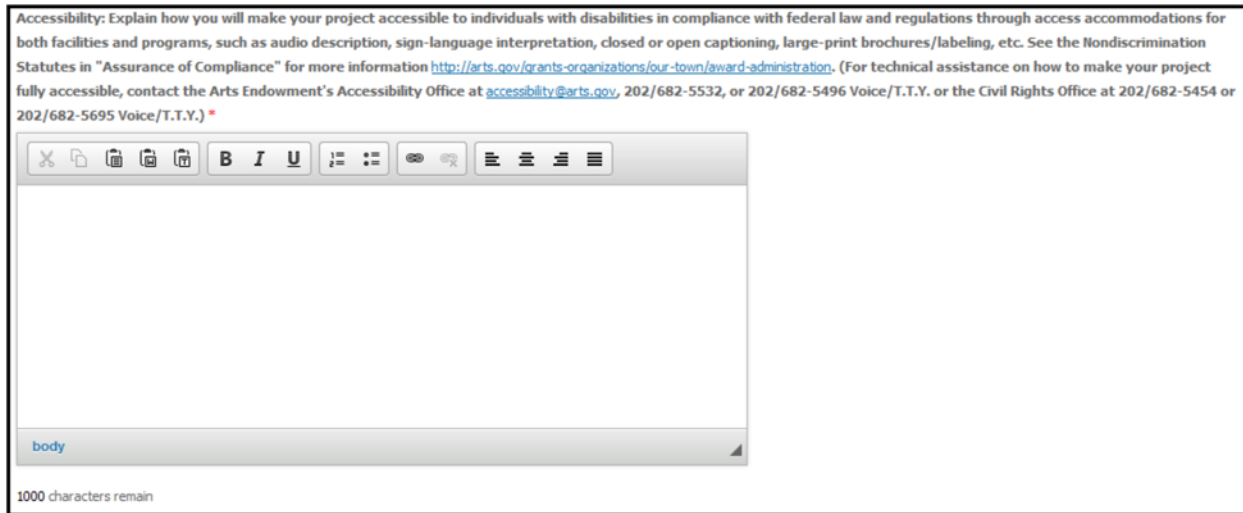
Sample View of Schedule of Promotion & Publicity Text Box

Promotion & Publicity: Provide plans for making all related research papers, presentations, and products accessible to the public, including use of various distribution channels and modes. Describe partnerships, if any, for distributing the results. For projects that include the development of new arts interventions and/or research tools or models, please describe the potential scalability and translational ability of the project. All grantees are required to submit a final research paper for posting to the NEA website here.



Accessibility: Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc. See the Nondiscrimination Statutes in "Assurance of Compliance" for more information <http://arts.gov/grants-organizations/research-art-works/award-administration>. (For technical assistance on how to make your project fully accessible, contact the NEA's Accessibility Office at accessibility@arts.gov, 202/682-5532 or the Civil Rights Office at 202/682-5454 or 202/682-5082 Voice/T.T.Y.) (1000 Character Limit, including spaces)

Sample View of Accessibility Text Box



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

- Apprenticeship
- Arts Instruction
- Artwork Creation
- Audience Services
- Broadcasting
- Building Public Awareness
- Building International Understanding
- Concert/Performance/Reading
- Curriculum Development/Implementation
- Distribution of Art
- Exhibition
- Fair/Festival
- Identification/Documentation
- Marketing
- Presenting/Touring
- Professional Development/Training
- Professional Support: Administrative
- Professional Support: Artistic
- Publication
- Recording/Filming/Taping
- Repair/Restoration/Conservation
- Research/Planning
- Residency - School
- Residency - Other
- Seminar/Conference
- Student Assessment
- Technical Assistance
- Web Site/Internet Development

- Writing About Art/Criticism
- None of the above

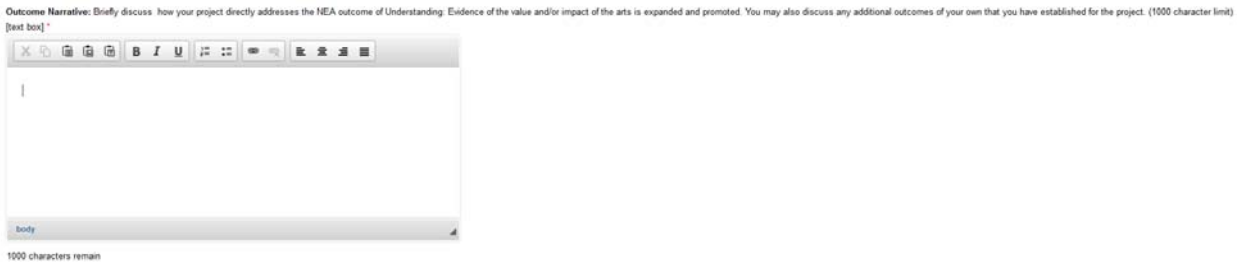
Additional Project Activity Type. Optionally, choose up to two additional types from the above list.

Part 2b: Project Objectives

Objective Narrative

Briefly discuss- how your project directly addresses the NEA outcome of **Understanding: Evidence of the value and/or impact of the arts is expanded and promoted.** You may also discuss any additional outcomes of your own that you have established for the project. (1000 Character Limit, including spaces)

Sample View of Objective Narrative Text Box

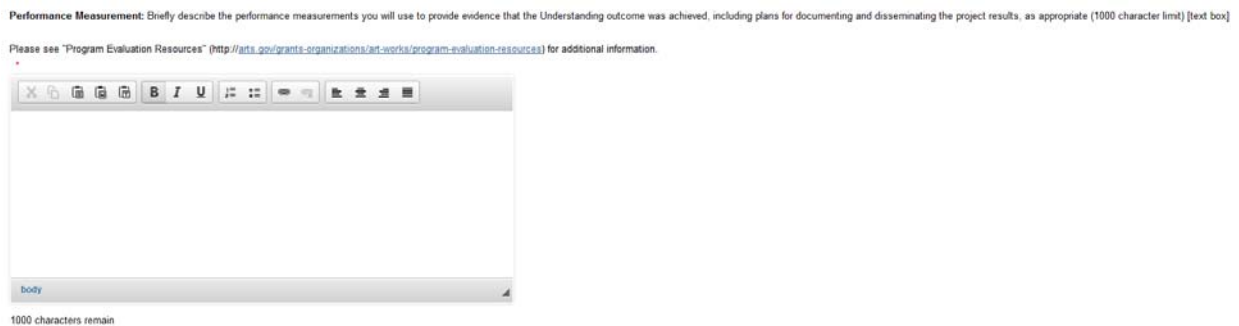


Performance Measurement

Briefly describe the performance measurements you will use to provide evidence that the Understanding outcome was achieved, including plans for documenting and disseminating the project results, as appropriate. (1000 Character Limit, including spaces)

Please see "Program Evaluation Resources" (<http://arts.gov/grants-organizations/art-works/program-evaluation-resources>) for additional information.

Sample View of Performance Measurement Text Box



Intended Beneficiaries

Description. Briefly describe the target community to whom the project is directed. For research, this means your sample population. In your response, address the expected benefit. (1000 Character Limit, including spaces)

Sample View of Intended Beneficiary Description Text Box

Briefly describe the intended beneficiaries to whom the project is directed. For research, this means your sample population. In your response, address the expected benefit. *

1000 characters remain

Have the intended beneficiaries been consulted in the development of this project? Select either yes or no.

Briefly describe any consultations, plans for consulting, or reasons for not consulting with the intended beneficiaries. (1000 Character Limit, including spaces)

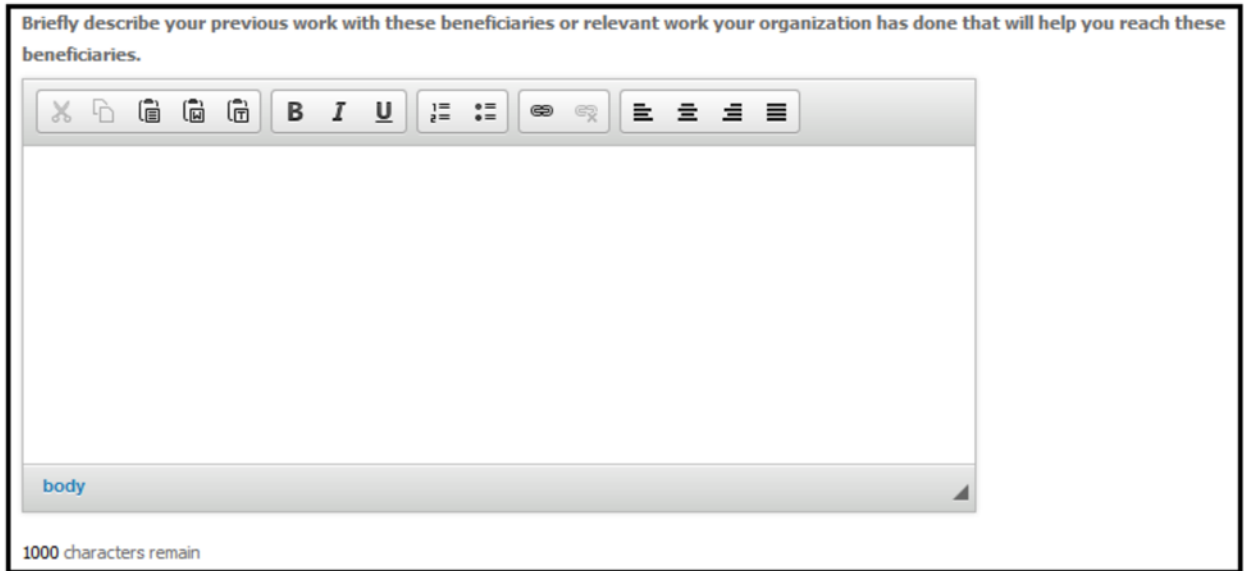
Briefly describe any consultations, plans for consulting, or reasons for not consulting with the intended beneficiaries. *

1000 characters remain

Has your organization worked with these beneficiaries in the past? Select either yes or no.

Previous Work. Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries. (1000 Character Limit, including spaces)

Sample View of Previous Work Text Box



Demographics

Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?
 Select either yes or no.

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

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

- Native Hawaiian or Other Pacific Islander - A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.
- White - A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.

Age Ranges. (Choose all that apply).

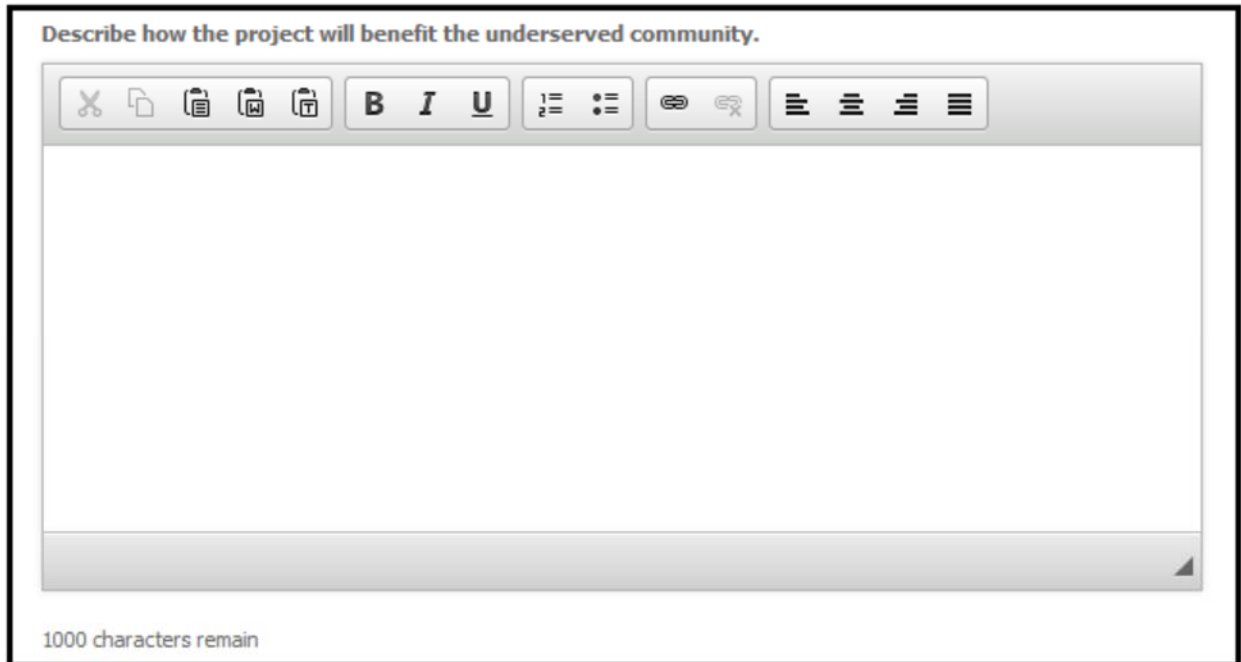
- Children/Youth (0-18 years)
- Young Adults (19-24 years)
- Adults (25-64 years)
- Older Adults (65+ years)

Underserved/Distinct Groups. (Choose all that apply)

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

If appropriate, describe how the project will benefit the underserved community. (1000 Character Limit, including spaces)

Sample of Underserved Community Text Box



The image shows a screenshot of a text input field within a web application. At the top of the field, the text "Describe how the project will benefit the underserved community." is displayed in a blue font. Below this text is a rich text editor toolbar containing icons for cut, copy, paste, undo, redo, bold (B), italic (I), underline (U), bulleted list, numbered list, link, unlink, and text alignment options (left, center, right, justified). The main area of the text box is empty. At the bottom left of the text box, the text "1000 characters remain" is visible.

Part 2c: Project Locations

Provide the city, state, and five-digit zip code in which project activities are expected to occur. For international locations, provide the city, country, and enter "00000". You may submit up to 100 locations. If you enter a location that cannot be validated, you will receive an option to "Save Anyway." Choose this and continue with your application. You will be able to upload individual locations using the upload feature, which looks like this:

Add project locations one at a time

City *

State *

Select

Zip *

Alternatively, you will have the option to upload multiple locations at once using a downloadable spreadsheet that can be filled out with your specific locations.

Part 3: Project Budget

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

Your **Project Budget** should reflect only those activities and associated costs that will be incurred during the "Period of Performance" that you have indicated for your project. Any costs incurred before or after those dates will be removed. All items in your budget, whether supported by NEA funds or by the matching funds, must be reasonable, necessary to accomplish project objectives, allowable in terms of the applicable federal cost principles, and auditable. **Round all numbers to the nearest \$100.** Combine like costs if necessary to make rounding more realistic.

Applicants whose grants are recommended for less than the amount that is requested may be asked to revise the project budget.

While the Project Budget on the Grant Application Form will allow unlimited characters in the line items descriptions, please use the character maximums listed in the instructions below. If you go beyond the character maximums, your expanded information will not be seen by NEA staff or reviewers.

INCOME

1. **AMOUNT REQUESTED FROM THE ARTS ENDOWMENT:** You may request \$10,000 to \$30,000.

2. **TOTAL MATCH FOR THIS PROJECT:** The Arts Endowment requires each applicant to obtain at least half the total cost of each project from nonfederal sources. For example, if you receive a \$30,000 grant, your total project costs must be at least \$60,000 and you must provide at least \$30,000 toward the project from nonfederal sources. Matches of more than dollar for dollar are encouraged. These matching funds may be all cash or a combination of cash and in-kind contributions as detailed below. Be as specific as possible. For projects that include additional partners, indicate on the form the portion of the match that is being contributed by each participant. Asterisk (*) those funds that are committed or secured.

Cash match refers to the cash donations (including items or services that are provided by the applicant organization), grants, and revenues that are expected or received for this project. This also includes course-releases for faculty; tuition remission, course-credit, and/or internship credits for undergraduate or graduate students; and institutionally waived indirect costs (NEA policy generally prohibits support for costs towards an academic degree in their grant programs, but does allow it for Research: Art Works). Limit your descriptions to 100 characters maximum. Do not include any Arts Endowment or other federal grants that are anticipated or received. If you include grants from your state arts agency or regional arts organization as part of your match, you must ensure that the funds do not include subgranted federal funds. Identify sources. The Arts Endowment allows the use of unrecovered indirect costs as part of the cash match or cost sharing. Your organization must have a federal negotiated indirect cost rate agreement to include unrecovered indirect costs.

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

3. **TOTAL PROJECT INCOME** is the total of "1. Amount requested from the Arts Endowment" and "2. Total match for this project."

Sample View of Income Form

1. Amount Requested from NEA	\$ 50,000
2. Total Match for this project	
Cash	Cash Amount
Example 1	\$ 10,000
Example 2	\$ 20,000
Total cash (a):	\$ 30,000
In-kind	In-kind Amount
Example 3	\$ 15,000
Example 4	\$ 5,000
Total In-Kind (b):	\$ 20,000
Total match for this project (2a + 2b):	\$ 50,000
3. Total project income (1 + 2):	\$ 100,000

EXPENSES

DIRECT COSTS are those that are identified specifically with the project. Be as specific as possible (e.g., show costs that relate to festival programming if your project is for a festival). For projects that include additional partners, indicate on the form the portion attributed to each participant.

1. **DIRECT COSTS: Salaries and wages** cover compensation for personnel, administrative and artistic, who are paid on a salary basis. (Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included in "3. Other expenses" on Page 2 of the Project Budget form, and not here.) Indicate the title and/or type of personnel (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. If the percentage of time devoted to the project vary by year or phase of the project, split these costs as you are able.

Example:

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
Executive Director (most of project)	1	\$40,000 per yr.	7%	\$2,800
Executive Director (evaluation only)	1	\$40,000 per yr.	3%	\$1,200
Curators	3	\$20-25,000 per yr.	5-40%	\$15,000
Support Staff	2	\$15-20,000 per yr.	20-30%	\$9,000

Salaries and wages for performers and related or supporting personnel must be estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. (See "**Legal Requirements**" for details.) NEW: Awards that the NEA makes after December 26, 2014, now allow the following: Salaries/wages/fringe benefits incurred in connection with fundraising. These costs must be incurred during the NEA project period of performance, and be approved as allowable project expenses by the agency. **Fringe benefits** are those costs other than wages or salary that are attributable to an employee, as in the form of pension, insurance, vacation and sick leave, etc. They may be included here only if they are not included as indirect costs.

Sample View of Direct Costs: Salaries and Wages Form

I. Direct Costs: Salaries and wages				
TITLE AND/OR TYPE OF PERSONNEL	NUMBER OF PERSONNEL	ANNUAL OR AVERAGE SALARY	% OF TIME DEVOTED TO THIS	AMOUNT
Example Position 1	1	50000	10	\$ 5,000
Example Position 2	1	15000	100	\$ 15,000
Total Salaries and wages (a):				\$ 20,000
Fringe Benefits				
Total fringe benefits (b):				
Total salaries and fringe benefits (a + b):	\$ 20,000			

- 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 (specify the reason for the trip; e.g., to a conference or to a particular research site). 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 in this section and must conform with government regulations, including those of the U.S. Treasury Department Office of Foreign Asset Control. If Arts Endowment 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 of Direct Costs: Travel Form

2. Direct Costs: Travel (include subsistence)				
# OF TRAVELERS	FROM	TO	AMOUNT	
1	Departure	Arrival	\$ 1,000	
2	Departure	Arrival	\$ 2,000	
Total Travel			\$ 3,000	

- DIRECT COSTS: Other expenses** include consultant and artist fees, contractual services, promotion, acquisition fees, rights, evaluation and assessment fees, access accommodations (e.g., audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling), telephone, photocopying, postage, supplies and materials, publication, distribution, translation, transportation of items other than personnel, rental of space or equipment, and other project-specific costs. List artist compensation here if artists are paid on a fee basis. For procurement requirements related to contracts and consultants, please review 2 CFR Part 200.317-.326. Limit your descriptions to 100 characters maximum.

Television broadcast projects and educational/interpretive videos must be closed or open captioned. Applicants should check with captioning organizations for an estimate.

Clearly identify the rental of equipment versus the purchase of equipment. If you intend to purchase any equipment that costs \$5,000 or more per item and that has an estimated useful life of more than one year, you must identify that item here. Provide a justification for this expenditure either in this section of the Project Budget form or in your narrative. Computing devices are considered supplies if less than \$5,000 per item regardless of the length of useful life.

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 and the applicable fee, rate, or amount of each. For other types of line items, provide details of what is included in each item. See the "Administration" example below.

Example:

Artists (5 @ \$300-500 per week/30 weeks)	\$60,000
Consultants (2 @ \$150 per 1/2 day/1 day per mo./10 mos.)	\$6,000
Access accommodations (sign-language interpretation and audio description)	\$1,200
Costumes, props	\$6,500
Project supplies	\$4,000
Administration (rent -- \$4,500, telephone -- \$300, copying -- \$200)	\$5,000

The following costs are unallowable and cannot be supported with either NEA funds or matching funds:

- Alcoholic beverages and activities/events where alcohol is served.
- Gifts and prizes, including cash prizes as well as other items (e.g., iPads, gift certificates) with monetary value.
- Cash reserves or endowments.
- Concessions (e.g., food, T-shirts, other items for resale).
- Contingencies or general miscellaneous costs.
- Contributions and donations to other entities.
- Fines and penalties, bad debt costs, deficit reduction.
- Hospitality or social activities such as receptions, parties, galas.
- Land purchase costs, construction, or renovation.
- Lobbying.
- Marketing expenses that are not directly related to the project.
- Audit costs that are not directly related to a single audit (formerly known as an A-133 audit).
- Rental costs for home office workspace owned by individuals or entities affiliated with the applicant organization.
- Visa costs paid directly to the U.S. government.
- Costs incurred before the beginning of the official period of performance.

Sample View of Direct Costs: Other Form

3. Direct Costs: Other	AMOUNT			
Example 1	\$ 7,000			
Example 2	\$ 10,000			
Example 3	\$ 33,000			
Example 4	\$ 17,000			
Example 5	\$ 3,000			
Total other expenses:	\$ 70,000			

4. **TOTAL DIRECT COSTS** is the total of all direct cost items listed in "1. Salaries and wages" (from Page 1 of the Project Budget form), "2. Travel," and "3. Other expenses."

5. **INDIRECT COSTS** are overhead or administrative expenses that are not readily identifiable with a specific project. (The costs of operating and maintaining facilities and equipment, depreciation or use allowances, and administrative salaries and supplies are typical examples of indirect costs.) Indirect costs are prorated or charged to a project through a rate negotiated with the Arts Endowment or another federal agency (limit your description of Federal Agency to 50 characters). You are not required to have an indirect cost/facilities and administration rate (ICR) to apply for or receive a grant. You may claim administrative costs or overhead as direct costs under "3. Other expenses." Alternatively, a non-federal entity that has never received a negotiated indirect cost rate may elect to charge a de minimis rate of 10% of modified total direct costs (MTDC). For more information see 2 CFR Part 200.414.f. However, you cannot claim both Indirect Costs and Direct administrative/overhead costs; you must choose one method or the other. If you have a negotiated rate and would like to include indirect costs, complete the information requested in this section. Applicants may only apply a Research IDC for applications to the Research: Artworks program. If you do not have or intend to negotiate an indirect cost rate, or do not plan to charge a de minimis 10% rate **leave this section blank**. For additional information, see "Indirect Cost Guide for NEA Grantees."

6. **TOTAL PROJECT COSTS** is the total of "4. Total direct costs," and, if applicable, "5. Indirect costs." **NOTE:** "3. Total project income" (from Page 1 of the Project Budget form) must equal the "Total project costs." Your project budget should not equal your organization's entire operating budget.

Part 4a: Project Participants – Individuals

Briefly describe the process and criteria for the selection of key individuals that will be involved in this project (e.g. primary artist(s), project director, artistic director, executive director, teachers, curator, editor, folklorist, conductor). Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

Bios of Key Individuals. Include brief, current biographies of the key individuals. You may include up to 10.

- o **First Name.**
- o **Last Name.** (Use this field for artistic group names or single names)
- o **Project Role.**
- o **Proposed or committed?** Select answer from drop-down.
- o **Bio.** Briefly describe the qualifications, roles, responsibilities, and percent of time to be devoted to the project for key personnel. Identify if the personnel will be involved with human subjects research and/or human subjects data (certificates of training in ethics for human research are requested as a separate item). Please include, as appropriate: education; professional experience and honors; selected peer-review and non-peer review publications, including manuscripts in preparation or under review; history of ongoing and completed research support, including sources of support; and research skills. Include affiliations within the past year and through the following year. (500 Character Limit, including spaces)

Sample View of Individual Participant Questions & Description Text Box

Bios of Key Individuals: Include brief, current biographies of the key individuals. You may include up to 10.

First Name

Last Name (use this field for artistic group names or single names)

Title

Project Role

Proposed or committed?
 ▾

Bio

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body

500 characters remain

Part 4b: Project Participants – Organizations

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

Sample View of Other Organization Text Box

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

The image shows a screenshot of a text input field within a web application. At the top of the text area is a rich text editor toolbar with icons for undo, redo, bold, italic, underline, link, unlink, bulleted list, numbered list, indent, outdent, and text color. The text area itself is empty with a vertical cursor. At the bottom left of the text area, the word "body" is visible. At the bottom center, a character count reads "1000 characters remain".

Description of Key Organizational Partners. Include brief, current descriptions of the key organizational partners. You may include up to 10.

- o **Organization Name.**
- o **Proposed or committed?** Select answer from drop-down.
- o **Organization Role.** Select one of the following:

- Nonprofit arts organization
- Nonprofit community organization
- School
- School District
- Local government agency
- State government agency
- Federal government agency
- College/University
- Religious Organization
- For-profit commercial organization
- Other

Description of the Organization (500 Character Limit, including spaces)

Sample View of Key Organizational Partners Questions & Description Text Box

Description of Key Organizational Partners: Include brief, current descriptions of the key organizational partners. You may include up to 10.

Organization Name

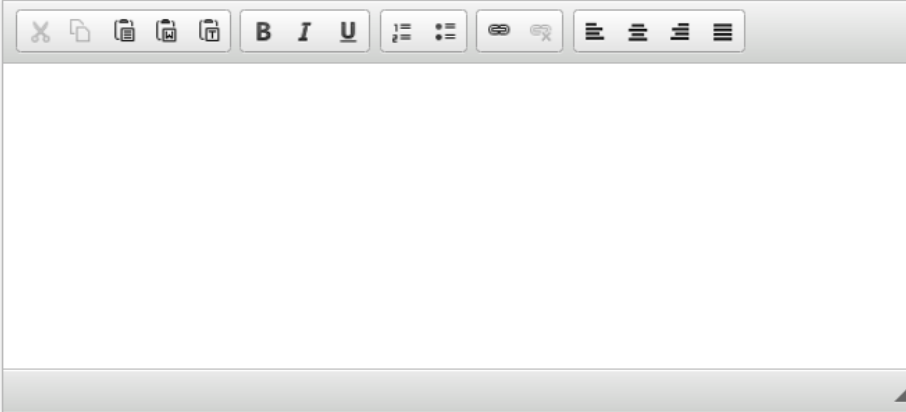
Proposed or committed?

Select

Organization Role

Select

Description of the Organization



A rich text editor toolbar with icons for cut, copy, paste, bold, italic, underline, bulleted list, numbered list, link, unlink, indent, and outdent. Below the toolbar is a large, empty text area for entering the organization description.

500 characters remain

Part 5: Items to Upload

There are three types of required items:

1. Operating history list
2. Statements of support
3. Special items

You will access NEA-GO for detailed instructions and to upload your items. **You should prepare your items well in advance of the deadline and have them fully ready to upload once NEA-GO becomes available to you.**

Preparation

Below are the required items to upload to NEA-GO. These are a critical part of your application and are considered carefully during application review.

Operating History List

Submit a representative list of your organization's operating history for the past three years. (Submit no more than three pages; Excess pages will be removed and not be reviewed.)

Submit a selective representative list, in chronological order, of your organization's programming or activities for the following years: 2013, 2014, and 2015.

This list should demonstrate [eligibility](#) (i.e., your organization's three-year operating history) and the artistic excellence and merit of your organization. Where applicable, include *research/evaluation* programming that has a relationship to the project for which you are requesting. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization.

- Year: 2013, 2014, and 2015.
- The titles of the event, program, or project.
- Key Personnel. Include the project head and key personnel involved.
- The location of the activity.
- Dates of the activity and the number of activities.

Example:

A university might fill out its representative list as follows:

Year	Activity/ Project Head	Key Personnel	Location	Dates	
2013-14	Research project on the impact of festivals on youth learning	John Smith	University research lab	Jan 2013 – January 2014	
2013-14	Festival A/Festival Director	Jane Doe	Civic Theater	Jan 27-31, 2014	
2015	Research project on an arts intervention for cancer patients	Richard Jones, Robert Hall	University medical hospital	April 2015 – December 2015	

Statements of Support

You must submit at least one statement of support that is directly related to the proposed project. Submit a maximum of three one-page statements of support that demonstrate commitment from any combination of key individuals, organizations, or communities 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.

Special Items

Submit **separate** PDF files for each of the **items specified below** that are relevant to your particular project.

- **Examples related to the data collection and analysis**, such as graphic representations of the framework or model guiding the research project, survey instruments, interview protocols, sampling design, relative excerpts from or links to codebooks, and other relevant information about the data collection and analysis methods. Only include information that is relevant to the project in this item.
- Information that documents your organization’s **right to access the data -and/or collect the data specified in your application**. Include all documentation that applies:

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

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

- **Human Ethics in Research Training:** If the proposed project involves *primary data collection* from human research subjects, evidence of ethics training must be included for *each* key personnel involved with participants and/or involved with human subjects data. Evidence can be demonstrated by providing a certificate of completion from the *Protecting Human Research Participants* free training module offered through the National Institutes of Health (NIH), or from a comparable training program sponsored by another U.S. federal agency or department.

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

Information About Uploaded Items

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

Title box:

This title must not contain an apostrophe (if you use one your item will not upload). Title each item with a unique name.

For your operating history list, statements of support, and special items, simply state the type of item. If an IRB approval letter is used as a statement of support, please include the phrase "IRB Statement of Support" in the file name.

Description box:

For your operating history list, statements of support, and special items, simply state the type of item.

Sample View of Title & Description Box

The image shows a screenshot of a web form titled "Support Material". The form contains the following elements:

- Folder:** A text field containing "Our Town FY15-Our Town FY15".
- Title:*** An empty text input field.
- Description:** A larger text area for entering a description.
- Support Material:** A text input field with a "Browse..." button to its right.
- Buttons:** Three green buttons labeled "Submit", "Reset", and "Cancel" are located at the bottom of the form.