

# National Endowment for the Arts

## Notice of Funding Opportunity: FY26 Grants for Arts Projects (GAP)

### Application Instructions: Folk & Traditional Arts

#### Table of Contents

Click a heading below to navigate directly to that section.

- Grants for Arts Projects: Folk & Traditional Arts ..... 3**
  - Introduction ..... 3**
    - Components of this Notice of Funding Opportunity (NOFO) ..... 3
  - Folk & Traditional Arts Program Description..... 4**
    - Project Types..... 4
    - Characteristics of Competitive Proposals..... 6
    - Staff Contacts..... 7
    - Legal Requirements and Compliance Reminders ..... 7
  - Apply ..... 9**
    - Application Calendar..... 9
    - Project Updates ..... 9
  - Application Part 1: Submit the *Application for Federal Domestic Assistance/ Short Organizational Form (SF-424) to Grants.gov* ..... 10**
    - Step 1: Access the Application Package and Create a Workspace ..... 10
    - Step 2: Complete the Form..... 10
    - Step 3: Submit the form via Grants.gov’s Workspace ..... 13
    - Step 4: Confirm Part 1 Application Submission ..... 14
  - Application Part 2: Submit the *Grant Application Form* through the Applicant Portal..... 15**
    - Applicant Portal Submission Window..... 15
    - Step 1: Access the Applicant Portal ..... 15
    - Step 2: Fill out the Grant Application Form ..... 17
    - View Application Data Tab..... 17
    - Organization Info Tab ..... 17
    - Subtab: Organization Details ..... 17
    - Subtab: Organization Budget..... 18
    - Arts Programmatic Activity Tab ..... 20

Project Details Tab .....	21
Subtab: Project Activity.....	21
Subtab: Additional Project Details .....	21
Subtab: Project Partners & Key Individuals .....	23
Project Budget Tab.....	24
Budget Template.....	24
Project Budget Guidance .....	24
Filling out the budget in the Applicant Portal.....	25
Visible on Both Subtabs .....	25
Budget Subtab: Project Expenses .....	25
Budget Subtab: Project Income .....	29
Additional Items & Items to Upload Tabs.....	30
Additional Items Tab.....	30
Items to Upload Tab.....	31
Organization & Project Data Tab .....	35
Step 3: Submit the Grant Application Form.....	39

### **Access for individuals with disabilities:**



Contact the Office of Accessibility at 202-682-5532 / [accessibility@arts.gov](mailto:accessibility@arts.gov) or the Office of Civil Rights at [civilrights@arts.gov](mailto:civilrights@arts.gov) to request an accommodation or an alternate format of the guidelines at least 2 weeks prior to the application deadline.

### **Tips:**

- 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.
- You may use the table of contents to navigate directly to specific sections of the document. Alternatively, in Adobe, you can use the bookmarks feature to jump between sections.

# Grants for Arts Projects: Folk & Traditional Arts

## Introduction

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### Components of this Notice of Funding Opportunity (NOFO)

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#### APPLICATION INSTRUCTIONS (this document)

Includes:

- A program description for the Folk & Traditional Arts discipline, including the types of accepted projects, and characteristics of competitive proposals.
- Detailed instructions on how to submit both parts of the application. Use the links below to jump straight to those instructions:
  - [Part 1: Submit the Application for Federal Domestic Assistance/Short Organizational Form to Grants.gov](#). This form collects basic information about your organization. You must successfully complete Part 1 to have access to Part 2.
  - [Part 2: Submit the Grant Application Form \(GAF\) through the NEA's Applicant Portal \(AP\)](#). The GAF 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.
  - **NOTE:** Grants.gov and the Applicant Portal are *separate* websites, with different submission deadlines associated with each part of the application. Check the submission dates found in the [Application Calendar](#) and set a calendar reminder for yourself to avoid missing a deadline.

#### GAP GRANT PROGRAM DETAILS DOCUMENT

Navigate to the “Grant Program Details” section on the [GAP webpage](#) for a document that covers essential information about GAP, including a grant program description, unallowable activities and costs, eligibility, review criteria, award amount and cost sharing, and post-award requirements and administration, among others. **We reference the *GAP Grant Program Details* throughout this document, so we recommend having both available while preparing your application.**

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## Folk & Traditional Arts Program Description

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The folk and traditional arts embody the expressive culture that grows out of shared activities in everyday life. Rooted in and reflective of the cultural life of a community, folk and traditional arts are constantly evolving, shaped by values and standards of excellence passed from generation to generation, most often within family and community, through demonstration, conversation, and practice. Vital and varied activities may coalesce around a wide range of commonalities, including ethnic heritage, cultural mores, language, religion, occupation, or geographic region. Genres in folk and traditional arts include but are not limited to, music, dance, crafts, foodways, dress/adornment, occupation, ceremony, and oral expression, including stories, poetry, and language.

The artists, cultural organizers, communities, and tribes that maintain, strengthen, and make visible the nation's diverse living cultural traditions contribute to the well-being and resilience of people and communities. There is mounting evidence that intergenerational transmission of knowledge and rich cultural exchanges foster a sense of belonging and community connection. This valued approach to arts and culture frequently intersects with non-arts sectors through partnerships and collaborations with state, local, and tribal governments, community and economic development networks, health and human services, and youth services organizations, among others.

Through our work, the NEA aims to strengthen a robust folk and traditional arts ecosystem which encompasses national, regional, and local institutional engagement with communities, audiences, and artists. These include rural, urban, and suburban culture workers and administrators of public folklore and public programming; artists and culture bearers; practitioners; apprentices, students, and youth; and stewards of archival collections, documentation, and research. The ecosystem's vitality is an essential factor in creating artful lives around our shared experiences. Accordingly, we welcome various project types and encourage those focusing on cultural sustainability, as well as the stewardship and awareness of living cultural traditions.

Applicants may request cost share/matching grants ranging from \$10,000 to \$100,000.

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### Project Types

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The NEA is committed to supporting arts projects for the benefit of all Americans.

We seek applications that provide the greatest opportunities for federal support to strengthen the folk & traditional arts ecosystem. We welcome proposals that address the general areas of interest outlined in the Grants for Arts Projects program description (*GAP Grant Program Details*, pg. 6), and include one or more of the activities listed below:

## Cultural Sustainability & Education

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- Projects with the primary purpose to support the transmission of tradition and the strengthening of living traditions (e.g., apprenticeship programs, mentorship programs, etc.)
- Workshops/classes offering instruction in various folk and traditional arts to the general public
- Programs whose primary focus is the reanimation, fortification, and continuation of traditional lifeways for tribal communities
- Folk arts in education programs providing exposure and enrichment for youth, adults, and intergenerational groups
- Training for teachers and/or folk and traditional artists and the creation of educational material to include folk arts in the classroom
- Publications (both hard copy and digital)

## Public Programs

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- Festivals
- Concerts, performances, plays, powwows, and symposia
- Media projects, including film production, editing, screening, distribution, or curating
- Radio and television broadcasts, podcasts, and webcasts
- Websites (includes creating, maintaining, and upgrading the sites)
- Projects that reach broad groups through digital or emergent technology, including hybrid (in-person and virtual) programming activities
- Exhibits (this includes fieldwork and archival research, construction, touring, catalogs, and ancillary events, such as lectures, concerts, screenings, panel discussions, workshops, and demonstrations)
- Creation of programs and partnerships that identify, document, and celebrate folklife and cultural heritage of the applicant's metropolitan area, tribal community, or rural community
- Projects incorporating folk and traditional arts to advance the physical, social, and emotional health and well-being of individuals and communities

## Ethnographic Fieldwork

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- Ethnographic fieldwork to document folklife, lifeways, and cultural heritage and to identify traditional artists
- Work in archives and collections related to folklife and cultural heritage, such as:
  - Projects that seek to connect communities of practice (local or diasporic) to ethnographic fieldwork collections. Such projects might include opportunities for tradition bearers to visit with archival collections, explore materials, and share findings.

- Strategies to utilize fieldwork collections to revitalize lost traditions and endangered languages, or reintroduce neglected repertoire or practices.
- Collaborations between archives and cultural communities to identify collections, through crowd-sourcing or regular convenings.

### Services to the Field

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- Local, regional, tribal, inter-tribal, and national convenings of cultural practitioners, traditional arts organizations, and public folklorists focused on regional identity, traditions, and resources, or focused on intersecting fields and critical issues, such as:
  - The role of folk and traditional arts in building community connection and benefiting the public good
  - The efficacy of folklife programs within museums
  - Identification and articulation of best practices in the field of folk and traditional arts, including the development of a universal language for the field
- Training and mentorships for folk and traditional artists, folklorists, and folk and traditional arts organizations
- The use of digital or emergent technology to advance the folk and traditional arts field
- Projects that advance or sustain the creative work or careers of people with disabilities through employment, technical assistance, and organization capacity building
- Cross-sector projects with non-arts organizations that bring folk and traditional arts into the realm of science, technology, public health, agriculture, and other fields through mutually beneficial partnerships

### Characteristics of Competitive Proposals

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**Competitive Folk & Traditional Arts proposals will address elements as stated in the application review criteria (*GAP Grant Program Details*, pg. 25), and:**

- Make a significant impact within local or regional communities and/or within a folk and traditional arts practice;
- Offer clearly defined support that centers the needs of participating artists and the community, such as space, time, and other resources, when applicable;
- Have national, regional, or field-wide significance. This includes local projects that have significant impact within communities or are likely to demonstrate best practices;
- Respond to the opportunities, challenges, and needs of a folk and traditional arts discipline or community practice;
- Encourage the participation of individuals from a wide variety of aesthetic viewpoints, backgrounds, economic statuses, cultures, disability perspectives, and/or geographic areas;
- Include elements of sound civic practice. Organizations that invest in this work leverage Folk & Traditional Arts creative assets to address public priorities and community needs,

and often partner with organizations from different sectors and build sustained relationships that lead to successful co-creation.

In some cases, a project that involves folk and traditional arts may be better suited for review in another discipline. Review *Artistic Disciplines (GAP Grant Program Details, pg. 10)* for more information, including guidance on educational projects.

The NEA provides grants to Native American, Alaska Native, and Native Hawaiian communities and organizations for a wide range of arts activities, from traditional to contemporary arts. [See here for more information on support for tribal communities.](#)

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## Staff Contacts

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**For questions, including help choosing the right discipline, contact NEA staff:**

Jennie Terman, [termanj@arts.gov](mailto:termanj@arts.gov), or 202-682-5678

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## Legal Requirements and Compliance Reminders

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The [Legal Requirements](#) section on our website provides information about key legal requirements that may apply to an applicant or recipient. It is not an exhaustive list, more details may be found in Appendix A of the [General Terms & Conditions](#). **It is ultimately your responsibility to ensure that you are compliant with all legal, regulatory, and policy requirements applicable to your award.**

Please note the following:

- **Civil Rights Laws and Policies:** As a reminder, in the federal-funding context, a focus on a particular group or demographic may be permissible, but exclusion is not. This extends to hiring practices, artist selection processes, and audience engagement. Your application should make it clear that project activities are not exclusionary. Please review the [Assurance of Compliance](#), as well as [NEA Civil Rights guidance](#) on our website, including this archived webinar: [Things to Know Before You Apply: Federal Civil Rights and Your Grants Application](#).
- **Accessibility:** Federal regulations require that all NEA-funded projects be accessible to people with disabilities. Individuals with disabilities may be artists, performers, audiences, visitors, teaching artists, students, staff, and volunteers. Funded activities should be held in a physically accessible venue, and program access and effective communication should be provided for participants and audience members with disabilities. If your project is recommended for funding, you will be asked to provide [detailed information](#) describing how you will make your project physically and programmatically accessible to people with disabilities.
- **National Historic Preservation Act and/or the National Environmental Policy Act Review:** Recommended projects may be subject to the [National Historic Preservation Act](#) (NHPA)

and/or the [National Environmental Policy Act](#) (NEPA) compliance review. See more information about NHPA/NEPA review in Post-Award Requirements & Administration (*GAP Grant Program Details*, pg. 30).

- By signing and submitting the Part 1 application form on Grants.gov, the Applicant certifies that it is in compliance with the statutes outlined in the [Assurance of Compliance](#) and all related NEAs regulations, and that it will maintain records and submit the reports that are necessary to determine its compliance.



## Apply

**Pre-application registration:** Before beginning your application, confirm your required registrations with Login.gov, SAM, and Grants.gov. More information on Registration can be found in the Registration document, which can be found under the “How to Apply” section of the [GAP webpage](#). **All three required registrations must be active to submit Part 1 of the application through Grants.gov.**

## Application Calendar

GAP applications will be accepted at two cycles. All project types (described above) are accepted at both cycles. Apply at the deadline that most closely fits the schedule of activities or timeline of your proposed project. Generally, an organization is limited to one application per year in the GAP category.

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

	FEBRUARY CYCLE (GAP 1)	JULY CYCLE (GAP 2)
<b>Part 1 Grants.gov Submission Deadline</b>	February 13, 2025 11:59 pm ET	July 10, 2025 11:59 pm ET
<b>Part 2 NEA Applicant Portal Opens to applicants</b>	February 19, 2025 9:00 am ET	July 15, 2025 9:00 am ET
<b>Part 2 NEA Applicant Portal Submission Deadline</b>	February 26, 2025 11:59 pm ET	July 22, 2025 11:59 pm ET

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.

## Project Updates

If new information that significantly affects your application (including changes in artists or confirmed funding commitments) becomes available after the Applicant Portal closes, send that information [to the specialist](#) for the field/discipline of your project. Include your organization's name and application number when you contact the NEA.

## Application Part 1: Submit the *Application for Federal Domestic Assistance/ Short Organizational Form (SF-424)* to Grants.gov

You will use [Grants.gov Workspace](#) to complete Part 1 in Grants.gov.

### Step 1: Access the Application Package and Create a Workspace

Review the Grants.gov video tutorial on [how to create a Workspace](#).

1. **Access the Part 1 application package** on the [GAP webpage](#) by clicking on the application package link found under “How to Apply.” This will take you *directly* to the pre-populated application package for this opportunity in Grants.gov.
  - NOTE: The packages for the February and July deadlines are different and are typically posted at least one month prior to each deadline. Do not use the February deadline package to apply at the July deadline.
2. **The Grants.gov “View Grant Opportunity” screen will open, click the red “Apply” button.** 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).
  - **If the Apply button is grey or you receive a “bad request” error**, see [instructions on how to troubleshoot](#).
3. **Create a Workspace application:**
  - Fill in the Application Filing Name field with your organization name, then
  - Click the **Create Workspace** button.
4. **Go to the Manage Workspace page**, where you can begin working on the application.

**GRANTS.GOV HELP:** 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 them directly at 1-800-518-4726, via email [support@grants.gov](mailto:support@grants.gov), or consult the information posted on the Grants.gov website at [Support](#) or [Help](#). The Grants.gov Contact Center is available 24 hours a day, 7 days a week.

**Submit Part 1 of your application by the dates and times below:**

GRANTS.GOV	FEBRUARY CYCLE (GAP 1)	JULY CYCLE (GAP 2)
<b>Part 1 Grants.gov Submission Deadline</b>	February 13, 2025 11:59 pm ET	July 10, 2025 11:59 pm ET

### Step 2: Complete the Form

Review the Grants.gov video tutorial on [how to complete forms in Workspace](#).

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 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.

**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 applying on behalf of an eligible independent component, do not list the name of the independent component here. You will provide 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 shown in your organization's SAM (System for Award Management) registration. 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 on the [USPS website](#).

**c. Web Address:** Provide your organization's website. This information 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 [Additional Items & 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-character number that was assigned by the Internal Revenue Service; do not use a Social Security Number or a 12-character EIN/TIN number.

**f. Organizational UEI:** All organizational applicants for federal funds must have a UEI. Enter your entity's UEI here. You can find your entity's UEI in your entity's System for Award Management (SAM) record. If you cannot locate your entity's UEI, [contact SAM for assistance](#). **The UEI must match the UEI associated with your entity's SAM (System for Award Management) record that was used in 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. This Congressional District 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](http://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.

NEA support of a project may start on or after:

- For applicants at the February 13 deadline, **January 1, 2026**; or
- For applicants at the July 10 deadline, **June 1, 2026**.

**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 an award. 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.)

If this individual is the same as the Project Director, 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.

**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 the NEA's [General Terms and Conditions](#) 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](#).

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

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### Step 3: Submit the form via Grants.gov's Workspace

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Be certain you are satisfied with your *Application for Federal Domestic Assistance/Short Organizational Form (SF-424)* before you click submit. No revisions to your application form are possible through Grants.gov once it is submitted.

The NEA strongly suggests you submit your application *well before the deadline* to provide ample time to resolve any problems you might encounter.

**Review the Grants.gov video tutorial on [submitting an application in Workspace](#).**

When you are ready to submit, 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.

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 4: Confirm Part 1 Application Submission

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**Verify that the Part 1 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:

1. 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.
2. When logged in to Grants.gov, the AOR can click the *Check Application Status* link under the Applicants drop-down menu and search for the submitted application.
3. 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.

[Information about checking Grants.gov application status and a complete list of statuses.](#)

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 (SF-424)* through Grants.gov by the posted deadline will make you ineligible to complete Part 2 of the application process.

**Part 2 of your application is submitted through the NEA's Applicant Portal. Instructions on how to access the portal, including how to find your username and password can be found on the next page.**

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

Applicants who successfully submit Part 1 of the application to Grants.gov by the Part 1 submission deadline will be able to access the Applicant Portal to submit Part 2. **The Applicant Portal is a separate website from Grants.gov – a link can be found below.** The Applicant Portal is an NEA-administered site. If you run into technical issues, please reach out to your designated [program specialist](#).

### Applicant Portal Submission Window

The Applicant Portal will be open for a one-week submission window, during which applicants will have access to complete and submit Part 2 of the application. Applicants will *not* have access to the portal prior to the dates below. **However, we urge you to use this document to prepare your Part 2 responses and material well in advance** so you will have them ready to upload once the system opens.

**We recommend applicants set up calendar reminders to avoid missing the submission window.** All times are Eastern.

APPLICANT PORTAL ACCESS	FEBRUARY CYCLE (GAP 1)	JULY CYCLE (GAP 2)
<b>Part 2 NEA Applicant Portal <i>Opens to applicants</i></b>	February 19, 2025 9:00 am ET	July 15, 2025 9:00 am ET
<b>Part 2 NEA Applicant Portal <i>Submission Deadline</i></b>	February 26, 2025 11:59 pm ET	July 22, 2025 11:59 pm ET

### Step 1: Access the Applicant Portal

The AP user name and password are *unique to each application you submit*. Do not use tracking numbers from a previous application to log into the AP.

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 by Grants.gov when you submit Part 1.
  - 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.
  - The AOR may retrieve the number by following these steps:

- Log on to Grants.gov (if you are already logged in, you may need to log out and then back in again to see the applications).
  - 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.

### TECH TIPS FOR THE APPLICANT PORTAL

View the [Grant Application Form Tutorial](#) for a video walk-through of the portal.

**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, you will lose data.

#### Browser issues:

- The Applicant Portal is best viewed in the following browsers: Chrome 58+, Firefox 54+, or Microsoft Edge 44+. Cookies and JavaScript may need to be enabled for you to successfully view the site. You might also need to disable AdBlocker and/or similar software.
- Many problems can be solved by switching to a different browser. **However, you should only open the Applicant Portal in one browser at a time to enter information.**

#### Character count issues:

- Unseen HTML coding from your word processing software may result in the character count in the Applicant Portal being higher than you expect. This is often related to special characters such as ampersands, quotation marks, apostrophes, and angle brackets.
- To strip the HTML, we recommend copying and pasting text into Notepad (PC users) or TextEdit (Mac users) before copying it into the Applicant Portal.
- 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 30 minutes, which may result in lost content

**Before submitting, double check each section to confirm that it's complete,** and that no information was lost when cutting and pasting.

**Use the "Print" function in the upper right corner to create a printable version of your application.** We strongly recommend that you save a final copy for your records by choosing "Save as PDF" from your print dialogue box.



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## Step 2: Fill out the Grant Application Form

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Application content is collected through a series of tabs and sub-tabs in which applicants will enter text or upload files:

- View Application Data Tab
- Organization Info Tab
  - Subtab: Organization Details
  - Subtab: Organization Budget
- Arts Programmatic History Tab
- Project Details Tab
  - Subtab: Project Activity
  - Subtab: Additional Project Details
  - Subtab: Project Partners & Key Individuals
- Project Budget Tab
  - Subtab: Project Expenses
  - Subtab: Project Income
- Additional Items Tab
- Items to Upload Tab
- Organization & Project Data Tab

Panelists will use the Review Criteria (*GAP Grant Program Details*, page 25) to evaluate your application. Applicants should keep the review criteria in mind while drafting responses to the application questions below.

**Do not include hyperlinks, unless specifically requested in the instructions below. Unsolicited hyperlinks will not be reviewed.** Required items are denoted with an asterisk (\*) throughout this document.

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### View Application Data Tab

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This section cannot be edited. If you find incorrect information on this page, [contact](#) NEA staff for assistance.

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### Organization Info Tab

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#### Subtab: Organization Details

**LEGAL/IRS NAME\*:** Enter your organization's Legal/IRS name. It 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?**

**Radio buttons: Yes/No**

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

Information about official Independent Component status can be found in *Eligibility: Application Limits (GAP Grant Program Details, pg. 18)*.

**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 audience or public engagement, including underserved groups/communities. (For the purpose of this question, underserved groups/communities include populations whose opportunities to experience or participate in the arts are limited by factors such as geography, ethnicity, economic status, and/or disability.)

**Subtab: Organization Budget**

The Organization Budget is a webform, you will fill out each field in the Applicant Portal. The form will appear as follows:

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

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

**Organizational Units:** For projects undertaken by a smaller organizational unit of 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 only the 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 annual 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.

**TOTAL 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.

**TOTAL 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.**

**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").

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## Arts Programmatic Activity Tab

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Highlight up to three examples of arts programming (e.g., artists/works/projects) per year for each of three recent years prior to the application deadline. Activities must demonstrate eligibility, and where possible, relate to the project proposal.

Programming examples may have occurred before the organization received non-profit, tax-exempt status, and are not required to have taken place during consecutive years. **However, your dated entries must show that your organization meets the three-year arts programmatic history requirement for eligibility.**

For the purposes of determining eligibility:

- *February 2025 Applicants:* the organization must demonstrate that it started arts programming in or before February 2022.
- *July 2025 Applicants:* the organization must demonstrate that it started arts programming in or before July 2022.

Organizations that previously operated as a program of another institution may include arts programming carried out while part of that institution.

### 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 (Month, Year)
- 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

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## Project Details Tab

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### Subtab: Project Activity

#### NEA DISCIPLINE FOR PROPOSED PROJECT\*

*Drop down, select: Folk & Traditional Arts*

Select the discipline that most closely aligns with your proposed 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 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.”

If your project focuses on activities to commemorate the 250<sup>th</sup> anniversary of the United States, please include the phrase “America 250” in your synopsis. For example: “To support the ‘ABC Project’ as part of America 250, which will XYZ”.

#### PROJECT DESCRIPTION\*

*Text box: 5,000-character limit, including spaces*

Describe in plain language the project activities that will take place during the period of performance, and provide information on the curatorial/selection process, artists, creative process, works of art, productions, venues, public or community engagement activities etc. Panelists will use the Review Criteria (*GAP Grant Program Details*, page 25) to evaluate your application, 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 Unallowable Activities/Costs (*GAP Grant Program Details*, page 13).

### Subtab: Additional Project Details

#### PROPOSED PROJECT START DATE/END DATE

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

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

NEA support of a project may start on or after:

- For applicants at the February 13 deadline, **January 1, 2026**, or
- For applicants at the July 10 deadline, **June 1, 2026**.

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 (*for example, 6/1/26 – 12/31/26*). These dates 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 project budget should include only the activities and costs incurred during the period of performance requested here.

### **SCHEDULE OF KEY PROJECT DATES\***

*Text box: 1,500-character limit, including spaces*

Provide a timeline of when activities described in the Project Description will occur. Be sure to include when key artistic decisions will be made, project phases, and events, as applicable. If you describe activities that occur outside of the period of performance for context, indicate these by adding an asterisk (\*). Only include costs in your Project Budget that relate to activities taking 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 with underserved groups/opportunities whose opportunities to experience or participate in the arts are limited by factors such as geography, 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. This extends to hiring practices, artist selection processes, and audience engagement. Your application should make it clear that project activities are not exclusionary. Please review the [Assurance of Compliance](#), as well as [NEA Civil Rights guidance](#) on our website including this archived 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, review [Resources on Program Evaluation and Performance Measurement](#).*)

**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: Project Partners & Key Individuals**

**Include at least one and up to ten key individuals** (such as staff, artists, teaching artists, collaborators, consultants, mentors) **and/or partner organizations** involved in the project. Organizations that only provide money are not considered partners. Funders are not excluded from being partners, but they must also provide staffing or other professional support, or actively participate in another way to be considered partners.

**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 Non-profit
    - Organization - Arts For-Profit
    - Organization - Other Non-profit
    - Organization - Other For-Profit
    - Correctional Institution
    - Foundation
    - Healthcare Facility (e.g., hospital, clinic, or nursing home)
    - K-12 School/School District
    - Mass Transit
    - 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-character limit, including spaces*

Describe why you have chosen the individual or partner for this project, their role in the project, and their professional experience or knowledge relative to this project.

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## Project Budget Tab

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### Budget Template

Use the [GAP project budget template](#) 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 Applicant Portal for your application to be accepted for review.**

### Project Budget Guidance

Applicants may request between \$10,000 and \$100,000. Local arts agencies that meet the eligibility requirements for subgranting may request between \$30,000 to \$150,000 for subgranting projects.

Applicants are required to provide 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 funds, and your total project expenses must be at least \$20,000.

**Applications that do not include a project budget meeting the *minimum* requirements of at least a \$10,000 NEA funding request, a \$10,000 cost share/match, and \$20,000 in total project expenses will be deemed ineligible and will not be reviewed.**

The costs included in your project budget must be allocable to your proposed activities. Only include costs related to activities taking place during the Period of Performance (period of support) you entered in the Project Details tab.

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](#).

**NOTE:** Organizations cannot receive more than one NEA award for the same expenses/activities. 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.



## 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:

- **Project Expenses:** A breakdown of all project expenses that will be supported with **both** the NEA Requested Amount *and* your cost share/matching funds.
- **Project Income:** The combined total of the funding amount you are requesting from the NEA and how you plan to meet the minimum 1:1 cost share/match requirement. Cost share/matching funds do not need to be secured at the time of application.

## Visible on Both Subtabs

### TOP OF PAGE: AMOUNT REQUESTED FROM THE NEA\*

Enter the award 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.

## Budget Subtab: Project Expenses

Project expenses must include costs covered by *both NEA funds and the cost share/match*. Review Unallowable Activities/Costs (*GAP Grant Program Details*, pg. 13) for a list of costs that cannot be included in your project budget.

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

These are costs directly identified for the project and incurred 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. For Local Arts Agencies subgranting projects, include subgranting dollars as project expenses in this section.

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**DIRECT COSTS: Salaries and Wages**

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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/stipend 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 allocable to the project annually, and the dollar amount of the salary 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 dollar amounts must be prorated for the length of the Period of Performance entered in the Project Details tab.**
  - **For example, on a project with a 6 month period of performance**, a person with a \$50,000 annual salary working on the project for 100% of their time, you would enter a total dollar amount of \$25,000.
  - **For a project with a period of performance that exceeds 1 year**, multiply the salary figures accordingly. For example, on a project with a 24 month period of performance, a person with a \$50,000 annual salary working on a project for 100% of their time, the total dollar amount allocated to the project would be \$100,000.
- 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.)

NOTE: Only fundraising/development salaries/wages/fringe benefits associated with managing the project or fundraising for the minimum required cost share/match for the project are allowable. All other development and/or general fundraising costs for the organization or for other projects are not allowable.

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**FRINGE BENEFITS**

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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.

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**DIRECT COSTS: Travel**

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Travel costs must be estimated according to the applicant's own written travel policies, provided that the travel cost is reasonable and does not exceed the cost of air coach accommodations.

- Include lodging and subsistence costs (e.g., hotels, meals) as part of the "Amount" listed for each trip, as applicable, unless these costs are already 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. See the GTCs for detailed information.

### **DIRECT COSTS: Other**

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If needed, group similar items together on a single line, with only one total cost. Project-related costs may include:

- Artist fees (if paid as a fee/stipend 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](#).
- Production/technical costs
- Promotion, marketing, and outreach
- Acquisition fees, rights
- Evaluation and assessment fees
- Telephone, photocopying, and postage
- Supplies and materials. Be as specific as possible about the type of supplies / materials and their purpose. (e.g., “Art supplies,” “Office supplies,” “Event materials,” etc.)
- Publication, distribution, and translation
- Transportation/shipping of items other than personnel (instruments, art, etc.)
- Access accommodations (e.g., audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, publications in alternate formats).
  - 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 vendors for captioning and transcription vendors, sign language interpretation, and audio description, for cost estimates.
- Rental/purchase of equipment
  - Clearly identify equipment rental versus equipment purchase.

- If you will purchase any equipment with a unit/item cost of \$10,000 or more and that has an estimated useful life of more than one year, identify that item here. Provide a justification for the purchase(s) 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 \$10,000 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.

## INDIRECT COSTS

Applicants have the option to include Indirect Costs in their project budgets. **You are not required to include Indirect Costs in this budget.** Indirect Costs are overhead, administrative, or general operating expenses that are not readily identifiable with, or are difficult to assign to, a specific project. Examples of Indirect Costs include the expenses associated with operating and maintaining facilities and equipment, rent, utilities, supplies, and administrative salaries.

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 reasonable “Overhead and Administrative Costs” as a line item under the “Direct Costs: Other” section and leave the Indirect Costs section blank.
  - Use this option if your organization can easily document the discrete, specific expenses (i.e., payroll taxes, a percentage of facility electricity use, the percentage of staff time for the administrative support of a project). Do not double count costs already included separately in your budget.
  - The amount indicated in this line must be reasonable and consistent with best practices in financial management. Do not simply use a percentage of your project budget. **You must be able to document the actual costs included in the line item.**
- **Option 2:** Enter a de minimis indirect cost rate of up to 15% of your modified total direct costs in the Indirect Costs section. 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. Information on calculating Modified Total Direct Costs can be found at Appendices III and IV to 2 CFR 200.

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

- **Option 1:** Calculate your Indirect Costs using your federally negotiated indirect cost rate agreement. Enter the percentage of the ICRA as decimals.

- It is rare for NEA applicants to have an ICRA. This option is most often relevant to colleges and universities.
- Important: You may not use a Research Indirect Cost Rate Agreement for applications to Grants for Arts Projects.
- If you are recommended for an award, you must provide us with a copy of your federally negotiated indirect cost rate agreement.
- **Option 2:** You may choose not to use your Indirect Cost Rate Agreement. You may Option 1 listed above in section A.

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

- Do not use an expired ICRA. You may choose one of the options listed above in section A.

### Budget Subtab: Project Income

**TOTAL COST SHARE/MATCH FOR THIS PROJECT\*:** The NEA cannot support more than 50% of a project's costs; each applicant must contribute 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 will pay for your share of the costs 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, if those grants do not include subawarded federal funds or funds used as cost share/match for a federal award. You can check with the funder to confirm the source of the funding.
  - **Do not** include any other NEA or other federal awards -- including awards from the National Endowment for the Humanities, U.S. Department of Education, the National Park Service, etc., in your cost share/match.
- IF YOU HAVE A FEDERALLY-NEGOTIATED INDIRECT COST RATE: 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 use unrecovered indirect costs as cost share/match.

### 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 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, expenses associated with in-kind donations must be clearly identified as direct costs in the project budget to ensure allowability.

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### Additional Items & Items to Upload Tabs

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These tabs request application materials *specific to the discipline area to which you are applying*, and vary between discipline areas. Staff has outlined what materials they will accept, and whether items should be entered as text in the Additional Items tab, or provided as Uploaded Items.

Only submit material specifically requested below, in the correct format, and within the stated space limitations. Unsolicited or incorrect material will not be reviewed by panelists, this includes items such as letters of support from members of congress, work samples that exceed the stated limits, and items that are not in the correct format.

**Items submitted as links:** It is the applicant's responsibility to make sure links are active at the time of application and for at least 6 months following the date of funding recommendation or rejection. For applicants to the February 2025 GAP1 cycle, links should remain active through May 2026. For applicants to the July 2025 GAP2 cycle, links should remain active through October 2026.

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### Additional Items Tab

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#### 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.

Submit the items specified below that are relevant to your 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.

These text fields are one-size-fits-all across the Grants for Arts Projects category. While each text box allows for up to 6,000 characters, we ask that you use no more than 3,000 characters, including spaces.

- **Statement of Support**

- A statement from an external individual who is a key project partner, artist, participant, or member of a benefiting community specifically addressing their role in the project, and/or the potential impact this project will have on their community, organizational mission, or artistic practice.
- If participants or partners are yet to be selected, a statement from previous beneficiaries may be included.
- Submit no more than one statement. Enter N/A in the other two text boxes.
- Include the name and title (if relevant) of the person who authored the statement.

Do not submit the following, as staff will delete them:

- General statements of support that are unrelated to the project.
- PDF versions of the statements listed above.
- Other types of unsolicited statements or information in these fields.

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## Items to Upload Tab

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Upload your work samples here.

### WORK SAMPLES

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These work samples should demonstrate the artistic excellence and artistic merit of your project. Since review time is limited, be selective in what you chose to submit. We highly recommend limiting your selections to three to four substantive work samples relevant to the project.

Work samples are a critical part of your application and are considered carefully during application review. Samples should demonstrate quality of artistic content and/or technical ability, as applicable to your project. They should be recent, concise, of high quality, and as relevant to the project as possible. You may submit any combination of media types listed in the chart below, up to the maximum amount listed for each type. Panelists will review a combined total of no more than 20 minutes.

#### PLEASE NOTE:

- You may submit relevant samples of previous work completed if participating artists or other key components of your project are not yet determined.
- Promotional materials should only be submitted if they clearly demonstrate the artistic excellence and artistic merit of your project.

For example, if you are proposing:

- **A festival, performance, or tour**, submit representative samples of the proposed artists and/or relevant samples of previous work completed by the applicant or partner organization.

- **An exhibition**, submit an exhibition plan and visual documentation that provides a representative sampling of the works to be shown.
- **An educational or apprenticeship program**, submit a sample that demonstrates the experience and skills of the proposed artists/teachers who will be involved.
- **A media project**, submit a sample of previous work by the individual(s) with primary artistic control and a sample of the subject to be portrayed. If the request is to complete a work, submit a sample of the work in progress.
- **Services for artists and/or arts organizations**, submit brief selections from publications, training material, or other documentation that demonstrates your organization's expertise and ability to carry out the project.

#### WORK SAMPLE LIMITS:

Type	Max # Allowed	Time Limit	File Size Limit	Format/ File Types Accepted
<b>Video</b>	3 videos	3 minutes each	250 MB	PDF w/links; or avi, mov, mp4, mpeg, and wmv
<b>Audio</b>	3 selections	3 minutes each	5 MB	PDF w/links; or mp3, wma, wav, aac, and mpa
<b>Images</b>	10 images	N/A	5 MB	PDF with images or jpeg, gif, bmp, png, and tif
<b>Documents</b>	3 PDF documents 5 pages each	N/A	5 MB	PDF
<b>Websites</b>	3 websites	N/A	5 MB	PDF with links

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 the available space.

#### **GUIDANCE FOR AUDIO AND VIDEO SAMPLES**

You may submit a link to an audio or video sample, or upload the sample directly. If the video selection exceeds three minutes, provide timestamps to indicate the three-minute segment you would like to be reviewed. If not indicated, panelists will be directed to review the first three minutes of the selection.

**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).

- Include each link as a clickable hyperlink on the page.
- Provide titles and short descriptions as context for each work sample link, including the names of the artists, the title of the 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 to view the work samples.



- If applicable, include cue information to indicate the start of each selection.
- Name the PDF file “Audio Visual Work Samples.”
- Links should be active for at least one year after the deadline.
- Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox or Google Drive), 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 audio or video work sample. File size restrictions may prohibit you from using this option, see details above. To upload each file:

- Upload the file directly into the Applicant Portal.
- You may provide titles and short descriptions to provide context for panelists using the text box provided during the upload process.
- If applicable, include any cue information to indicate the start of each selection.
- If your files exceed the file size limitations, follow the instructions outlined in Option One described above.

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](#)

### **GUIDANCE FOR DIGITAL IMAGES**

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Combine all your images into a single PDF file. If more than one image appears on a page, then each image still counts toward the maximum of 10 allowable images. Do not submit PowerPoint or Word documents. Image size should be consistent; medium to high resolution is recommended (e.g., 300 dpi).

### **GUIDANCE FOR DOCUMENTS**

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Submit up to 3 PDF documents that directly relate to the proposed project. Examples of documents may include, study guides, professional development resources, conference programs, excerpts from apprentice/mentorship applications, publications, periodicals, or catalogues, among others. **Leave a margin of at least one inch at the top, bottom, and sides of all pages. Use only 8.5 x 11 inch size pages. Do not reduce type below 12 point font size. Each PDF should not exceed 5 pages. Excess pages will be removed and not be reviewed.** Do not submit bios, resumes, or board lists.

Do not submit Word, PowerPoint, or Excel documents.

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## GUIDANCE FOR WEBSITES

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Only submit a website that is an essential part of the project.

- Submit a PDF with a clickable hyperlink to the website.
- 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 necessary information on required plug-ins, passwords, or navigation paths.
- Do not submit links to sites that require work samples to be downloaded (e.g., Dropbox or Google Drive), 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.

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## Technical Guidance for Uploading Files

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**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.**

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## FILE NAMES AND DESCRIPTIONS

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Your file names must not:

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

If your file names include any of the above, they may fail to upload.

For each item that you upload, enter the information below, as applicable:

**Title box:** Title each item with a unique name.

State the title of the work or organization represented by the work sample.

### Description box

*Text box: 500-character limit, including spaces*

For work samples:

- Name of the artist(s) featured.
- Title or description of the work or activity.
- Date work created/performed.
- Brief description including how the work sample relates to proposed project.
- For audio and video samples, length of the sample.

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.

## Organization & Project Data Tab

The NEA collects basic descriptive information about all applicants and their projects. The information that follows will help the NEA to comply with government reporting requirements, and will be used to develop statistical information about the organizations and projects it funds to report to Congress and the public. **Your responses will not be 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
- Film & Media Arts
- Folk & Traditional
- Literary Arts
- Local Arts Agency
- Museums
- Music
- Musical Theater
- Opera
- Presenting & Multidisciplinary Work Organization
- Theater
- Visual Arts
- None of the Above

**ADDITIONAL APPLICANT ORGANIZATION DISCIPLINE (OPTIONAL):** 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):** Select two additional descriptions for your organization, if relevant.

**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
- **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):** Select up to two additional types from the above list.

#### **ORGANIZATIONAL LEADERSHIP/STAFFING QUESTION (OPTIONAL)**

*Text box: 750 characters, including spaces*

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 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 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.

- 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.
- 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 experience or participate in arts programming:

- Geography
- Economic Status
- Ethnicity
- Disability
- Other limiting factors, please specify:
- No specific underserved/distinct group

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### Step 3: Submit the Grant Application Form

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**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 pm to 11:59 pm, Eastern Time, on the day of the deadline.** Staff will not be available to help you after 5:30 pm, 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 NEA [staff](#).

**Before submitting, double check each section to confirm that it's complete, and that no information was lost when cutting and pasting.**

#### 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 Organization & Project Data Tab.
- **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 pm, 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.
- **Use the "Print" function in the upper right corner to create a printable version of your application. We strongly recommend that you save a final copy for your records by choosing "Save as PDF" from your print dialogue box.**

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