NATIONAL ENDOWMENT for the ARTS

arts.gov

Application

Tab 2: Organization Details:

Legal Name: Knox College

For this application, are your serving as the Parent of an Independent Component: No

Year Founded: 1837

Mission of your organization:
(500 character limit, including spaces)
This may include, but need not be limited to, a description of the following elements:
• Historical or cultural background of your organization and/or its communities served;
• Information about your organization's staff or governance; and
• Current or recent efforts to improve engagement with historically underserved groups/communities and/or to advance opportunities for their inclusion in your organization. (For the purpose of this question, underserved groups/communities include populations whose opportunities have been limited by factors such as their geography, race or ethnicity, economic status, and/or disability.):

Subtab 2: Organization Budget

	Most recently completed FY	Previous FY	Two FY Prior
FY End Date	6/30/23	6/30/22	6/30/21
Total Income			
Expenses			

Operating Surplus/Deficit			

Organizational Units: If your project will be undertaken by a smaller organizational unit that exists within a larger organization (such as an academic department, a literary organization housed at a college or university, or an office, facility, or department of local government), submit information for the smaller unit and clearly identify that the budget is for the smaller unit in the Fiscal Health section.

The Organization Budget is intended to show your organization's fiscal activity as it relates to operations. Do not include activity related to a capital campaign (such as raising money for a new facility, an endowment fund, or a cash reserve fund). We may request additional information to clarify an organization's financial position. The figures you submit are subject to verification by the NEA.

- FISCAL YEAR END DATE* Indicate the end date for each of your organization's three most recent fiscal years using the calendar drop down.
- INCOME*: Enter your organization's income for each fiscal year. Unaudited figures are acceptable. Income sources may include earned revenues such as those that are received through the sale of goods, services performed, or from investments, as well as contributed funds, such as gifts, grants, loans, and in-kind contributions.
- EXPENSES*: Enter your organization's total operating expenses for each fiscal year. Unaudited figures are acceptable. Expenses may include salaries and fees, production/exhibition expenses, services, and administrative costs, among others.
- OPERATING SURPLUS/DEFICIT: These fields will automatically populate based on the figures you input for income and expenses.

Fiscal Health:
(1,000 character limit, including spaces)
Discuss the fiscal health of your organization. You may use this space to discuss how the COVID-19 pandemic may have affected your organization's budget. In addition, you must explain:

1. Any changes of 15% or more in either your income or expenses from one year to the next, and 2. Plans for reducing any deficit (include factors that contributed to the deficit and its amount).
For independent components, you may use the space to discuss the fiscal health of the component and to explain the relationship that it has with the larger entity (e.g., "museum guards and utilities paid for by university").

Tab 3, Arts Programmatic History
Highlight **one to three examples** of programming (e.g., artists/works/projects) for each of three recent years prior to the application deadline. Activities should demonstrate eligibility, and where possible, relate to the proposed project. For the purpose of defining eligibility, "three recent

years" refers to when an organization began its programming and not when it incorporated or received nonprofit, tax-exempt status.

Year:

Representative Examples:
(3 text boxes: 750 character limit each, including spaces)
Providing information in bulleted or list form is acceptable. Do not submit this information as a separate work sample. For each representative example, where applicable, include:
- Date
- Title, Work, Event, and/or Program
- Venue and City/State, if applicable
- Key Artists and/or Personnel
- # of Classes, Performances, Exhibitions, Residencies, Readings, etc.
- # of Participants or Audience. If any programming would be listed in more than one year, you may provide consolidated participant/audience numbers with the listing for the first year.
- Touring Info, if applicable
- For Publishers, provide data that demonstrates online and/or print readership

Tab 4, Project Details

Subtab 1: Project Activity

NEA DISCIPLINE FOR PROPOSED PROJECT* Music

PROJECT SYNOPSIS*
(200 character limit, including spaces)
Provide a brief synopsis for your proposed arts project. For example: "To support the 'ABC Project', which will XYZ".

PROJECT DESCRIPTION*
(5,000 character limit, including spaces)
Describe the project activities that will take place during the period of performance, and provide information on curatorial/selection process, artists, creative process, works of art, productions, venues, public or community engagement activities etc. Use plain language to tell us what you are doing. Panelists will use the Review Criteria to evaluate the information that you provide, so make sure your narrative addresses the review criteria. Do not describe unrelated organizational programming. For more information about what may not be included in a project, see the Unallowable Activities/Costs section of our website.

Subtab 2: Additional Project Details

Calendar selections:
PROJECT START DATE:
PROJECT END DATE:

SCHEDULE OF KEY PROJECT DATES*
(1,500 character limit, including spaces)
Provide a timeline of when activities from the Project Description will occur. Be sure to include when ==key artistic decisions will be made, project phases, and events==, as applicable. If, for context, you describe activities that occur outside of the period of performance, ==indicate by adding an asterisk (*).== Only include costs in your Project Budget that take place during the period of performance.

ENGAGEMENT WITH INTENDED COMMUNITY, PARTICIPANTS & AUDIENCE*
(2,000 character limit, including spaces)

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

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

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

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

PROJECT GOALS AND MONITORING*
(1,000 character limit, including spaces)

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

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

OTHER PROJECT INFORMATION (OPTIONAL)
(500 character limit, including spaces)

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

Subtab 3: Project Partners & Key Individuals

Outline **up to ten** key individuals (such as staff, artists, teaching artists, collaborators, consultants, mentors) and/or partner organizations involved in the project. Because all projects require matching resources from non-federal sources, organizations that only provide money are not considered partners. Funders are not excluded from being partners, but they must also supply human resources or information capital, or actively participate in another way.

FOR EACH INDIVIDUAL or PARTNER ORGANIZATION ENTER:
- INDIVIDUAL or PARTNER ORGANIZATION NAME*: Text box: 100 characters, including spaces
- PROPOSED or COMMITTED*: Drop-down, select either "Proposed" or "Committed"
- INDIVIDUAL/PARTNER ORGANIZATION TYPE*: Drop-down
  For Individuals (such as staff, artists, teaching artists, collaborators, consultants, mentors) select "Individual".
  For Partner Organizations, choose the one category that best describes the organization from the following options:
  o College/University, Alaska Native and Native Hawaiian Serving Institutions (AANH)
  o College/University, Hispanic Serving Institutions (HSI)
  o College/University, Historically Black College or University (HBCU)
  o College/University, Tribal College or University (TCU)
  o Other College/University
  o Government - State
  o Government - Regional
  o Government - County
  o Government - Municipal
  o Government - Tribal
  o Organization - Arts Nonprofit
  o Organization - Arts For-Profit

o Organization - Other Nonprofit
o Organization - Other For-Profit
o Correctional Institution
o Foundation
o Healthcare Facility (e.g., hospital, clinic, or nursing home)
o K-12 School/School District
o Mass Transit
o Military Base
o Public Library
o Religious Organization
o TV or Radio Station or other Media Organization
o Other; please specify: _____

INDIVIDUAL BIO/ PARTNER DESCRIPTION*
(1,000 characters, including spaces)

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

Individual/partner org. Name (100 char)	Proposed or committed	Indiv./partner org. Type (choose from above)	Indiv Bio/Partner Descrip (1,000 char incl spaces)

Tab 5: Project Budget

Example Budget

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

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

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

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

Project Budget Guidance

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

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

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

Cost Share/Matching funds do not need to be secured at the time of application, but you will be asked to provide anticipated sources in the Project Income section of the project budget. Cost Share/Match may be cash, documented in-kind contributions, or a combination of both.
The costs included in your project budget should align with your proposed activities, and only include activities and associated costs that will be incurred during the "Period of Performance," i.e., the span of time necessary to plan, execute, and close out your proposed project. Any costs incurred before or after those dates will be removed. Be as specific as possible.

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

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

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

Visible on Both Subtabs
TOP OF PAGE: AMOUNT REQUESTED FROM THE NEA*

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

BOTTOM OF PAGE: PROJECT EXPENSES/INCOME SUMMARY TABLE
At the bottom of the project budget form, the totals from each subtab will automatically populate in a summary table. <u>Remember: your final total project income must equal your total project costs/expenses.</u> Refer to this summary table to confirm these sections are equal before submitting your application.

BOTTOM OF PAGE: ADDITIONAL PROJECT BUDGET NOTES (OPTIONAL)
(750 character limit, including spaces)
Provide information to clarify any line item included in the project budget, or to provide further details on the scope of your project budget.

Subtab 1: Project Expenses
Project expenses should include costs covered by both NEA funds and the Cost Share/Match. At the bottom of the Project Expenses subtab, the TOTAL PROJECT COSTS/EXPENSES field will auto-calculate with the combined sum of Total Direct Costs, and, if applicable, Indirect Costs.

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

DIRECT COSTS: Salaries and wages
Covers compensation for personnel, both administrative and artistic, who are paid on a salary basis. List key staff positions for the project. Combine similar job functions if necessary. Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included below in DIRECT COSTS: Other, and not here.
- Enter the title and/or type of personnel, the number of personnel, the annual or average salary range, the percentage of time that will be devoted to the project annually, and the dollar amount of the salary that is being allocated to the project budget.
  - These fields will not auto calculate horizontally across each line. The dollar amounts in the last column will auto calculate vertically to tally the Total Salaries and Wages.
- Salaries and wages for performers and related, or supporting personnel must be estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. (See Legal Requirements for details.)

NOTE: Only Salaries/wages/fringe benefits associated with managing the project or fundraising the minimum required cost share/match for the project are allowable. General fundraising for the organization or for other projects is not allowable.

FRINGE BENEFITS
Costs other than wages or salary that are attributable to an employee, as in the form of pension, insurance, vacation and sick leave, etc. They may be included here only if they are not included as indirect costs.

DIRECT COSTS: Travel
Travel costs must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and does not exceed the cost of air coach accommodations.
- Include subsistence costs (e.g., hotels, meals) as part of the "Amount" listed for each trip, as applicable, unless these costs are included as part of an artist fee.
- List all trips -- both domestic and international -- individually.
- All international travel must be specified by country of origin or destination and relate to activity outlined in your narrative. International travel also must conform with government regulations, including those of the U.S. Treasury Department Office of Foreign Asset Control. If you are including international travel in this budget, all such travel must be booked on a U.S. air-carrier when this service is available.

DIRECT COSTS: Other
If needed, group similar items together on a single line, with only one total cost.
May include the following project-related costs:
- Artist fees (if paid on a fee and not salary basis), consultant fees, and contractual services
  - Artist fees may include, but are not limited to, compensation for: the creation of new work, the presentation of new or existing work, educational activities, community engagement, and travel/stipends/subsistence (if not already included under Direct Costs: Travel).
    - List the fees paid to each artist/artistic group separately where possible.
  - List consultant and artist fees or contracts for professional services on consecutive lines; do not scatter them throughout the list.
  - Specify the number of persons, the service being provided, and the applicable fee, rate, or amount of each.
  - If you engage in contracts of more than $15,000, identify the item or service and its relation to the project.
  - For procurement requirements related to contracts and consultants, see 2 CFR 200.317-327.
- Production/technical costs
- Promotion, marketing, and outreach
- Acquisition fees, rights
- Evaluation and assessment fees
- Telephone, photocopying, and postage
- Supplies and materials
- Publication, distribution, and translation
- Transportation of items other than personnel

- Access accommodations (e.g., audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling).
  - Videos, films, television broadcast projects, and virtual streamed events must be closed or open captioned, and radio and podcast programs must be transcribed. Applicants should check with captioning and transcription vendors, as well as vendors for sign language interpretation and audio description, for cost estimates.
- • Rental/purchase of equipment
  - Clearly identify the rental of equipment versus the purchase of equipment.
  - If you intend to purchase any equipment with a unit/item cost of $5,000 or more per item and that has an estimated useful life of more than one year, you must identify that item here. Provide a justification for this expenditure either in the Additional Project Budget Notes section, or in your Project Description.
  - Digital computers, mobile devices, or other new technologies are considered supplies if less than $5,000 per item regardless of the length of useful life.
- Portion of Space/Facilities costs such as mortgage principal, rent, and utilities, as allocable to the project.
- Other **clearly identified** project-specific costs.

INDIRECT COSTS
Applicants have the option to include Indirect Costs in their project budgets. <mark>They are not required.</mark>

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

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

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

Option 1: Include a reasonable figure for "Overhead and Administrative Costs" as a line item under the "Direct Costs: Other" section, and leave the Indirect Costs section blank.
- This may be the best option if your organization can easily document the discrete, specific expenses that would fit within this line item (i.e., payroll taxes, a percentage of facility electricity use, the percentage of staff time for the administrative support of a project), you may decide to use this option.

- The total dollar amount indicated in this line has to be reasonable and consistent with best practices in financial management. If you go with this option, it is important that you do not simply use a percentage of your project budget. You must be able to calculate the actual costs included in the line item.

Option 2: Use a de minimis indirect cost rate of up to 10% of your modified total direct costs. Modified Total Direct Costs include salaries and wages, fringe benefits, materials and supplies, services, and travel. Modified Total Direct Costs excludes equipment, capital expenditures, rental costs, scholarships and fellowships, among others. Additional information on calculating Modified Total Direct Costs can be found at 2 CFR 200 Subpart A Acronyms and Definitions (200.0 and 200.1).

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

Option 1: Use your negotiated indirect cost rate agreement. In this case, indirect costs are prorated or charged to a project through a rate negotiated with the National Endowment for the Arts or another Federal agency. Complete the information requested in the "Indirect Costs (if applicable)" section accordingly. Enter the percentage of the ICRA as decimals.
- Please note it is rare for applicants and grantees to the NEA to have an ICRA. This option is most often relevant to colleges and universities.
- Important: You may only use a Research Indirect Cost Rate Agreement for applications to the NEA's Office of Research and Analysis.

Option 2: You may choose not to use your Indirect Cost Rate Agreement. You may elect to use one of the options listed above in section A.
C. If your organization has an expired federally negotiated Indirect Cost Rate Agreement:
If you had a federally negotiated indirect cost rate agreement that is now expired, do not use it. You may choose one of the options listed above in section A.

Subtab 2: Project Income
TOTAL COST SHARE/MATCH FOR THIS PROJECT*: The National Endowment for the Arts cannot support more than 50% of a project's costs, each applicant must obtain at least half the total project cost from non-federal 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 non-federal sources as the cost share/match.

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

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

- Allowable sources of Cash funds include your own organization's cash resources such as grants from private foundations, corporate donations, individual donations, and ticket sales, among others.
- Federal funds cannot be used as cost share/match for NEA awards.
  - You may include grants from your state arts agency, regional arts organization, or local arts agency as part of your cost share/match, as long as those grants do not include subgranted federal funds or cost share/match. You can check with the funder to confirm the source of the funding.
  - Do not include any other National Endowment for the Arts or other federal grants -- including grants from the National Endowment for the Humanities, U.S. Department of Education, the National Park Service, etc. -- that are anticipated or received.
- You may use unrecovered indirect costs as part of the cash cost share/match. Unrecovered indirect costs generally are used only by large organizations such as colleges and universities. Your organization must have a current federally-negotiated indirect cost rate agreement to include unrecovered indirect costs.

THIRD-PARTY IN-KIND CONTRIBUTIONS
In-kind contributions are third-party donations of goods, facilities, or services used to meet the cost share/matching requirement for a National Endowment for the Arts (NEA) award (2 CFR 200.1). The use and value of such third-party contributions must be properly documented.
- All third-party contributions must be necessary and reasonable for the project, and for allowable costs.
- Do not include goods, facilities, or services contributed by your own organization as these are considered part of your own organization's cash cost share/match.
- To qualify as cost share/matching resources, the expenses associated with the in-kind donations must be clearly identified as direct costs in the project budget to ensure their allowability.

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

Tab 6: Additional Items
(3 Text boxes: 6,000 character limit each, including spaces)
Enter *N/A* in any of the three boxes you do not use.

This section offers an opportunity to submit more information if your particular project fits the types listed below. This section is not required, even if your project includes these types of project activities. If necessary, combine items in a single field and label the items clearly. Use

only as much space as is needed to respond to the items requested. Do not use this section to add more information for other areas of the grant application form.

- For recording projects:
  - Distribution plans. ***(3,000 character limit, including spaces)***
- For professional artistic development projects:
  - A representative list of the names and current professional affiliations of participants from the past two years. ***(6,000 character limit, including spaces)***

Tab 7: Items to Upload

Preparation

Below are the required items to upload. These are a critical part of your application and are considered carefully during application review. Submit items in the format and within the space limitations described below. Only upload materials that we request. Other items that you include will not be reviewed.

Work Samples

These work samples should demonstrate the artistic excellence and artistic merit of your project. Work samples are a required part of all Music applications and are considered carefully during application review.

Your total work sample submission should demonstrate the artistic quality of your organization as a whole as well as relate as directly as possible to your proposed project. For example, if you are proposing to create a work, submit an example of work by the proposed composer. If your project is to complete a work, submit a sample of the work in progress. For collaborations, submit samples that feature the various artists and/or organizations involved. For educational and outreach activities, your sample(s) should demonstrate both the skills of the artists who will be working with the participants as well as the artists/teachers working with students or others. The performance and the audio or video recording itself should both be of the highest quality. Do not submit promotional material.

You may submit any combination of **up to five audio** or video work samples total. If you wish to submit additional work samples for commissions or recordings projects, you may submit a PDF with a link to a website. For projects that do not involve commissions or recordings, submit no more than five samples overall that total no more than 20 minutes.

- All **performing ensembles**, including music festivals with resident ensembles, must submit three to five samples of live performances recently recorded (no commercial studio recordings) of at least three contrasting works that are typical of the repertoire performed by your organization. Include, as applicable, recordings of works by proposed artist(s) or work(s) to be performed as part of your project.
- All **presenting organizations** must submit three to five samples of performances (commercial recordings are acceptable) that are typical of the artists and works presented by your organization. Recordings should be within the past five years. Include,

as applicable, recordings of works by proposed artist(s) or work(s) to be presented as part of your project.
- Both **performing and presenting organizations** should also include the following as relevant to the proposed project:
1. For commissioning projects, one sample of recent work (within the last five years) by each proposed composer is required. If your project involves both music and text, also provide an example of recent work by the librettist or other creator of the text as a PDF.
2. For recording projects, samples of the work(s) to be recorded or, if not available, representative work(s) by the proposed composer(s).
- For commissioning projects, submit a one-page letter of commitment from each composer that outlines the vision for the new work, providing length and instrumentation if known and text, if any.
- For services to the field, the work samples should demonstrate the quality of the services being provided.

Work Sample Limits: See table on page 25 in guidelines.

File names and descriptions
Your file names must not:
- Exceed 100 characters.
- Begin with a space, period, hyphen, or underline.
- Contain these characters: #%&{}\<>*?/$!'":+`=|"@.

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

Title box: Title each item with a unique name.
- For work samples, state the composer and title of the work or performing artist/ensemble represented by the work sample.

Description box:
(500 character limit, including spaces)
For work samples:
- Name of the ensemble (if different from the applicant)/artists/conductor.
- Title and composer of the work (if different from title box).
- Date the work was performed.
- Relationship of the work to the project for which you are requesting support.
- Cue information, if necessary.
- For audio and video samples, length of the sample.

Title box: Title each item with a unique name.
- For work samples, state the composer and title of the work or performing artist/ensemble represented by the work sample.

Description box:

(500 character limit, including spaces)

For work samples:
- Name of the ensemble (if different from the applicant)/artists/conductor.
- Title and composer of the work (if different from title box).
- Date the work was performed.
- Relationship of the work to the project for which you are requesting support.
- Cue information, if necessary.

For audio and video samples, length of the sample.

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

Guidance for Audio Samples

You may submit a PDF with links to audio samples (recommended), or you may upload individual audio files.

If you submit links:
- Submit a PDF with clickable links to the website(s).
- If you are including more than one link, 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 sites that require a user account.

Uploading audio samples:
- Submit audio tracks at a constant bit rate no lower than 192 kbps (higher if possible).
- Do not upload audio files that have a variable bit rate.

Guidance for Video Samples

You may submit a PDF with links to video samples (recommended), or upload individual video files.

If you submit links:
- Submit a PDF with clickable links to the website(s).
- If you are including more than one link, 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 sites that require a user account.

If you upload videos:

File size restrictions may prohibit you from using this option.

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.

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

For work samples:
- Name of the ensemble (if different from the applicant)/artists/conductor.
- Title and composer of the work (if different from title box).
- Date the work was performed.
- Relationship of the work to the project for which you are requesting support.
- Cue information, if necessary.
- For audio and video samples, length of the sample.

Tab 8: Organization & Project Data
The National Endowment for the Arts collects basic descriptive information about all applicants and their projects. The information that follows will help the National Endowment for the Arts to comply with government reporting requirements, and will be used to develop statistical information about the organizations and projects it funds to report to Congress and the public. Your responses will not be shared with panelists or used as a factor in the review of your application.

APPLICANT ORGANIZATION DISCIPLINE*
Select the primary discipline that is most relevant to your organization. This refers to the primary artistic emphasis of your organization. Choose one from the following:
• Artist Community
• Arts Education Organization
• Dance
• Design
• Folk & Traditional
• Literary Arts
• Local Arts Agency
• Media Arts
• Museums
• Music

- Musical Theater
- Opera
- Presenting & Multidisciplinary Work Organization
- Theater
- Visual Arts
- None of the Above

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

APPLICANT ORGANIZATION DESCRIPTION*
Select a description that most accurately describes your organization. Choose one from the following:
- Artists' Community, Arts Institute, or Camp
- Arts Center
- Arts Council / Agency
- Arts Service Organization
- College / University
- Community Service Organization
- Design Organization
- Fair / Festival
- Foundation
- Gallery / Exhibition Space
- Government
- Historical Society / Commission
- Humanities Council / Agency
- Independent Press
- Library
- Literary Magazine
- Media-Film
- Media-Internet
- Media-Radio
- Media-Television
- Museum-Art
- Museum-Other
- Performance Facility
- Performing Group
- Presenter / Cultural Series Organization
- Religious Organization
- School District
- School of the Arts
- Social Service Organization
- Tribal Community

• Union / Professional Association
• None of the Above

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

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: <mark>Yes</mark> 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): You may choose up to two additional types from the above list.

ORGANIZATIONAL LEADERSHIP/STAFFING QUESTION (OPTIONAL)
Text box: 750 characters, including spaces

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

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

PROPOSED BENEFICIARIES OF PROJECT (OPTIONAL)
Select all groups of people that your project intends to serve directly.

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

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

• No specific racial/ethnic group
• American Indian or Alaskan Native - A person having origins in any of the original peoples of North and South America (including Central America) and who maintains tribal affiliation or community attachment.
• Asian - A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.
• Black or African American - A person having origins in any of the Black racial groups of Africa.
• Hispanic or Latino - People who identify their origin as Hispanic, Latino, or Spanish may be of any race.
• Native Hawaiian or Other Pacific Islander - A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.
• White - A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.

AGE RANGES: (Optional, choose all that apply)
• No specific age group
• Children/Youth (0-17 years)
• Young Adults (18-24 years)
• Adults (25-64 years)
• Older Adults (65+ years)

UNDERSERVED GROUPS/COMMUNITIES: (Optional, choose all that apply)
When thinking about the underserved groups/communities your project intends to serve, please select the factors that limit their opportunities to benefit from arts programming:
• Geography
• Economic Status
• Race or Ethnicity

• Disability
• Other limiting factors, please specify:_____
• No specific underserved/distinct group

For any questions, please contact the Office of Advancement.

Fallon Allison
Director of College Grants
309-341-7758
fnallison@knox.edu

Gunnar Leaf
Assistant Director of College Grants
309-341-7750
gsleaf@knox.edu