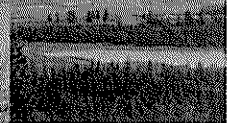


Public Arts Committee



Thursday
September 22, 2011
Special Meeting 5:00 p.m.



City Hall
Cowles Council Chambers
491 E. Pioneer Avenue
Homer, Alaska 99603

**NOTICE OF MEETING
SPECIAL MEETING**

- 1. CALL TO ORDER**
- 2. APPROVAL OF THE AGENDA**
- 3. PUBLIC COMMENTS REGARDING ITEMS ON THE AGENDA**
- 4. RECONSIDERATION**
- 5. APPROVAL OF MINUTES**

a. (Meeting Minutes are approved during regular meetings only)

- 6. VISITORS**
- 7. STAFF & COUNCIL REPORT/COMMITTEE REPORTS/BOROUGH REPORTS**
- 8. PUBLIC HEARING**
- 9. PENDING BUSINESS**

A. Gateways

1. Baycrest Hill Overlook – Getting Started: What Needs to Be Addressed and Who Will Be Responsible Page 5
 - a. Who are the “stakeholders” for this project?
 - b. Make a Plan – What is the Purpose or Intent of this Project?
 - c. Scheduling a Public Information Meeting
 - d. Developing a Theme for the Area
 - e. Getting Support – Government, Public and Private
 - i. Hold an Open House Event
 - ii. Create and Distribute a Survey
 - f. Funding Options and Avenues
 - g. Implementing the Plan

10. NEW BUSINESS

11. INFORMATIONAL ITEMS

- A. Meeting Minutes from November 29, 2010 Special Meeting Pending Business Item A. Gateways Page 9
- B. Meeting Minutes from the Special Meeting January 13, 2011 Pending Business Item B. Gateways Page 20
- C. Information on Challenge America fast Track Grants for Fiscal Year 2012 Page 15
- D. Information on the Alaska State Council on the Arts Culture Grants
 1. Community Arts Development Grant (CAD) Page 45
- E. Alaska Scenic Byways Page 55

12. COMMENTS OF THE AUDIENCE

13. COMMENTS OF THE CITY STAFF

14. COMMENTS OF THE COUNCILMEMBER *(If one is assigned)*

15. COMMENTS OF THE CHAIR

16. COMMENTS OF THE COMMITTEE

17. ADJOURNMENT/NEXT REGULAR MEETING IS SCHEDULED FOR THURSDAY, NOVEMBER 10, 2011 AT 5:00 P.M. in the City Hall Cowles Council Chambers located at 491 E. Pioneer Avenue, Homer Alaska.

Renee Krause

From: Marianne_Aplin@fws.gov
Sent: Tuesday, August 23, 2011 12:36 PM
To: Joel_Hard@nps.gov; roger.maccampbell@alaska.gov; angienewby@alaska.com; terryt@usgs.gov; Monte Davis
Cc: Renee Krause
Subject: Baycrest Overlook - questions for our site plan

Hello Baycrest Overlook Stakeholders!

I asked Bill Kiger's shop to give us a ballpark idea of what a site plan might cost. Niki came back with the questions below, and I took a stab at answering them, but as you can see in my reply to her I'm hoping that her questions and my answer will be fodder for a conversation we have on **Sept 22 at 5pm (live or via teleconference) at city hall during a special meeting of the Public Arts Committee.**

Marianne Aplin
Manager, Alaska Islands & Ocean Visitor Center
Alaska Maritime National Wildlife Refuge
95 Sterling Hwy #1
Homer, Alaska 99603

907-226-4619

----- Forwarded by Marianne Aplin/R7/FWS/DOI on 08/23/2011 12:27 PM -----

Marianne Aplin/R7/FWS/DOI

To "Acevedo, Nicole M (DNR)" <nicole.acevedo@alaska.gov>

cc "Kiger, William C (DNR)" <bill.kiger@alaska.gov>

08/23/2011 12:26 PM

Subject Baycrest Park [Link](#)

Hello Niki,

I think I met you at the interp training (second day) that Bill and the BLM hosted!

Great questions - and you're right that I don't have the answers. I'd probably mostly be participating in this process as a volunteer/City of Homer Public Arts Committee member, with maybe a smidgen of my time as a federal employee thrown in. The Refuge I work for doesn't have a huge stake in what happens at Baycrest - I (and the Committee) just want to see it and our other gateways reflect the beauty and character of Homer and highlight the public lands visible from that point. Since state parks did such a wonderful job with the airport, I'm hoping that you'll be the lead again on this project.

We're tentatively going to try to get the interested partners together (KBay State Park, Lake Clark National Park, Kachemak Bay Research Reserve, and Public Arts Committee) for a meeting to discuss the project on Sept 22. Maybe these are good questions for us to bring to the table on that date? I'll try to give you answers as best as I can - but maybe that's a better route to make sure it isn't just me guessing. I'll forward these questions and answers to the stakeholders too to give them something to throw darts at during our meeting!

1. I think we'll need and want to allow the public to feel as if they have a say in this - at least one public meeting will probably be necessary - maybe one preliminary and one to share the plan.
2. Stakeholders: KBay State Park, Lake Clark National Park, Kachemak Bay Research Reserve, the Chamber and Public Arts Committee. I'd also ask the Pratt Museum to have a voice in this because they interpret the history, culture, and natural history of the bay. There may be other interested parties that we haven't thought of, like DOT.
3. Purpose of the Plan: to create a plan for the look, feel, and content to interpret at this site. Restroom locations, highway welcome sign, and any safety considerations would have to be addressed. Right now there is an assortment of sign styles and messages. The challenge will be to sort out what the most important messages are to tell from that location, what to tell someplace else, and how to do all this without detracting from that

spectacular view. In addition, there may be a need for a Welcome to Homer photo-op sign. (There is currently one up there - that may stay or change).

4. Theme is a good question! I hope we'll focus on what can be seen from the overlook - the state and national parks and the bay and spit. This will be the tough part! Maybe it will be something like ***"Homer's famous spit reaches 4.5 miles out into Kachemak Bay, urging us to cross the water and visit wild public lands across the bay and inlet, but calling us back to the art's community at the end of the road".***
5. Goals for site: Welcome, orientation, and fostering a sense of place.
6. Baycrest is an incredibly important landmark - quite a few Homer-ites tell the story of Baycrest being their first view of Homer as they came to town, and how they fell in love with the place then and there. Its the first time that you get a glimpse of our beautiful bay and mountains from the road.

Marianne Aplin
Manager, Alaska Islands & Ocean Visitor Center
Alaska Maritime National Wildlife Refuge
95 Sterling Hwy #1
Homer, Alaska 99603

907-226-4619

"Acevedo, Nicole M (DNR)" <nicole.acevedo@alaska.gov>

To Marianne_Aplin@fws.gov

cc "Kiger, William C (DNR)" <bill.kiger@alaska.gov>

08/23/2011 11:32 AM

Subject Baycrest Park

Hi Marianne,

Bill Kiger spoke with me about your ideas for an interpretive plan for Baycrest Hill and asked me to develop a rough scope for the plan. I think this could be an opportunity to gather and later implement some really great and diverse ideas from the local community. I do, however, have some questions regarding the scope that you envision for the planning process that are numbered below. I understand that you may not have all the answers at this point in the game, so if you don't have an answer or expect any of these answers to come out of the process just say so. At this point, I just want to have as clear an idea as possible of what you are looking for.

1. What kind of public process do you expect and want?
2. Who are the stakeholders that you know of?
3. What is the purpose of the plan?
4. What is the main theme you have for the site?
5. What are the goals for the site, what do we want to accomplish through the planning and later through the interpretation?
6. What are your goals for the visitor experience?
7. What is significant about the site and why do people stop there?

Thank you!

Niki

Niki Acevedo

Natural Resource Specialist
Div. of Parks and Outdoor Recreation
Interpretation and Education
550 W. 7th Ave. Suite 1340
Anchorage, AK 99501
Phone: (907) 269-0429
Fax: (907) 269-8917

with line items, etc. Committee member questioned that Chair Newby bring up the 1% for Art with the City Manager since she believes that this project falls under the requirements, not just using existing art.

Deputy City Clerk Krause responded she would provide information on those projects for the next meeting.

Ms. Miller thanked the Clerk for the comparative information included in the packet. This was very helpful.

There was no further discussion.

PUBLIC HEARING

None.

PENDING BUSINESS

A. Gateways

1. Airport

Committee member Aplin stated that no dates have been set for a dedication ceremony for the new mural. She intends to meet with Ms. Hobbs to see what can be arranged. Chair Newby commented it would be a good kick off for the New Year if it were held in January. She further stated in response to a question posed by Committee member Fellows, that it would be great to have each member take a walk through of the facility and think about gallery spaces and think about other recommendations. The Committee responded that end of January would be good as this would allow them the time to invite even state representatives. Determine what worked best for the various partners. It was noted that 5:00 p.m. or later on Wednesday or Thursday is typically the best time. It would be nice to have some type of refreshments too. It would be nice to have a Public Art display for information.

Chair Newby note that Michael Armstrong with the Homer News wanted to do another article on this also. It would be nice to have some ideas to present to Ms. Hobbs before the start of the season.

Further comments on the mural and praise for the work and efforts of Committee member Aplin were given by Chair Newby and Committee member Fellows.

There was no further discussion or comments.

2. Baycrest Hill Overlook Area

Chair Newby introduced the item by title and asked for the direction of the Committee.

Committee member Fellows stated that last conversation was there was no funding available. The sign is owned by the Chamber of Commerce and their focus is on the current building. She is not sure when they would be re-focused on new signage. It was commented that if there were the opportunity for new signage they would move the old sign to another location.

Discussion ensued regarding a grass roots efforts on educating the public, previous discussions on informational kiosks, the scenic byways grant, grant guidelines were very difficult to understand and navigate, ownership of the pullout and surrounding lands, the assistance of Special Projects Coordinator Holen with the grant process, the DOT involvement.

Deputy City Clerk Krause will contact Special Projects Coordinator Holen on the Scenic Byways Grant process.

Committee member Aplin did a brief search and the Byways Grant information has not been updated for 2011.

- e. December 13, 2010 Regular Meeting
2. Memorandum 10-148 dated December 3, 2010 from City Attorney Klinkner
3. Ordinance 10-55 prepared by City Attorney
4. Emails from Chair Newby

Chair Newby summarized the chain of events surrounding the proposed changes to the guidelines and meeting time/day change request. She reported the outcome of a special meeting council scheduled on December 13, 2010 to discuss these proposed changes and the proposed revisions from the City Attorney. She stated that the fleshed out recommendations on the committee responsibilities were stricken from those changes. The most important role the committee has encouraging Public Art and working with the private sector in the community remained intact. It was noted that comparing the attorney recommendations and the changes the committee proposed were almost entirely different. The attorney was concerned with sections of the previously approved guidelines that the Committee was not requesting any change. Chair Newby was able to explain to the Council and Attorney the reasoning behind the changes. She expressed some concern over the reluctance displayed by Councilmember Hogan regarding a need for the Public Arts Committee. She was not able to look into this deeper and was really wondering what is concern was regarding the Public Arts Committee. Some items agreed upon or noted were:

- Bryan Zak as council member representative
- Reduce membership requirements from seven to five members.
- Moving the Committee Reports to after the Commission Reports so they would not have to wait until the end of the meeting to make their reports.
- Change in meeting time was allowing the group to have a better percentage of meetings held.
- Areas of concern by the Attorney were not changed by the committee. It was original language.
- Agreement reached that changes were to Homer City Code and therefore should be changed by ordinance.
- Explanation on the committee member make up being people involved in the fields of art is preferred but members should have an interest in the arts.
- This item postponed again until the January 24, 2011 meeting.

Chair Newby explained that she actually had a list of 12 items that the committee as whole needed clarification on from the council and attorney.

There was no further discussion.

B. Gateways

1. Email from Anne Marie Holen regarding Byways Grants

Chair Newby stated that Carol Harding was back in town for a short time and had mentioned that there may be some funding available for Baycrest Rest Area.

Transcription of the audio was hampered by a static disturbance in the recording.

Discussion included a program for signage that is actually the topic under new business. Chair Newby stated Special Projects Coordinator Holen was confident that there was some funding available under the Byways Grant giving a possibility of two sources for one project and was up to assisting the committee with the grant process. Chair Newby inquired if the committee was up to a worksession at 4:00 p.m. before the regular meeting in February.

The committee had a brief discussion regarding notification to Ms. Fox with the State Council on the Arts that there is no artwork or art in the building. Ms. Miller will notify her.

Ms. Aplin has not tied down a date that was agreeable to all parties she will try to get that accomplished before the next meeting in February. Ms. Miller commented that it would be strategic to announce the Airport Mural Celebration/Recognition Ceremony too.

Chair Newby further commented that Ms. Holen has stated that if they applied for a planning grant for Baycrest it would be easier to get and the committee could schedule worksessions and open houses to have community input on what they would like to see up at Baycrest. Ms. Aplin commented that they still have not listed the 2011 Byways Grant Program. The Partners could also provide input during these meetings.

Ms. Fellows expressed concerns with any work or changes affecting the gardens that have had a lot of work put into them.

Chair Newby will contact Ms. Carol Harding and invite her to a worksession for the next meeting. She has expressed an interest to meet with the Committee soon as she is only here in Homer until March. Chair Newby expounded some on the addition of artwork at Denali Park.

Staff will email a request to Ms. Holen to see if she could attend the worksession.

There was no further discussion.

C. Strategic Plan

Chair Newby introduced the item that it is necessary to update this document since they were unable to address it at the last regular meeting in November. She would like to review the existing plan noting that there should be no changes to the Mission Statement or Implementation.

It was noted that they remove the following items:

- Encourage membership to include a council member.
- Work towards creating a comprehensive Policy and Procedures Manual and Forms to be used to control and document inventory of public art.
- Change Meeting Time and Day to the second Thursday at 5:00 p.m.

They requested the following changes to listed goals:

- Compile emails and information collected from Street Faire for Staff to implement bulk email notifications.
- Advocate and establish a budget line item within the administration yearly budget.
- Change the 2011 Strategic Plan to 2012

The committee agreed to add under Opportunities:

- Art Walk Brochure in house by updating existing brochure created for Street Faire
- Trails – Poetry and Art

Changes under Committee Responsibilities

- Change monthly worksessions to regular as needed. Do not have a meeting unless there is something important that they need to address.

There was a brief discussion on the Art Walk brochure and the status on that project. It was noted that once it was clarified that the committee did not have funding for the creation, printing and distribution of a brochure. The discussion encompassed creation and distribution of the brochures without costs. Ms. Aplin noted that the cruise ships are very reluctant to distribute information on free stuff. Staff was requested to contact Ms. Erickson to see if she would be willing to provide or distribute the brochures on her vehicle and if she would be willing to come to a meeting to discuss this opportunity or provide ideas for the committee. Ms. Fellows noted that many visitors from the ships that visited Two Sisters but the various art galleries stated they did not have much traffic from the cruise ships.



Challenge America Fast-Track Grants Fiscal Year 2012

Challenge America Fast-Track grants enable eligible entities, particularly those **organizations that are small or mid-sized**, to extend the reach of the arts to **underserved populations**—those demographics whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.

Applications must be submitted via Grants.gov, the federal government's online application system, no later than May 26, 2011. Applicants will receive notification within approximately six months for **projects starting after January 1, 2012. Grants are \$10,000** and require a one-to-one match. Projects should be focused, distinct activities that are generally smaller in scale and shorter in duration than those supported through other National Endowment for the Arts (NEA) categories.

Projects are limited to one of the following specific types:

Guest Artist: An arts event or events that will feature one or more guest artists. The project (such as a festival, exhibit, recital, reading, performance, screening, broadcast, lecture) must include the participation of guest artist(s). Artistic staff and resident artists of an applicant organization do not qualify as guest artists. In addition to artists' fees, the project may include public relations, professional documentation, and program enhancements that are integral to the event. Examples of program enhancements include interpretive material, transportation, program accommodations (e.g., sign language interpretation, audio description), catalogues, brochures, or publications. Other enhancements such as specific lecture-demonstrations, pre- or post-event talks, or workshops relevant to the proposed arts event also are eligible. NOTE: Projects that involve curriculum-based arts instruction are not eligible. *This project type seeks to fulfill the NEA's **engagement** outcome: Public engagement with diverse and excellent art.*

Cultural Tourism: The unified promotion of community-wide arts activities and resources to enhance cultural tourism or activities in cultural districts. Unified promotion is defined as the professional assessment, design, and/or distribution of public relations tools (calendars, Web sites, brochures, rack cards, signage, etc.) designed to benefit several local organizations. NOTE: Promotional projects for a single organization are not eligible. *This project type seeks to fulfill the NEA's **engagement** outcome: Public engagement with diverse and excellent art.*

Public Art: The development of professionally directed public art projects. This project type is for visual arts projects only (such as murals, sculptures, or environmental art) that are developed through community engagement. Evidence of community involvement in the planning, design, or fabrication of the work must be apparent. *This project type seeks to fulfill the NEA's **engagement** outcome: Public engagement with diverse and excellent art.*

Civic Design: Design activities for new or existing cultural facilities or civic spaces. Projects may include the preliminary planning or design process for new cultural facilities or spaces, as well as the engagement of professional design services such as streetscapes, wayfinding signage, or landscape architecture. Work may consist of, but is not limited to, architectural studies, charrettes (design workshops), design competitions, or facility feasibility or predevelopment studies. Activities also may include all design stages for the renovation, restoration, or adaptive reuse of existing structures to be used as cultural facilities. Funding is not available for fund raising, donor research, or actual renovation or construction costs. *This project type seeks to fulfill the NEA's **livability** outcome: The strengthening of communities through the arts.*

Organizations that apply to Challenge America Fast-Track are not eligible to apply under the NEA's Art Works category.

Full application instructions are available at <http://www.arts.gov/grants/apply/>.

Grants :: Apply for a Grant

Grants for Arts Projects

Challenge America Fast-Track

Introduction

The *Challenge America Fast-Track* category offers support primarily to small and mid-sized organizations for projects that extend the reach of the arts to underserved populations -- those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. Age alone (e.g., youth, seniors) does not qualify a group as underserved; at least one of the underserved characteristics noted above also must be present. Grants are available for professional arts programming and for projects that emphasize the potential of the arts in community development.

This category encourages and supports the following two outcomes:

- **Engagement:** Public engagement with diverse and excellent art.
- **Liability:** The strengthening of communities through the arts.

Applicants will be asked to select the outcome that is most relevant to their project (they also will be able to select a secondary outcome). When making selections, applicants should identify the outcome(s) that reflect the results expected to be achieved by their project. If a grant is received, grantees also will be asked to provide evidence of those results.

Challenge America Fast-Track grants:

- Extend the reach of the arts to underserved populations.
- Are limited to the specific types of projects outlined below.
- Are for \$10,000 each.
- Receive an expedited application review. Organizations are notified whether they have been recommended for a grant approximately six months after they apply; projects may start shortly thereafter.

Partnerships can be valuable to the success of these projects. While not required, applicants are encouraged to consider partnerships among organizations, both in and outside of the arts, as appropriate to their project.

To ensure that *Challenge America Fast-Track* funding reaches new organizations and communities, the NEA has implemented a policy to limit consecutive-year funding.

Starting with grants that were awarded in FY 2011 (as indicated by a grant letter dated on or after October 1, 2010, and a grant number beginning with "11 - 78"), an organization that receives *Challenge America Fast-Track* grants for three years in a row is not eligible to apply to the *Fast-Track* category for the following one-year period. Therefore, an organization that has received grants in FY 2009, 2010, and 2011 may **not** apply under these FY 2012 guidelines. That organization may apply for FY 2012 support under other Arts Endowment funding opportunities including *Art Works*. The organization would be able to apply to the *Challenge America Fast-Track* category again in FY 2013.

Deadline

May 26, 2011, Application Deadline

January 1, 2012, Earliest Beginning Date for Arts Endowment Period of Support

If your organization applies to the *Challenge America Fast-Track* category, it may not submit another application to the *Art Works* category. See "Applicant Eligibility/Application Limits" for further information.

Contact

Challenge America Fast-Track Specialists: fasttrack@arts.gov or 202/682-5700

Projects

This category supports focused, distinct projects that take place over limited periods of time and involve limited geographic areas. Such projects generally are smaller in scale and shorter in duration than those in the *Art Works* category.

All projects must extend the reach of the arts to underserved populations that have limited access to the arts due to geography, ethnicity, economics, or disability. The involvement of professionally trained, experienced artists and arts professionals is essential.

Each applicant must present a simple, straightforward project that reflects **only one of the project types below**. *Fast-Track* grants are available **only** for:

Engagement: *Americans throughout the nation experience art.*

- An arts event or events that will feature one or more **guest artists**. The project (such as a festival, exhibit, recital, reading, performance, screening, broadcast, lecture) must include the participation of guest artist(s). Artistic staff and resident artists of an applicant organization do not qualify as guest artists. In addition to artists' fees, the project may include public relations, professional documentation, and program enhancements that are integral to the event. Examples of program enhancements include interpretive material, transportation, program accommodations (e.g., sign language interpretation, audio description), catalogues, brochures, or publications. Other enhancements such as specific lecture-demonstrations, pre- or post-event talks, or workshops relevant to the proposed arts event also are eligible. NOTE: Projects that involve curriculum-based arts instruction are not eligible (see Arts Education in the *Art Works* category).
- **The unified promotion of community-wide arts activities and resources** to enhance cultural tourism or activities in cultural districts. *Unified* promotion is defined as the professional assessment, design, and/or distribution of public relations tools (calendars, Web sites, brochures, rack cards, signage, etc.) designed to benefit several local organizations. NOTE: Promotional projects for a single organization are not eligible.
- **The development of professionally directed public art projects**. This project type is for **visual arts projects only** (such as murals, sculptures, or environmental art) that are developed **through community engagement**. Evidence of community involvement in the planning, design, or fabrication of the work must be apparent.

The anticipated results for Engagement projects are direct experiences with the arts for the public. If a grant is received, at the end of the project grantees will need to describe the participants' experiences as well as provide evidence of the participant group as underserved. If the nature of the project does not allow for the documentation of participants' experiences explicitly, grantees may document the composition of the participant group and the number of participants and activities, and describe the activities used to engage the public with art. Before applying, please review the reporting requirements for Engagement.

Livability: *American communities are strengthened through the arts.*

- **Design activities for new or existing cultural facilities or civic spaces**. Projects may include the preliminary planning or design process for new cultural facilities or spaces, as well as the engagement of professional design services such as streetscapes, wayfinding signage, or landscape architecture. Work may consist of, but is not limited to, architectural studies, charrettes (design workshops), design competitions, or facility feasibility or predevelopment studies. Activities also may include all design stages for the renovation, restoration, or adaptive reuse of existing structures to be used as cultural facilities. Funding is not available for fund raising, donor research, or actual renovation or construction costs.

Please note that certain types of Livability activities will require applicants to provide information in accordance with the National Environmental Policy Act and/or the National Historic Preservation Act. See here for more information.

The anticipated long-term results for Livability projects are measurable community benefits, such as growth in overall levels of social and civic engagement: arts- or design-focused changes in policies, laws, and/or

regulations; job and/or revenue growth for the community; and changes in in- and-out migration patterns. Given the nature of Livability projects, benefits are likely to emerge over time and may not be fully measureable during the period of a grant. If a grant is received, at the end of the project grantees will need to provide evidence of progress toward achieving improved livability as appropriate to the project and documentation of ways in which the project addresses underserved communities. Reporting requirements for Livability are different from -- and more extensive than -- the reporting requirements for the other outcomes. Before applying, please review the reporting requirements for Livability.

Applicants are encouraged to contact staff if they are considering Livability as a primary outcome.

Application Review

Applications are submitted to the *Challenge America Fast-Track* staff and are reviewed by a diverse group of arts experts and other individuals with broad knowledge of the specific types of projects in this funding area.

Applications are reviewed on the basis of artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section of the "Frequently Asked Questions."

We Do Not Fund

In addition to the "We Do Not Fund" section for all *Grants for Arts Projects* applicants, funding under the *Challenge America Fast-Track* category is **not** available for:

- Consortium applications (see "Application Limits").
- Activities that occur over an extended period (e.g., projects that span a full season, long-term residencies, most large-scale projects).
- Competitions other than design competitions.
- Projects that involve curriculum-based instruction in the arts.
- Subgranting or regranteeing.
- The same organization (parent or component) for more than three consecutive years, even if for different projects.

The Arts Endowment encourages organizations with operating budgets of less than \$50,000 and organizations that have not applied for public funds previously to consider applying to local or state sources to gain practical experience with managing public funds.

If you wish to apply:

Step 1 - Please Read First	Step 2 - To Apply
Grants.gov registration	> How to Prepare and Submit an Application
Application Calendar/Deadlines	
Grant Program Description	Application Tools
We Fund/Do Not Fund	Frequently Asked Questions
Guiding Principles	Grants.gov Tips
Award Information	Recent Grants
Grant Amounts & Matching Funds	Accessibility Checklist
Period of Support	
Eligibility	
Applicant Eligibility	
Application Limits	
Application Review	
Review Criteria	
What Happens to Your Application	
Award Administration	
Award Notices	

Changes in Projects
General Terms & Conditions
Legal Requirements
Assurance of Compliance

Other Information
Access for Individuals with Disabilities
Civil Rights
Standards for Service
Reporting Burden

CFDA No. 45.024

OMB No. 3135-0112 Expires 11/30/2013

January 2011

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National Endowment for the Arts · an independent federal agency
1100 Pennsylvania Avenue NW
Washington, DC 20506

Grants :: Apply for a Grant

Grants for Arts Projects

GRANT PROGRAM DESCRIPTION

We Fund

Under these guidelines, funding is available for **projects only**.

- A project may consist of one or more specific events or activities; it may be a part of an applicant's regular season or activities. Organizations that undertake a single short-term project in a year -- a ten-day jazz festival, for example -- could apply for that event, or they could identify certain components (such as the presentation of a key artist and the associated activities) as their project. Describe the activities for which Arts Endowment support is requested, and provide specific information on the artists, productions, venues, distribution plans, etc., that will be involved.
- Organizations may apply for any or all phases of a project, from its planning through its implementation.
- A project does not have to be new. Excellent existing projects can be just as competitive as new activities.
- Projects do not need to be large. The Arts Endowment welcomes small projects that can make a difference in a community or field.
- For *Challenge America Fast-Track*, projects are limited to the examples that are provided under the expanded category description.

We Do Not Fund

Under these guidelines, funding is **not** available for:

- General operating support.
- Seasonal support.
- Costs for the creation of new organizations.
- Direct grants to individuals. (The Arts Endowment encourages applicant organizations to involve individual artists in all possible ways.)
- Individual elementary or secondary schools -- charter, private, or public -- directly. Schools may participate as partners in projects for which another eligible organization applies. Local education agencies (school districts) and state and regional education agencies are eligible. If a single school also is the local education agency, as is the case with some charter schools, the school may apply with documentation that supports its status as the local education agency.
- Construction, purchase, or renovation of facilities. (Predevelopment, design fees, and community planning are eligible. However, no Arts Endowment or matching funds may be directed to the costs of physical construction or renovation or toward the purchase costs of facilities or land.)
- Commercial (for-profit) enterprises or activities.
- Cash reserves and endowments.
- Subgranting or regranting, except for state arts agencies, regional arts organizations, or local arts agencies that are designated to operate on behalf of their local governments or are operating units of city or county government. (See more information on subgranting.)
- Awards to individuals or organizations to honor or recognize achievement.
- Generally, professional training in degree-granting institutions.
- Work toward academic degrees and the pursuit of academic careers.
- Activities that are designed to supplant existing in-school arts instruction.
- Literary publishing that does not focus on contemporary literature and/or writers.
- Generally, publication of books or exhibition of works by the applicant organization's staff, board members, faculty, or trustees.
- Exhibitions of, and other projects that primarily involve, single, individually-owned, private collections.
- Projects for which the selection of artists or art works is based upon criteria other than artistic excellence and merit. Examples include festivals

other than artistic excellence and merit. Examples include festivals, exhibitions, or publications for which no jury/editorial judgment has been applied.

- ♦ Expenditures that are related to compensation to foreign nationals and artists traveling to or from foreign countries when those expenditures are not in compliance with regulations issued by the U.S. Treasury Department Office of Foreign Asset Control. For further information, see <http://www.treas.gov/offices/enforcement/ofac/> or contact the Arts Endowment's Grants & Contracts Office at grants@arts.gov.
- ♦ Project costs that are supported by any other federal funds or their match.

Additional information on unallowable costs is included in the instructions for the Project Budget form.

Guiding Principles

The Arts Endowment:

- ♦ Urges organizations that apply under these guidelines to involve artists in their projects and to provide specific information on the participating artists in their applications.
- ♦ Is committed to supporting equitable opportunities for all applicants and to *investing in diversity in the arts including works of all cultures and periods*.
- ♦ Is interested in projects, regardless of the size or type of applicant organization, that are of national, regional, or field-wide significance; that tour in several states; or that provide an unusual or especially valuable contribution because of geographic location. This includes local projects that can have significant effects within communities or that are likely to serve as models for a field.
- ♦ Recognizes that the significance of a project can be measured by excellence and invention, not solely by budget size, institutional stature, or the numbers of people or areas that are reached.
- ♦ Urges applicants to make accommodations for individuals with disabilities an integral part of their projects.

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National Endowment for the Arts • an independent federal agency
 1100 Pennsylvania Avenue NW
 Washington, DC 20506

Grants :: Apply for a Grant

Grants for Arts Projects

AWARD INFORMATION

Grant Amounts & Matching Funds

Applicants should be aware that federal grants management entails certain administrative responsibilities that some small-budget organizations may find too taxing on their limited resources. The Arts Endowment encourages organizations with operating budgets of less than \$50,000 and organizations that have not applied for public funds previously to consider applying to local or state sources rather than this agency.

All grants require a nonfederal match of at least 1 to 1. For example, if an organization receives a \$10,000 grant, the total eligible project costs must be at least \$20,000 and the organization must provide at least \$10,000 toward the project from nonfederal sources.

Art Works

Grants generally will range from \$10,000 to \$100,000.

In developing an application, the Arts Endowment urges all applicants to consider the level of recent awards and to request a realistic grant amount. Applicants should review the lists of grants on the Arts Endowment's Web site to see recent grant award levels and project types. In the past few years, well over half of the agency's grants have been for amounts less than \$25,000.

Applicants whose grants are recommended for less than the amount that is requested may be asked to revise the project budget. The Arts Endowment reserves the right to limit its support of a project to a particular portion(s) or cost(s).

Challenge America Fast-Track

All Fast-Track grants are for \$10,000.

Period of Support

The Arts Endowment's support of a project can start no sooner than the "Earliest Beginning Date for Arts Endowment Period of Support" listed on the **Application Calendar**. Grants awarded under these guidelines generally may cover a period of support of up to two years. **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.**

Challenge America Fast-Track grants generally are smaller in scope and shorter in duration than other projects supported under these guidelines. It is anticipated that most projects -- including planning and close-out time -- will be substantially shorter.

Any planning costs that are included as part of the project must be incurred during the established period of support. No pre-award costs are allowable in the Project Budget. Project costs that are incurred before the "Earliest Beginning Date for Arts Endowment Period of Support" will be removed from the Project Budget.

A grantee may not receive more than one Arts Endowment grant for the same project during the same or an overlapping period of support.

3/3/2011

NEA Grants for Arts Projects: Award Inform...

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Grants :: Apply for a Grant

Grants for Arts Projects

APPLICATION CALENDAR

Art Works

Application Deadline	Earliest Announcement of Grant Award or Rejection	Earliest Beginning Date for Arts Endowment Period of Support
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There are two application deadlines; to determine the one that is appropriate for your project, see "Art Works Application Deadlines." [NOTE: All Artist Communities applicants must apply under the March 10, 2011, deadline.]

March 10, 2011	November 2011	January 1, 2012
August 11, 2011	April 2012	June 1, 2012

Challenge America Fast-Track

Application Deadline	Earliest Announcement of Grant Award or Rejection	Earliest Beginning Date for Arts Endowment Period of Support
May 26, 2011	December 2011	January 1, 2012

Applicants are required to use Grants.gov. See "How to Prepare and Submit an Application" for further information.

An organization may submit only one application under these FY 2012 *Grants for Arts Projects* guidelines (see "Application Limits" for the few exceptions to this rule).

Late, ineligible, and incomplete applications will be returned.

We strongly recommend that you maintain on file proof of your on-time submission. Without proper documentation, the Arts Endowment will not accept application material that is delayed or lost in transit.

In the event of a major emergency (e.g., a hurricane or Grants.gov technological failure), the NEA Chairman may adjust application deadlines for affected applicants. If a deadline is extended for any reason, an announcement will be posted on our Web site.

Please do not seek information on the status of your application before the announcement date that is listed above.

If you have questions:

Call: see, "Agency Contacts."

Write:

National Endowment for the Arts
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001

If you have a question about access for individuals with disabilities:



202/682-5496 Voice/T.T.Y. (Text-Telephone, a device for individuals who are deaf or hard-of-hearing.)



Individuals who do not use conventional print should contact the Arts Endowment's Office for AccessAbility at 202/682-5532 for help in acquiring an audio recording of these guidelines.

CFDA No. 45.024

OMB No. 3135-0112 Expires 11/30/2013

January 2011

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Washington, DC 20506

Grants :: Apply for a Grant

Grants for Arts Projects

FREQUENTLY ASKED QUESTIONS

Introduction | Eligibility | Categories | Projects | Application Review
Grant Amounts | Grants.gov | The Application | Timing | After Notification

INTRODUCTION

Are the application guidelines available only on the Web site?

We stopped printing and distributing booklets of guidelines and application forms in 2003. Electronic-only guidelines on our Web site provide a more flexible and user-friendly format for access to information. Once you choose your discipline and category, we hope that the application requirements -- that encompass just a few pages -- will be the only thing that you'll need to print out in hard copy. Other reference information will be available online at the touch of a button.

If you need application material in hard copy, you may still request it. However, bear in mind that you'll get a print out of what's on the Web site and not a glossy publication.

How can I find out when new guidelines are released?

To receive a notification whenever new NEA guidelines are posted or existing guidelines are modified, sign up for the notification service provided by Grants.gov, the federal government's online application system.

[Sign up here.](#)

Can I get help if something in the guidelines is unclear?

Yes -- we're here to help you. The list below will help you find the right person to talk to about your application.

If you have questions about **Art Works**, contact the staff for the field or discipline that is most relevant to your project:

Artist Communities: For all projects except Livability: Pepper Smith, smiths@arts.gov or 202/682-5790; for Livability projects: Mario Garcia Durham, durhamm@arts.gov or 202/682-5469

Arts Education (pre-K through 12 curriculum-based projects that align with national or state arts education standards):

Dance, Music, Opera: Denise Brandenburg, brandenburg@arts.gov or 202/682-5044

Literature, Musical Theater, Theater: Nancy Daugherty, daughern@arts.gov or 202/682-5521

Folk & Traditional Arts, Local Arts Agencies, Multidisciplinary, Presenting: Terry Liu, liut@arts.gov or 202/682-5690

Design, Media Arts, Museums, Visual Arts: Lakita Edwards, edwardsl@arts.gov or 202/682-5704

Dance (including dance presentation): Janelle Ott Long, ottlongj@arts.gov or 202/682-5739; Juliana Mascelli, mascellij@arts.gov or 202/682-5656

Design (including planning, urban design, architecture, landscape architecture, interior design, product design, and graphic design): Jen Hughes, hughesj@arts.gov, or 202/682-5547

Folk & Traditional Arts (including folk & traditional arts projects in any art

form): William Mansfield, mansfieldw@arts.gov or 202/682-5678; Barry Bergey, bergeyb@arts.gov or 202/682-5726

Literature: Amy Stolls, stollsa@arts.gov or 202/682-5771

Local Arts Agencies (including projects in any discipline that are submitted by a local arts agency. Local arts agencies generally are referred to as arts councils, departments of cultural affairs, or arts commissions. While the majority are private entities, others are public municipal, county, or regional agencies that operate in cooperation with mayors and city managers. Local arts agencies generally make grant awards directly to both artists and arts organizations, present programming to the public, manage cultural facilities, provide services to artists and arts organizations, and facilitate community cultural planning. Statewide assemblies and cultural service organizations that work specifically with local arts agencies also are eligible, but only for projects that will predominantly serve local arts agencies. Applicants such as arts and business councils, audience alliances, or lawyers for the arts organizations also are included, but may only apply under the *March 10 Art Works* deadline for service activities developed in coordination with a local arts agency. Projects may be for any type of constituent service.): Dinah Walls, wallsd@arts.gov or 202/682-5586

Media Arts: Mary Smith, smithm@arts.gov or 202/682-5742

Museums (including projects in any discipline that are submitted by a museum): Wendy Clark, clarkw@arts.gov or 202/682-5555

Music (including music presentation):

Organizations with names that begin A through L: Court Burns, burnsc@arts.gov or 202/682-5590

Organizations with names that begin M through Z: Anya Nykyforiak, nykyfora@arts.gov or 202/682-5487

Jazz Projects: Katja von Schuttenbach, vonschuttenbach@arts.gov or 202/682-5711

Musical Theater (including musical theater presentation): Eleanor Denegre, denegree@arts.gov or 202/682-5509; Carol Lanoux Lee, leec@arts.gov or 202/682-5020

Opera (including opera presentation): Georgianna Paul, paulg@arts.gov or 202/682-5600

Presenting (projects that involve multiple arts disciplines including multidisciplinary performing arts presenting and other types of multidisciplinary activities):

Engagement projects for underserved communities (March deadline)/Creation projects and Engagement projects for presentation (August deadline): Silvio Lim, lims@arts.gov or 202/682-5658

Engagement projects for outdoor festivals and Learning projects (March deadline)/Engagement projects for services to the field and preservation, and Learning projects for artist training (August deadline): Sidney Smith, smiths@arts.gov or 202/682-5790

Livability projects (August deadline): Mario Garcia Durham, durhamm@arts.gov or 202/682-5469

Theater (including theater presentation): Eleanor Denegre, denegree@arts.gov or 202/682-5509; Carol Lanoux Lee, leec@arts.gov or 202/682-5020

Visual Arts (including painting, sculpture/installation, crafts, photography, printmaking, drawing, public art, and newer forms/mediums such as video, computer, and Internet-based work): Meg Brennan, brennanm@arts.gov or 202/682-5703

If you have questions about **Challenge America Fast-Track**, fasttrack@arts.gov or 202/682-5700.

definitions, and requirements relating to application material. Because we have a small staff, the Arts Endowment cannot guarantee assistance for every applicant who contacts us just before a deadline, so try to call early.

Note that telephone lines use voice mailboxes. Leave a message and your call will be returned promptly. If you call and your regular contact isn't available, explain the purpose of your call to the person who answers the phone. Whenever possible, we'll refer you to another staff member who may be able to assist you.

If you have a question about registering with or the mechanics of Grants.gov, contact Grants.gov directly at 1-800-518-4726, e-mail support@grants.gov, or consult the Customer Support material posted on their Web site.

What are the changes to the guidelines for this year?

- The *Access to Artistic Excellence and Learning in the Arts for Children and Youth* categories have been replaced with a new funding category called *Art Works*, which embodies the agency's guiding principle: "Art works."
- *Art Works* supports the four outcomes mandated by the Agency's Strategic Plan:
 - *Creation*: The creation of art that meets the highest standards of excellence,
 - *Engagement*: Public engagement with diverse and excellent art,
 - *Learning*: Lifelong learning in the arts, and
 - *Livability*: The strengthening of communities through the arts.
- Within these outcomes, innovative projects are encouraged. To ensure that innovative ideas and formats for artistic expression are supported, the NEA is requiring that Consortium applications be for innovative projects.
- The *Challenge America Fast-Track* category will still be available, but we've implemented a policy to limit consecutive-year funding.
- Grants.gov has implemented new security requirements for the use of the Grants.gov system.

What does this mean to me?

If you've been applying to *Access to Artistic Excellence*, you now will apply to *Art Works*.

- The two application deadlines are at the same times as last year (March 10 and August 11, 2011).
- You'll continue to go to the discipline that is most relevant to your project as your starting place.
- All types of projects supported in the past continue to be eligible in *Art Works*.

If you've been applying to *Learning in the Arts for Children and Youth*, you now will apply to *Art Works* through the Arts Education discipline.

- If you have a pre-K through 12 curriculum-based project that aligns with national or state arts education standards, your new starting place will be the Arts Education discipline.
- **You will need to make a schedule adjustment within the Arts Education discipline.** You may apply to either the March 10 or August 11, 2011, application deadlines; there no longer is a June deadline. The March deadline is for community-based projects with project start dates of January 1, 2012, or later. The August deadline is for school-based projects with project start dates of June 1, 2012, or later.

If you will be applying for an official Consortium project in *Art Works*, you must apply for an innovative project. An official Consortium project is an exception to the one-application rule and represents a partnership of organizations that undertakes a shared project. In general, innovative projects are characterized as those that may prove transformative with the potential for meaningful change; are distinctive by offering fresh insights and new value for the field and/or the public through unconventional solutions; and may be shared and/or emulated, or lead to other innovations.

If you've been applying to *Challenge America Fast-Track* and you've received a *Challenge America Fast-Track* grant each of the last three years, you are not eligible to apply to the *Fast-Track* category this year. You may apply to other NEA funding opportunities including *Art Works*.

Using Grants.gov: You are now required to change your password every 90 days, among other security-related changes. See www.grants.gov for more details.

What effect does the new strategic plan have on the guidelines?

We've revised the guidelines to more closely align with our outcomes. To address government-wide reporting and accountability mandates, applicants will choose the outcome(s) that reflect the results expected to be achieved by their projects. Grantees also will be asked to provide evidence of those results at the end of their projects.

How do I choose the right outcome?

It's all about *primary purpose* and the *results you expect to achieve*.

If the primary purpose of your project is to create new art, choose *Creation*.
If the primary purpose of your project is to engage the public with art, choose *Engagement*.

If the primary purpose of your project is the acquisition of knowledge or skills in the arts by participants, choose *Learning*.

If the primary purpose of your project is to strengthen communities through the arts, choose *Livability*. Please contact staff if you are considering *Livability* as an outcome to make sure you are making the right choice. The requirements for *Livability* are different from -- and more extensive than -- the requirements for the other outcomes.

Think about the primary purpose of your project and how it relates to the results you expect to achieve. Also look at the evidence of those results that you would need to provide if you receive a grant (you should look at the reporting requirements for each outcome to see what will be required). Choose the **one** outcome that you think is most relevant and indicate this in your application and on the application form (note that you also may select a secondary outcome).

Do these guidelines still emphasize the discipline of a project?

Yes. The Arts Endowment directs applicants to funding opportunities through the field or discipline of their project, such as Dance. This is intended to make it easy for applicants to apply and to underscore the importance of artistic fields and disciplines at the agency. Two categories (*Art Works* and *Challenge America Fast-Track*) are used to organize the *Grants for Arts Projects* opportunities that are available in each field or discipline.

If you see other categories listed for your discipline on the Web site, these are in addition to *Grants for Arts Projects*. The Funding Opportunities that appear in the introductory material for each discipline direct potential applicants not only to funding possibilities through *Grants for Arts Projects* (the primary route of support for most applicants), but to other Arts Endowment areas of interest as well.

How does the "discipline orientation" work?

First, choose the discipline or field of your project. If you're unclear about the discipline of your project, you may want to read the descriptions of several disciplines before you make a choice.

Let's say you have a design project. In that case you would look to the Design section of the Web site. Through that section you'll find a brief description of Design at the Arts Endowment and an overview of *Funding Opportunities in Design*. Under *Grants for Arts Projects*, you will find examples of the types of design projects that are supported under each of the two *Grants for Arts Projects* categories.

What is the area for Arts Education?

Arts Education is for pre-K-12 curriculum-based projects that align with national or state arts education standards. All projects must include the three educational components of "experience, create, and assess" as outlined in the guidelines. If

you've been applying to *Learning in the Arts for Children and Youth*, you will most likely apply through Arts Education now. All other types of educational activities for individuals of all ages will go to the relevant discipline.

How do I choose between the School-Based and Community-Based application deadlines for Arts Education if my project involves activities both in and outside of schools? What about after-school programs?

The key to choosing between the School-Based and Community-Based deadlines is whether your arts learning project is directly connected to the school curriculum and instructional program. If it is, select School-Based. If it is not, select Community-Based. The location of the activity -- on the school property or in the community -- or the time of the day or year are not the determining factors.

Included in the School-Based area is curriculum-connected instruction, sometimes referred to as co-curricular activity, which occurs outside of the school building and school day. In fact, a co-curricular project in the arts may be more effective because it places students in the arts facilities of the community, thus providing them with an enhanced artistic environment for their learning.

When arts learning activities are not formally connected to the curriculum and instructional programs of pre-kindergarten through grade 12 schools, they should be submitted under the Community-Based area.

After-school programs can be something of a "gray" area. Depending on the arrangements between the individual school and/or local education agency (school district) and the organizations providing after-school programs, these projects may be co- or extracurricular in nature.

For a co-curricular project -- one that is formally connected to the school curriculum and instructional program -- select the School-Based deadline.

For an extracurricular project -- one without any formal connection to the school curriculum and instructional program -- select the Community-Based deadline. An example would be an arts organization that leases a school building for space but provides its own arts learning program after school.

If I have a single-discipline presenting project, do I submit my application under the Presenting area?

No. The Presenting area is for multidisciplinary projects only. If you have a single-discipline presenting project, submit your application to that particular discipline. There is one exception, however, for outdoor historical dramas; for more information see the description of project types accepted under the March 10, 2011, application deadline for Presenting.

Should I choose a discipline or Local Arts Agencies? Aren't all arts organizations "local arts agencies"?

The majority of arts organizations should choose a discipline. While you may be a local arts organization, you probably don't meet our definition of a Local Arts Agency.

For our purposes, local arts agencies generally are arts councils, departments of cultural affairs, or arts commissions. While the majority are private entities, others are public municipal, county, or regional agencies that operate in cooperation with mayors and city managers. Local arts agencies generally make grant awards directly to both artists and arts organizations, present programming to the public, manage cultural facilities, provide services to artists and arts organizations, and facilitate community cultural planning. Arts and business councils, audience alliances, and organizations such as lawyers for the arts also are included, but may only apply under the March 10 *Art Works* deadline for service activities developed in coordination with a local arts agency.

If you meet the definition of a local arts agency, you should submit your application through Local Arts Agencies regardless of the discipline of your project.

What are Fast-Track grants?

Fast-Track grants feature an expedited application review. As a result, applicants are notified of the decision on their request approximately six months after they apply.

NEA Grants for Arts Projects: Frequently As...
 apply — several months faster than in other categories. *fast-track* grants are limited to specific types of projects and are offered only under the *Challenge America Fast-Track* category. There also is only one grant amount: \$10,000.

MAY MY ORGANIZATION APPLY FOR A GRANT?/ELIGIBILITY

What kinds of organizations may apply?

Nonprofit, tax-exempt 501(c)(3), U.S. organizations; units of state or local government; or federally recognized tribal communities or tribes may apply. Applicants may be arts organizations, local arts agencies, arts service organizations, local education agencies (school districts), and other organizations that can help advance the goals of the Arts Endowment. In addition, an organization must have at least a three-year history of programming by the application deadline to be eligible.

Are there any new eligibility requirements?

Yes. You must have a DUNS number (www.dnb.com) and be registered with the **Central Contractor Registration** (CCR, www.ccr.gov) and maintain an active CCR registration until the application process is complete.

The federal government started requiring applicants and grantees to have DUNS numbers in 2003. Shortly thereafter, when Grants.gov was implemented and we began using the system in 2004, CCR registration was required in order for organizations to submit grant applications through Grants.gov.

Because we require applicants to use Grants.gov, the need for DUNS numbers and CCR registration isn't new at the application submission stage. What's new is that you'll have to maintain the requirements throughout the application process, and grantees will have to meet the requirements. The federal government's Office of Management and Budget has directed agencies to not make awards to organizations if they do not have a DUNS number and if their CCR registration has expired.

My organization does not have its own nonprofit status. Can we apply through a fiscal agent?

No. An ineligible organization (i.e., one without its own nonprofit status) may not use a fiscal agent for the purpose of application. The NEA stopped accepting applications from fiscal agents in 2005.

If I don't have my own nonprofit status and I can't use a fiscal agent, is there any way that I can still be a part of a grant?

While you may not apply for and receive a grant on your own, you may participate in a project submitted by another organization that is eligible. Remember, however, that each eligible organization is able to submit only one application. Your project, or your participation in the applicant organization's project, would have to be of sufficient priority that the eligible organization would be willing to use its one application for that request.

Why can't individuals apply?

Congress has prohibited the Arts Endowment from making direct grants to individuals except for Literature Fellowships.

My organization has never received an Arts Endowment grant in the past. Should I consider applying?

Yes. New applicants are funded every year. Prior Arts Endowment support is not a review criterion. Eligible applications are evaluated on the basis of artistic excellence and artistic merit. Note, however, that federal grants management entails administrative responsibilities that some small budget organizations may find too taxing with their limited resources. If your organization has an operating budget of less than \$50,000 or has never applied for public funds before, you might want to consider approaching local or state sources rather than the Arts Endowment.

Are only large organizations in major metropolitan areas really competitive?

Absolutely not. The Arts Endowment recognizes that the significance of a project can be measured by excellence and inventiveness, not solely by budget size, institutional stature, or the numbers of people or areas that are reached. In fact, the profile of grants for past funding years shows a diverse range of organizational size and longevity. (See our lists of grantees.) In addition, the Arts Endowment takes into consideration projects that can provide an unusual or especially valuable contribution because of geographic location or the potential to reach underserved populations.

How many applications can I submit?

An organization may submit only one application under *Grants for Arts Projects*. This application may be submitted under *Art Works* **OR** *Challenge America Fast-Track*.

There are some limited exceptions to this one-application rule:

An organization applying under *Art Works* may submit only one application unless: 1) it is a parent organization in which case additional applications are allowed for separately identifiable independent components, or 2) it also applies on behalf of a consortium. An organization that applies under *Art Works* may not submit a second application for a *Challenge America Fast-Track* grant.

An organization may submit only one application for a *Challenge America Fast-Track* grant unless it is a parent organization, in which case additional applications are allowed for separately identifiable independent components. (A city or county government may qualify as a parent organization.) Consortium applications are not accepted for *Fast-Track* grants. If an organization applies to the *Challenge America Fast-Track* category, it may not submit another application -- including a consortium application -- to the *Art Works* category. Nor may it serve as the primary consortium partner in a consortium application submitted by some other organization.

What is an independent component?

An independent component must be a unit that is both programmatically and administratively distinct from its parent organization, has its own staff and budget, and generally has an independent board that has substantial responsibility for oversight and management.

To qualify as independent, a component should be equivalent to a separate institution with a separate mission. For example, a university with an art museum wishes to submit one application on its own behalf and one on behalf of the art museum. The university serves a student population and grants degrees. The university trustees manage the university's budget, staff, and programming. The art museum serves the general public and mounts exhibitions. The museum board, not the university trustees, manages the museum's budget, staff, and programming. In this example, the art museum essentially is a stand-alone organization and qualifies as an independent component.

The following **do not** qualify as independent components:

- Academic departments of colleges and universities.
- Programs and projects of organizations. For example, we've found that many youth orchestras sponsored by symphony associations are actually programs, and not independent components.

You should consult with Arts Endowment staff to verify the eligibility of a component before preparing your application.

There's a note that indicates that I don't HAVE to apply as a consortium even if I'm requesting support for a collaborative or consortium project. Are you discouraging consortium applications?

No, we're discouraging extra work for applicants, and ultimately, grantees! The Arts Endowment definitely encourages collaborative projects and consortia.

If you are submitting only one application in a fiscal year, do not label it a "consortium" project, even if you have a partner or partners. However, if you submit a second application under the *Grants for Arts Projects* guidelines in that same fiscal year, that application must be for a valid collaborative project and must

some fiscal year, that application must be for a valid collaborative project and must be labeled an official "consortium" project in order to be eligible. All official consortium applications must be for innovative projects. Additional application material is required for formal consortium applications.

If you are considering serving as the lead applicant for an official consortium application, we encourage you to consult with Arts Endowment staff before preparing the application.

My organization is working with three other groups on a consortium project. Why are you asking that I list only one?

Again, we are trying to simplify work for both applicants and Arts Endowment staff. Your consortium can include as many members as you wish. However, for the purposes of your application, you should designate only ONE (typically the organization other than your own that will have the greatest role in the project) as your official consortium partner. This one official partner must meet all of the Arts Endowment's eligibility requirements, must complete and submit the Consortium Partner Information form, and must submit those items that are required of consortium members in the "How to Prepare and Submit an Application" instructions. Any other groups that are participating in your project DO NOT have to submit any application material or meet the eligibility requirements. However, their roles in the project should be made clear in your project description.

If you receive a grant for a consortium project, you'll only have to report to us on your one official partner and not on all of the participating groups. See the *General Terms & Conditions* for more information (available in the Manage Your Award section).

Will my organization's own application be at a disadvantage if we also participate in a consortium application?

Participation in a consortium application -- as either the lead applicant or official partner member -- will not affect, either positively or negatively, consideration of an organization's own application. A consortium application will be evaluated on its own merits against the review criteria and in competition with other applications in the same funding category, possibly including an organization's own application.

Although my organization is not eligible under your guidelines, may we still participate in a consortium application?

Yes, your organization may participate in a consortium project. However, it may not act as either the lead applicant or the officially designated partner.

My organization is applying directly for a *Challenge America Fast-Track* grant. May we submit a second application for a consortium project?

No. Official consortium applications are not accepted for *Fast-Track* grants. The exception to the one-application rule for consortium applications is relevant only to the *Art Works* category. If you apply to the *Challenge America Fast-Track* category you may not submit a consortium application -- or any other application -- to the *Art Works* category. Nor may you serve as the primary consortium partner in a consortium application submitted by some other organization.

If you apply for a *Fast-Track* grant that is the one and only application that you are allowed.

If I apply to one of the *Grants for Arts Projects* categories may I also apply to the *Arts on Radio and Television*?

Yes, but be sure to read the eligibility sections of the *Arts on Radio and Television* guidelines and the Arts Endowment's *Grants for Arts Projects* guidelines to see what limitations are in effect.

Can I apply to one of the *Grants for Arts Projects* categories and one of the other *Funding Opportunities* listed for my discipline?

Restrictions vary depending on the particular Funding Opportunity in which you are interested. Read the eligibility section for the Funding Opportunity to see what limitations are in effect.

The "We Do Not Fund" section indicates that funding is not available for

individual elementary or secondary schools directly. Do you mean only public schools, or does that include private and charter schools?

We do not fund directly any elementary or secondary schools -- charter, private, or public.

How can a school be part of an application?

A school may participate in a project for which another eligible organization applies. Local education agencies (school districts), community organizations, and state and regional education agencies are eligible applicants.

What if my organization is both a school and a school district?

If your school also is the local education agency (school district), as is the case with some charter schools, your school may apply *as the school district*. The school must submit documentation that supports its status as the local education agency with its application. In this case, the official applicant is the school district, and school districts always have been eligible.

The "We Do Not Fund" section says that subgranting is not allowed. What is subgranting?

Subgranting is defined as regranting funds to an individual or organization for activities that are conducted independently of your organization and for the benefit of the subgrantee's own program objectives. A subgrantee is not directly employed by or affiliated with your organization.

Examples of subgranting include:

- Awards and prizes.
- Payment to an individual or organization to obtain technical assistance for their own benefit with little or no involvement from your organization. (Allowable technical assistance would include services that are offered or coordinated by your organization such as making your facilities available, conducting workshops or conferences, or providing hands-on assistance. These activities also should be monitored and evaluated by your organization.)
- Production funds awarded to an individual or organization through a competitive review process with little or no subsequent involvement from your organization.

Most organizations cannot apply to the Arts Endowment to subgrant federal funds to individuals or organizations. Congress has prohibited the Arts Endowment from making grants for subgranting activity, with exceptions only for state arts agencies, regional arts organizations, and local arts agencies designated to operate on behalf of local governments. Eligible local arts agencies must have a three-year history of subgranting in the arts in order to apply for a subgranting project.

My organization wants to apply for support of its apprenticeship program. How can I clarify in my application that my project does not include awarding subgrants even though my budget may include fees to individual artists?

The key to avoiding the appearance of subgranting is the involvement of your organization.

Many types of projects can and should include fees to individual artists. For example, a budget for an apprenticeship program might include fees paid to artists. These fees are not considered subgranting if your organization provides substantive supervision of and involvement in the mentor-apprentice relationship. This might include:

- Planning a detailed description of the individual master-apprentice course of study.
- Monitoring and evaluating the progress of the activity including conducting site visits.
- Documenting apprenticeship activities including reports from masters and apprentices.
- Arranging public exhibition or performance opportunities for masters and

- apprentices.
- Archiving material related to the apprenticeships and publicly distributing information about the apprenticeship program and its activities.

Note that simply "checking in" on the activity, including obtaining progress and final reports, does not qualify as substantive involvement in the project.

You can provide evidence of your organization's involvement with this activity through project-related information on your Web site, announcements and evaluations of public events, and archival documentation.

May I include international artists in my project?

Yes, as long as the costs related to their compensation and travel are in compliance with regulations issued by the U.S. Treasury Department Office of Foreign Asset Control (see <http://www.treas.gov/offices/enforcement/ofac/>). If those costs are not in compliance, we can't fund them and they can't be included in your application budget.

CATEGORIES

ART WORKS

There are two *Art Works* application deadlines. How does that work?

The types of projects eligible under each deadline vary. If you go to the Dance section of the guidelines, for example, you will see that certain types of dance projects are eligible under the March 10, 2011, deadline. Other types of dance projects are eligible under the August 11, 2011, deadline. We do this so that similar projects can be grouped together for application processing and review. Make sure that you apply under the deadline that is most appropriate to your particular project. Please note that there is only one deadline for projects submitted under Artist Communities: March 10.

CHALLENGE AMERICA FAST-TRACK

What is *Challenge America*?

Congress provides funding for *Challenge America* to make the arts more widely available in communities throughout the country.

In this category, the focus is on simple, straightforward local projects that involve experienced professional artists and arts professionals. All projects must extend the reach of the arts to underserved populations -- those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. Projects generally are smaller in scale and shorter in duration than those in the *Art Works* category. They are often carried out by small or mid-sized organizations.

Funding is limited to the specific types of projects that are detailed in the guidelines. Included are arts events (e.g., festivals, exhibits, readings, performances, or screenings) that feature guest artists in community settings; the development of professionally directed public arts projects such as murals, sculptures, or environmental art; cultural district revitalization; cultural tourism; and design activities for new or existing cultural facilities or civic spaces. Each request must be for **only one** of these project types.

Subgranting and regranting activity are not eligible. Projects that involve curriculum-based arts instruction are not eligible in this category (see Arts Education in the *Art Works* category).

Why is this category called "*Fast-Track*"?

This category is characterized as "fast-track" because an expedited application review allows applicants to learn whether they have been recommended for a grant more quickly (in about six months) than in the Arts Endowment's other categories.

When you talk about supporting primarily small and mid-sized organizations, what do you mean?

This category only offers \$10,000 grants, not the range of grants up to \$100,000 as in *Art Works*. This grant size and the limited scope of the projects that are eligible

For support, make this category most appropriate for organizations with modest operating budgets. Large budget organizations are not excluded, but they tend to be more interested in *Art Works*.

Remember, you may apply for only one grant this year. Therefore, weigh your choice carefully. If you have a project that:

Extends the arts to underserved populations

AND

Is local and can have a significant impact within your community

AND

Fits within the specific types of projects supported in this category

then you should consider submitting your application to the *Challenge America Fast-Track* category.

You also should consider applying to this category if you have never applied to, or received a grant from, the Arts Endowment before.

Be sure to see the Eligibility requirements for all applicants and review the descriptions of recent *Fast-Track* grants. If you have questions about the appropriate category for your project, please contact a *Challenge America Fast-Track* specialist.

Why are *Fast-Track* grants limited to such specific projects?

In order to expedite the application review and because funds for *Fast-Track* grants are very limited, the Arts Endowment decided to concentrate funding in key areas where small grants have the potential to make significant impacts within communities.

Why are organizations limited to three *Challenge America* grants in a row?

To ensure that *Challenge America Fast-Track* funding reaches new organizations and their communities of underserved populations with limited access to the arts.

What are the details of the three-grants-in-a-row limitation? Can I apply to another category if I can't apply to *Challenge America Fast-Track*?

If you have received *Challenge America Fast-Track* grants for three years in a row (FY 2009, 2010, and 2011), you are not eligible to apply to the *Fast-Track* category for FY 2012 support. During FY 2012, you may apply to other Arts Endowment funding opportunities including *Art Works*. You are able to apply to the *Challenge America Fast-Track* category again in FY 2013.

PROJECTS

Does my project have to be new? Does it have to be big?

No.

Projects do not have to be new. Excellent existing projects can be just as competitive as new activities.

Projects do not need to be big either; the Arts Endowment welcomes small projects that can make a difference in their community or field.

Does my project have to be outside the scope of my regular programming?

No, a project can be a part of an applicant's regular season or activity. For example, a theater company's educational activities that occur year round could constitute an acceptable project. Other projects might be a workshop production of a work in progress or a charrette sponsored by a community design center. What is important is the specificity of the activities involved. Also, there can be no overlap with projects for which you are receiving other Arts Endowment or federal funds.

Why don't you fund general operating or seasonal support?

The shift away from general operating/seasonal support to project support occurred several years ago due to Congressional mandate. The Congress wanted a clear way for the agency to know exactly what it was funding, and directed the agency to make grants only for specific, definable activities -- not for general support.

I know that you don't provide seasonal support, but what if my organization only undertakes one project per year?

Some organizations only undertake one very specific, short-term project in the course of a year -- a ten-day jazz festival, for example. In this case, the whole festival (excluding any unallowable costs such as fund raising, entertainment, etc.) could be considered a project. Or an applicant may want to isolate certain components of that same festival, such as the presentation of a key artist and the associated activities. Just be specific about how the Arts Endowment and matching funds are going to be used. Your project budget should not equal your organization's *total operating budget for the year*.

How specific do I have to be about my project?

Be as specific as you can. Reviewers often have difficulty making positive recommendations *without information on specific artists, productions, venues, distribution plans, etc.*

If you apply under *Art Works* and you receive more current information after you've submitted your application, forward it to the specialist handling your application as soon as possible. Be sure to include your application number on any such submissions.

Due to the expedited application review for *Fast-Track* grants, we are unable to accept new and/or updated information after an application for a *Challenge America* grant is submitted.

APPLICATION REVIEW

How will my application be evaluated?

Congress specified in our authorizing legislation that "artistic excellence and artistic merit" are the criteria by which applications must be evaluated.

What do you mean by "artistic excellence and artistic merit"?

Artistic excellence refers to the quality of the art that is made or presented. Is it of a sufficient standard to deserve support in a national competition? Note that the Arts Endowment recognizes that there are various approaches to excellence among different cultures, media, styles, periods, etc., but that all have their standards.

We get many questions about "artistic merit." It is a term that the Congress included in our legislation as a basis for funding, or, in its absence, not funding applications. We interpret "artistic merit" to include a range of factors that go beyond the technical proficiency or standards of a work. Artistic merit might include, for example, the potential influences or effects of a project, the ability to carry out the project, the degree to which a project preserves an important cultural tradition, or the fact that a project reaches an artistically underserved community.

For more detailed information about how the artistic excellence and artistic merit of applications will be evaluated, see the "Review Criteria" for your category in the guidelines. Make sure you demonstrate how your project meets the review criteria in your application material.

Who will review my application?

Art Works applications are reviewed by advisory panels. Each panel is composed of a diverse group of arts experts and other individuals, including at least one knowledgeable layperson, with broad knowledge of the types of projects coming before it. Composition of the panels changes every year.

Panels are convened by field or discipline. For example, if you apply under Literature your application will be reviewed by an advisory panel that is made up predominantly of literature experts. Art Education panels include educators and others who work with children and youth as well as artists and other field/discipline

experts. The panelists will look at the artistic quality and merit of the proposed arts learning experience.

After *Art Works* applications are reviewed by advisory panels, the panel recommendations are reconciled with available funds by the staff. These recommendations then go to the National Council on the Arts. After the Council meets, the Chairman of the National Endowment for the Arts reviews the Council's recommendations and makes the final decision on all grant awards.

Challenge America Fast-Track grants receive an expedited review. After review by staff and a diverse group of individuals with expertise and broad knowledge related to the specific types of projects under review, recommendations are reconciled with available funds and then go directly to the Chairman for final decision.

Do you ever transfer applications to a different panel?

Sometimes the Arts Endowment staff transfers an *Art Works* application to a field/discipline other than the one the applicant selected to ensure appropriate panel review. If this happens to your application, we will notify you and give you the opportunity to submit any additional work samples and/or other material that may be required. However, choose your field/discipline carefully as we cannot guarantee that an application will be transferred in all cases where this might be desirable. The Arts Endowment will **not** transfer applications between categories (e.g., from *Art Works* to *Challenge America Fast-Track*).

GRANT AMOUNTS

How much should I ask for?

For *Art Works*, you may request from \$10,000 to \$100,000. Be realistic about your request. Do not inflate your request "to give the Arts Endowment something to cut." Panelists review budgets carefully and are critical of overreaching or grantsmanship.

Take a look at the lists of recent grants to gain some idea of recent grant award levels and corresponding project types and sizes. In FY 2010, more than 68% of awards were for \$25,000 or less.

For *Fast-Track* grants you don't have a choice about how much to request. Grants will be awarded for \$10,000 or not at all.

Remember, all grants (including *Fast-Track*) must be matched at least dollar-for-dollar with nonfederal funds. For example, if you receive a \$10,000 grant you must provide at least \$10,000 toward the project from other sources and your total project costs must be at least \$20,000.

GRANTS.GOV

See the "Grants.gov Tips"

THE APPLICATION

Should I send my application package in the mail?

You must submit most of your application material electronically through Grants.gov. After this submission, you must send certain items, such as work samples, directly to the Arts Endowment.

However, the National Endowment for the Arts continues to experience delays and damage to support material (e.g., CDs, DVDs) in the delivery of First-Class and Priority mail through the United States Postal Service (USPS). We recommend that you use a commercial delivery service.

We also strongly recommend that you maintain on file proof of your on-time submission. Without proper documentation, the Arts Endowment will not accept application material that is delayed or lost in transit.

What can I do to make my project description easier for the Arts Endowment to review?

Follow the directions in the guidelines concerning both **formatting and content**. The instructions on formatting have been developed in response to requests by

The instructions on formatting have been developed in response to requests by advisory reviewers. Condensed type, tightly fit on one page, is hard to read and review. Use at least 12-point type and try to leave as much white space as possible; even double space if you wish. Do not condense or reduce your type. As your space is limited, be careful not to repeat information, especially what you include in the "Project Description" section on the Federal Domestic Assistance/Short Organizational Form (SF-424). Do not feel obligated to fill all the space or use all of the pages available -- reviewers appreciate clear, concise narratives.

There are no magic words that you can use to describe your project and make sure you get a grant. Say clearly what you want to do, why you want to do it, and how you intend to do it. Check that you've addressed the information that is requested for the Details of the Project narrative and review your narrative against the "Review Criteria," as that is what the reviewers will do. Try to make sure that there are no unanswered questions about your project.

What if I need more pages than the limit listed in the guidelines for my application material?

Submit only the number of pages allowed. Excess pages will be removed and will not be reviewed.

How important are work samples?

Work samples are crucial for evaluating the artistic quality of your project.

They are required for all *Grants for Arts Projects* applications. Read carefully the application instructions for your discipline or field because each area asks for slightly different types of work samples, in terms of both content and acceptable formats.

Use your work samples to demonstrate the quality of the critical elements of the project described in your narrative. Panels often have difficulty making positive recommendations without work samples that communicate effectively the range and quality of the proposal. It's important for you to preview your work samples before submitting them to ensure that there are no technical problems that might interfere with the review of your work.

Samples and material should be recent, of high quality, and as relevant to the project as possible. For example, if you are applying for a project to complete a work, submit a sample of the work in progress if it's available. Likewise, if you're proposing a commissioning project or fee support for guest artists, submit a sample that provides an example of work by the artist involved in the project.

Arts Education applicants should choose work samples that demonstrate the quality of the proposed arts learning experience. Provide evidence of the quality of the organizations, artists, works of art, etc., involved in the project, as well as the interactions that will take place. If possible, choose work samples that show children and youth creating, performing, or otherwise engaged in or responding to the arts.

Will you accept a digital work sample?

Yes, we'll accept digital work samples. However, be mindful of the specifications of the sample, especially the format and size. The application instructions for your discipline may have suggestions for the preparation of your digital sample based on samples that have worked well in the past.

Please note that we no longer accept slides, audio cassettes, or VHS cassettes as work samples.

When will I be able to submit my work samples electronically?

The NEA anticipates that all work samples will be submitted electronically in 2012.

During 2011, Presenting applicants to the August *Art Works* deadline will be asked to help the Arts Endowment test a new system designed to enable applicants to upload their work samples electronically. The goal is to eliminate the need to mail application supporting materials after completing the Grants.gov application process. The new system will support a variety of work sample formats, including PDF (documents), JPG (images), MP3 (audio), and FLV and MP4 (video).

How much of my work sample will be seen or heard by the reviewers?

Generally three to five minutes of each sample are seen or heard. (Please be aware, however, that the entire sample that you submit -- not just the selected segment -- is considered part of the application package and may be reviewed.) Reviewers have only a few days to evaluate many applications. While they try to be generous with their attention, time is a constraint.

Work samples should be recent, as relevant to the project as possible, and should show your work to its best advantage. When planning your video or audio submission, cue it to the three to five minutes that you most want to be seen or heard. Generally, all visual images that are submitted are seen (but typically only for a few seconds apiece), and publications are made available for review at the panel meeting.

The Arts Endowment may copy or digitally convert your work samples to facilitate review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for the purpose of review.

Should I include a work sample with my Musical Theater or Theater application to the *Art Works* category?

Yes. Musical Theater and Theater applicants to the *Art Works* category are required to submit a work sample to be reviewed by panelists.

Several union (e.g., Actors Equity Association) contracts allow for producers and presenters to submit work samples for the purpose of fund raising. Some contracts require that permission be obtained prior to producing and submitting samples of work (video, audio, digital images, etc.). Please note that this information does not substitute for legal advice. Organizations should contact their union representatives with questions and to request permission for the production of work samples.

Should I include a work sample with my *Challenge America Fast-Track* application?

Yes. A work sample is required for all *Fast-Track* grant applicants including those in Musical Theater and Theater. Be sure to read carefully the requirements for *Fast-Track* grant work samples, as any sample submitted in this category must meet certain specifications.

What about evidence of commitment to the project by collaborating organizations and individuals -- do the reviewers really care about these?

For certain fields/disciplines and types of projects, absolutely. The application instructions for your field/discipline will let you know if evidence of commitment is required for your particular type of project. If it is, don't send general statements of support for your organization. Rather, send statements that demonstrate that the collaborating organizations and individuals are committed to the specific project.

Will you contact me if my application is missing anything?

No. Because of the volume of applications, the Arts Endowment has a strict approach to incomplete applications. For your application to be considered complete, every item that is required **MUST** be included in your application package, which must be submitted no later than the application deadline date under which you are applying. Arts Endowment staff will not contact applicants to request missing material, and incomplete applications will be returned to you. Please don't let that happen. Use the "What makes a complete application" section for your category to make sure that you have included every item. Have the completeness and accuracy of your application package double-checked by a responsible staff member who understands the importance of this task. Allow at least six weeks to prepare your application, the work samples, and other supplementary information. And do not wait until the day of the deadline to submit!

If my application is returned because it is incomplete, may I add the missing item(s) and resubmit the application?

No. The Arts Endowment staff has to check thousands of applications. By the time that an application is identified as incomplete and returned to the applicant, it will likely be several weeks after the application deadline. An application accepted

likely be several weeks after the application deadline. An organization cannot add missing items and resubmit the application after the application deadline. We encourage you to double-check your application package against the "What makes a complete application" section to make sure that nothing is missing.

For *Art Works*, if new or updated information that significantly affects your application (including changes in artists) becomes available after the deadline, you may send it to the specialist handling your application.

Due to the expedited application review for *Challenge America Fast-Track* grants, we are unable to accept any new or updated information after the application deadline.

What are some of the most frequently missed items in the application package?

Remember that a complete application includes ALL of the items in the "How to Prepare and Submit an Application" section for your category, not just the application forms. Make certain that all items required for the Attachments Form are, in fact, attached. If your application package is incomplete, it will be returned to you.

What are some of the most common mistakes on the Project Budget form?

Make sure the items in your budget correspond with the project that you describe in your application. Review your Project Budget form against your narrative and look for any inconsistencies or budget items that don't relate to the narrative. For example, if you propose an artist residency project, panelists will look for items such as fees for artists and the supplies and material that they might need. An omission of these types of items may make the panel question the nature of your request and whether the project has been described accurately in the narrative.

Your Project Budget should reflect only those costs that you will incur during the "Period of Support" that you indicate on the Federal Domestic Assistance/Short Organizational Form (SF-424). Do not include any costs that you incur before or after those dates; they will be removed. However, we understand that you may want to show a more complete picture of your project's budget than is allowed on the form, so we will accept copies of your own project budget. If you choose to submit your own budget, just make sure that you also submit the official Project Budget form with only those costs that are associated with your requested "Period of Support."

Many mistakes concern indirect cost rates and donated space, supplies, and volunteer services (also known as in-kind contributions). See the questions below for further explanation of these items.

My organization paid an artist retainer prior to our project period start date. The artist is integral to the funded project. Can that expense be included on the Project Budget form?

No. Many organizations contract artists well in advance of the period of support in order to ensure availability. However, all pre-award costs are unallowable and they cannot be included in your application budget.

What is an indirect cost rate, and do I need one?

In addition to the direct costs that may be assigned readily to a given project, there may be other costs that are not so easily designated because they benefit more than one project or activity. Such common or joint costs usually are referred to as indirect costs, or overhead. Examples of indirect costs might include rent, utilities, etc.

The federal government has developed a method for determining each project's fair share of an organization's indirect costs. This method is based on an indirect cost rate (ICR), which first must be established by agreement between an organization and a federal agency. The organization must initiate the negotiation for an ICR. Generally, the agency that provides the preponderance of the organization's federal funding is responsible for negotiating the ICR. Once an organization has an ICR from one federal agency, that ICR may be used when applying for a grant from any other federal agency. The ICR agreements are valid

Should I send in new or updated information before I'm notified whether I have received an award?

For *Art Works*, you should submit new or updated material at any time if it significantly affects your application. Forward it to the specialist handling your application as soon as possible. Be sure to include your application number on any such material.

Due to the expedited application review for *Challenge America Fast-Track* grants, we are unable to accept any new or updated information after the application deadline.

What is the Assurance of Compliance?

All applicants and grantees of Arts Endowment funds are required to be in compliance with the laws and regulations that govern nondiscrimination in federally assisted programs. By signing the application form, the applicant certifies that it is in compliance with those statutes. Specific information on those statutes can be found at <http://www.arts.gov/about/Civil.html>.

Can I get a sample application?

Yes. Please see the Freedom of Information Act Guide for information on what is available as sample application material and how to request it.

TIMING

When will I be notified about my application?

The "Earliest Announcement of Grant Award or Rejection" date for your category on the Application Calendar tells you when we expect to announce grant decisions.

Note that "announcement" is likely to be an informal congratulatory note from the Deputy Chairman for Programs & Partnerships coupled with a request for any necessary project revisions, or a rejection letter. Official grant award notification, which is the only legal and valid confirmation of award, can take several months to reach you depending on a number of things, such as whether a revised budget is needed for your project, the number of awards to be processed, whether we have our appropriation from Congress, etc. You should not make any financial or legal commitments relating to the Arts Endowment's support until you receive the official notification that includes a grant letter signed by the Arts Endowment Chairman.

How soon after the "Earliest Beginning Date for Arts Endowment Period of Support" for my deadline does my project have to begin?

The Arts Endowment's support can start any time on or after that date.

Can my project start before this date?

No project activities for which you're requesting support can take place before this date. Plan your project so that it does not need an earlier starting date; or ask the Arts Endowment to assist a portion of your project that will take place after the "Earliest Beginning Date for Arts Endowment Period of Support." If project costs that are incurred before the "Earliest Beginning Date for Arts Endowment Period of Support" are included in your Project Budget, they will be removed.

How long can my project last? May I apply for another project during this period?

The Arts Endowment generally allows a period of support of up to two years. Many applicants request a grant period somewhere between 12 and 24 months. Ask for the amount of time that you think is necessary. 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.

Challenge America Fast-Track grants generally are smaller in scope and shorter in duration than other projects. It is anticipated that most projects -- including planning and close-out time -- will be substantially shorter.

If you get close to the end of your grant period and think you need more time, you may request an extension, but approval is not guaranteed.

for a fixed period only and usually must be renegotiated annually.

You do not need an ICR to apply for or to receive an Arts Endowment grant. You may claim administrative costs or overhead as direct costs under "3. Other expenses" on the Project Budget form. (This assumes that there is a basis for justifying the costs as direct costs.) If you are considering establishing an ICR, you should assess the benefit that you expect to realize against the costs that you are likely to incur in preparing an ICR proposal each year. (Your auditor is a good source of advice.) ICR proposals must be accompanied by considerable supporting financial detail, e.g., audited financial statements, schedules of salaries, listings of current grants, and an analysis of your organization's physical facilities by square footage.

To help organizations avoid the costs of preparing ICR proposals for grant applications that might not result in awards, the Arts Endowment will accept applications that show estimated amounts for indirect costs. In the event that the application is funded and an estimated amount for indirect costs is included in the approved project budget, the organization is then required to negotiate an ICR agreement. An organization which previously has not established an indirect cost rate with a federal agency must submit its initial indirect cost proposal immediately after it is advised that an award will be made, and no later than three months after the effective date of the award.

Additional information can be found in the Indirect Cost Guide For NEA Grantees.

Can we claim indirect costs on a consortium application?

Only if the lead applicant already has an indirect cost rate agreement negotiated with the federal government. That rate can be applied to costs incurred by the lead applicant ONLY. Lead applicant expenses must be broken out and clearly identified on the Project Budget form. You may not claim indirect costs incurred by other consortium members or apply the lead applicant's rate to those expenses.

What are in-kind contributions? Is there a "cap" or percentage limit for in-kind contributions as matching funds?

We've clarified the term "in-kind contributions" by saying "Donated space, supplies, volunteer services." In-kind contributions are goods and services that are donated to the project by individuals or organizations other than the applicant. To qualify as matching resources, these items also must be listed in the project budget as direct costs. The dollar value of these non-cash donations should be calculated at their verifiable fair-market value.

There is no formula for how much of the required match can be in-kind. However, reviewers tend to look very carefully at any project with a budget that shows a match that is largely in-kind; generally some cash match is preferred. In all cases, matching funds are evaluated in the context of the project. (In-kind costs should only be used to meet the matching requirements of the grant.)

Many applicants mistakenly designate as in-kind contributions items that are actually cash contributions. For example, applicants often list their own contributions to the project (such as supplies, rent, and staff salaries) as in-kind. Generally, these items are considered cash donations. They do not qualify as in-kind because they are being "contributed" by the applicant, and not a third party. For an applicant's staff salary on a project to qualify as in-kind, an employee would have to donate his or her time beyond the regularly compensated work schedule.

Remember, if you use donated space, supplies, and/or volunteer services (i.e., in-kind contributions) as part of your match, you need to maintain proper documentation. For help in doing this, see our sample format for recording in-kind (third party) contributions.

On the NEA Organization & Project Profile form, I'm asked to provide figures under Individuals Benefiting -- what's your best guidance?

Provide actual figures, or reasonable estimates, only for the items that are relevant to your project. Your figures should encompass only those activities and individuals directly affected by or involved in your project. We don't want you to inflate or make up unrealistic numbers, so leave blank any items for which you don't have actual figures or reasonable estimates. If you receive a grant, you'll be asked to update the information.

As long as it meets all other eligibility requirements, an organization may apply for another project (with totally different project costs) the following year even if an Arts Endowment-supported project is still underway. Note that if you do receive an extension on a previous year's project, it may affect your grant period for your new proposed project.

AFTER NOTIFICATION

If my application is funded, what do I have to do? How soon can I get my money?

If you applied under *Art Works*, you may be contacted first for revisions. Applicants whose grants are recommended at less than the amount that is requested may be asked to revise the project budget. Also, the Arts Endowment reserves the right to support a particular portion(s) or cost(s) of the project that is described in the application.

If you applied for a *Challenge America Fast-Track* grant, you will receive a preliminary letter of notification.

Later, you will receive an official grant award notification with information about legal and reporting requirements and managing your award. Remember, official grant notification can take several months to reach you depending on a number of things, such as approval and processing of revisions, whether we have our appropriation from Congress, etc.

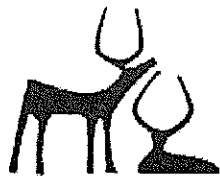
Instructions and forms for managing an award, including those for requesting grant funds and our *General Terms & Conditions*, can be found in the Manage Your Award section. After you properly complete and submit your request, the grant funds will be electronically transferred to your bank account, generally within 30 days of the receipt of your request.

If my application is rejected, can I find out why?

After notification, applicants who have questions may contact the Arts Endowment staff responsible for handling their application. Any applicant whose request has not been recommended may ask for an explanation of the basis for denial. In such instances, the Arts Endowment must be contacted no later than 30 days after the official notification.

Privacy Policy	Important Notices	Contact Us	USA.gov
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National Endowment for the Arts · an independent federal agency
1100 Pennsylvania Avenue NW
Washington, DC 20506



ALASKA STATE COUNCIL ON THE ARTS ONLINE GRANT SYSTEM

Database Status: Connected

September 15th, 2011

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INTRODUCTION TO ALASKA STATE COUNCIL ON THE ARTS
CULTURE GRANTS ONLINE

The Alaska State Council on the Arts (ASCA) mission is to foster the development of the arts for all Alaskans through education, partnerships, grants and services. Programs and grants address the following goals, based on the ASCA 2006-2011 Strategic Plan:

- Cultivate awareness of support of arts and culture
 - Ensure access to arts education
 - Expand Alaska's artistic vitality
 - Build vibrant communities through the arts
 - strengthen council governance and administrative capacity
- The Council awards funds to Alaskan 501(c)(3) nonprofit organizations, schools, government agencies, tribes and individuals. If an organization has not attained tax exempt status they may be eligible for sponsorship by a qualified organization in select grant categories. The applicant organization must demonstrate a close working relationship with the sponsoring organization, and the sponsoring organization must agree to accept financial responsibility.

The Council approves all grants. Some grant applications are reviewed and rated by a panel of Alaskan citizens, artists, and arts patrons in advance of Council final approval. All grants are evaluated in accordance with published criteria.

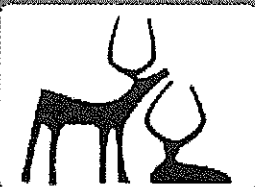
The Alaska State Council on the Arts operates on the State of Alaska fiscal year, which begins July 1 and ends June 30. All funds must be expended within the fiscal year the grant is awarded. Specific requirements are itemized in the application instructions for each grant.

Applicants are required to contact and discuss their proposal with Alaska State Council on the Arts staff prior to submitting an application. Special assistance is available for applicants with disabilities.

The Alaska State Council on the Arts and its grant recipients are required to abide by federal regulations which bar discrimination based on race, color, national origin or gender and require accessibility for persons with disabilities. Ethnic and cultural-based organizations are encouraged to apply to all grants programs.

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ALASKA STATE COUNCIL ON THE ARTS ONLINE GRANT SYSTEM

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Quarterly Grant Guidelines (organizations only)

ALASKA STATE COUNCIL ON THE ARTS

COMMUNITY ARTS DEVELOPMENT GRANT

WORKSHOP GRANT

COMMUNITY ARTS DEVELOPMENT GRANT (CAD)

PURPOSE

Community Arts Development Grants are designed to stimulate grassroots arts activity and encourage statewide public interest and participation in the arts. These grants help small Alaskan nonprofit organizations develop arts programs in underserved areas of the state, underserved art disciplines, and underserved art audiences. Underserved communities or populations are defined as those whose access to arts programs, services or resources or whose opportunities to experience the arts are limited by geography, economic conditions, cultural demographic, sociopolitical circumstances, disability, age, or other demonstrable factors. Examples of arts programming funded by this grant category are art exhibits, concerts, dance performances and festivals, workshops, readings, and theater productions. Grants may also be awarded to assist organizations advance in the area of arts administration including board, accounting systems and budget development. Priority is given to organizations that have no paid staff and operate on a volunteer basis.

DEADLINES

Community Arts Development Grant applications must be submitted electronically before 9:59 PM on the following quarterly deadlines:

June 1
September 1
December 1
March 1

Support materials that can not be uploaded electronically must be postmarked by the same deadline. Proposed arts activities must occur between the first of the month following the award date and June 30 (end of the state fiscal year).

ELIGIBILITY

Alaskan nonprofit organizations, schools, local government agencies and tribal entities proposing in state arts or cultural heritage activities are eligible for one Community Arts Development grant per state fiscal year. All funded programs must be open to the public. The primary purpose of the program may not be for academic credit. Applicants must:

- have non profit status;
- be Incorporated for at least one year prior to the application deadline;
- provide proof of incorporation and a copy of an IRS letter showing tax-exempt status.

FISCAL AGENT

A fiscal agent may sponsor an otherwise qualified organization that has not attained tax exempt status. The fiscal agent must submit the application and accepts any and all financial liability. Grants are awarded directly to the fiscal agent on behalf of the applying organization. A fiscal agent must be a 501(c)(3) organization that has a close working relationship with the applicant, endorses the project; and accepts financial and reporting responsibility for the applicant. The applicant organization must contact ASCA staff prior to submitting an application.

CONDITIONS AND LIMITATIONS

Eligible organizations may receive one Community Arts Development grant per state fiscal year. Organizations already receiving ASCA annual operating support within the same fiscal year are

ineligible for funding in this category unless serving as a fiscal agent for an otherwise qualified organization that has not attained tax exempt status.

Grant awards do not generally exceed \$5,000. ASCA will not fund more than 50% of the total cash expenses of a project. For example, if the project's cash costs equal \$10,000, the grant may provide up to \$5,000. In kind contributions may not be used as match.

REVIEW CRITERIA

An application is evaluated based on how the proposed program helps develop arts in underserved areas of the state, underserved art disciplines, and underserved art audiences. Review criteria consider:

- Community need for arts development in the applicant's community
- Number of audience and participants to be served
- Completeness and clarity of community arts development outline
- Qualifications of the artist(s) or arts professional(s) involved with the activity
- Extent to which community lacks access to other arts programs, services, or resources due to: geography, economic conditions, cultural demographic, sociopolitical circumstances, disability, age, or other demonstrable factors.

SUPPORT MATERIALS

Support materials may either be electronically uploaded or postmarked and mailed by the deadline. Include a printed copy of the organization's online profile page to identify the mailed support materials. Address the envelope with the corresponding grant number and mail support materials to the address listed at the bottom of the page.

FINAL EVALUATION AND ACCOUNTING REPORT

Your organization must submit a final evaluation and accounting report. The report - which must be completed online through the Alaska State Council on the Arts Culture Grants Online system - summarizes your organization's activity, project or program and is reviewed for fiscal and program quality. The report must include a budget that reflects the final income, expenditures and in kind contributions for the activity. The data the organization provides is required for state and federal fiscal accounting.

The report is due 60 days following the end of the event or by August 31st, whichever is first. The deadline is a RECEIPT date, not a POSTMARK date. Late or incomplete final reporting will delay processing of current grant funds and jeopardize future grant awards to the organization.

WORKSHOP GRANT

PURPOSE

Workshop Grants support unique, arts-related activities of limited duration that offer Alaskans the opportunity to participate in an arts activity not regularly available in their community. All areas of the visual, performing, traditional, craft, media, and literary arts, as well as arts administration, are eligible disciplines for this grant category.

QUARTERLY DEADLINES

June 1
September 1
December 1
March 1

Workshops must be held and completed between the first of the month following the award date and June 30 (end of State Fiscal Year)

ELIGIBILITY

Alaskan nonprofit organizations, schools, local government agencies and tribal entities proposing arts or cultural activities in the state are eligible for Workshop Grants. All funded workshops must be open to the public. The primary purpose of the program may not be to generate academic credit. Applicants must:

- have non profit status as a 501(c)3 organization;
- be incorporated for at least one year prior to the application deadline;
- provide proof of incorporation and a copy of the IRS letter for tax-exempt status.

Organizations receiving \$5000 or more in operating support or project grants may not apply for more than one Workshop Grant during the same fiscal year. Other organizations are eligible to receive up to two Workshop Grants in a fiscal year. However, priority will be given to first-time requests in a given fiscal year.

FISCAL AGENT

Organization sponsorship by a fiscal agent is acceptable if an otherwise qualified applicant has not yet attained tax exempt status. The fiscal agent is responsible for any and all fiscal liability, and is awarded the funds directly on behalf of the applying organization. A fiscal agent must be a 501(c)(3) organization that:

- has a close working relationship with the applicant

- endorses the project
- accepts financial and reporting responsibility for the applicant

CONDITIONS AND LIMITATIONS

Grant amounts in this category usually range from \$500 to \$1500. Match requirement: cash or in-kind equal to 50% of total workshop costs. The organization sponsoring the opportunity must provide, in addition to above match:

- space for arts activity
- necessary equipment and supplies
- room, board, and local transportation for artist/instructor when applicable
- advertising for the opportunity
- completed final evaluation form (available on ASCA website) within 60 days of workshop's end date or August 31, whichever comes first.

Workshop Grants may be used to cover all or part of:

- artist/instructor fees
- artist/ instructor travel expenses (computed using the most economical and direct route)

Workshop Grants will not fund

- classroom residencies (schools interested in bringing artists into the classroom should apply through ASCA's Artists in Schools grant program)
- activities that are part of an organization's regularly scheduled season
- ongoing or series of classes

REVIEW CRITERIA

- need for the opportunity in the applicant's community
- completeness and clarity of workshop outline
- qualifications of the artist or instructor selected

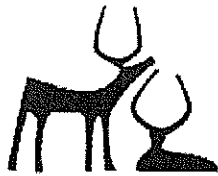
SUPPORT MATERIALS

Support materials must be submitted separately, POSTMARKED by the deadline and include a printed copy of your online application Profile page. Address the envelope with the corresponding grant number and mail support materials to:

Alaska State Council on the Arts
161 Klevin Street, Suite 102
Anchorage, AK 99508 – 1506

Tel: 907-269-6610
Toll free: 1-888-278-7424
TTY: 1-800-770-8973
Fax: 907-269-6601
www.eed.state.ak.us/aksca

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ALASKA STATE COUNCIL ON THE ARTS ONLINE GRANT SYSTEM

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Tech Tips

REQUIRED READING

WELCOME TO THE ALASKA STATE COUNCIL ON THE ARTS
CULTURE GRANTS ONLINE SYSTEM(CGO).

A WORD TO THE WISE

Start your application early. Do not wait until the last minute. Technical assistance takes time, is offered on a first come first served basis, and is only provided M - F 8:00 AM - 4:30 PM.

Do I have to apply online?

YES! ASCA no longer accepts paper applications. Paper, emailed or faxed copies of applications will be denied. The following applications must be submitted through CGO:

Artists in Schools Independent, Artists in Schools Structured, Annual Operating Support, Biennial Operating Support, Career Opportunity, Community Arts Development, Master Artist and Apprenticeship in Traditional Native Art, and Workshop grants.

I've never applied for an ASCA grant. Can I just go ahead and apply?

NO! You must call ASCA staff before you apply. If you are a returning grantee and plan to apply in a new grant category, you must also call ASCA staff before you proceed. ASCA staff will provide important time saving guidance.

Can our organization apply if we don't have 501(c)(3) tax exempt status?

YES! If your organization is otherwise qualified you may apply through a fiscal agent in the Workshop and Community Arts Development grant categories. Refer to Fiscal Agent limitations and conditions included in the grant guidelines.

When are grants due?

Deadlines are listed in the grant guidelines. All applications close at 9:59 pm AST on the deadline date.

I've spoken with ASCA staff. What next?

Go to www.cgweb.org and log in. Create an organization or individual user name and password. Then complete a profile that can be updated as necessary. Only do this ONCE. Do not create multiple profiles. Contact ASCA staff if you are unsure a profile may already be in the system.

Now can I start my application?

ALMOST! Enter your username and password. Select the orange TECH TIPS radio button on the upper right side of the page and print them. Then select the GRANT GUIDELINES in the grant category in which you want to apply and print them.

Thoroughly read both print outs. The directions describe computer hardware and software requirements and provide critical information to navigate CGO. You will save time and avoid common application mistakes.

OK. I read everything. Now can I start my application?

YES! Log into CGO with your user name and password. Select the CURRENT PROGRAMS AND APPLICATIONS button on the left to

view grant applications. Applications are listed in alphabetical order. If necessary, scroll down to find your grant category. There will be a "start application" hotlink to take you to the application. Select the "in-progress" hot link to take you to the application you have already started.

Do I have to complete my application all at the same time?

NO! You may log in and out, review, change, save and print as often as you'd like. **SAVE YOUR WORK OFTEN!** Save each page every time before you proceed to the next and save before you log out.

Can more than one person work on the same grant application?

YES! But only one person at a time. Use the same username and password to access the application. The last person to save their entry determines the final application.

Can I electronically upload administrative and artistic support material into my application?

YES! Word, Excel, and PDF formatted documents may be uploaded. PDF formatting is preferred. Supplemental CD and DVD artistic material may be postmarked and mailed by the grant deadline. The same may be hand delivered to the ASCA office by 4:30 PM on the deadline date. If the deadline falls on a weekend hand delivered artistic support material is due the prior Friday. Late submissions will not be forwarded to the panel for review.

Can I get a copy of my application?

YES! Select the VIEW PDF radio button to generate a copy. This is how the final application will look once it is submitted to ASCA. Print the PDF for your organization files, confirm the application matches your online entry, and save a PDF copy to your hard drive before submitting your grant.

Can ASCA staff review my grant before I submit it?

YES! ASCA staff will review applications up to 15 calendar days before the deadline. A **DRAFT REVIEW** option will show on the final submission page. ASCA staff will review your application, contact you, provide feedback and reopen your application for you to make edits. If a **DRAFT REVIEW** button is not visible on the final submission page it means the option for ASCA staff review is no longer available.

I missed the draft review deadline! Does this mean I can't apply?

NO! It just means ASCA staff will not be able to provide you with a draft review. You are still eligible to apply.

ASCA staff did my draft review and I made my edits. Am I done now?

NO! Once you have made and saved your edits you **MUST** select the **SUBMIT** button to deliver the final application. The application will not be accepted if you don't do this.

Will I get a confirmation my DRAFT REQUEST and FINAL SUBMISSION grant has been received?

YES! You will receive an auto email that confirms your submission. All email correspondence is sent to the email address entered in your profile. Call ASCA staff M - F, 8 AM to 4:30 PM to inform staff you have submitted your application. Select the **STAFF** button for specific staff contact information.

Alaska State Council on the Arts
161 Klevin Street, Suite 102
Anchorage, AK 99508 - 1506

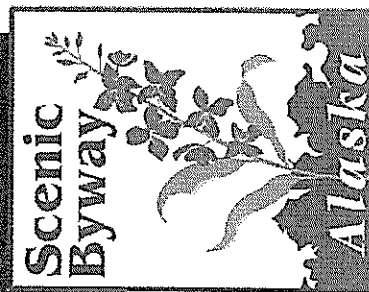
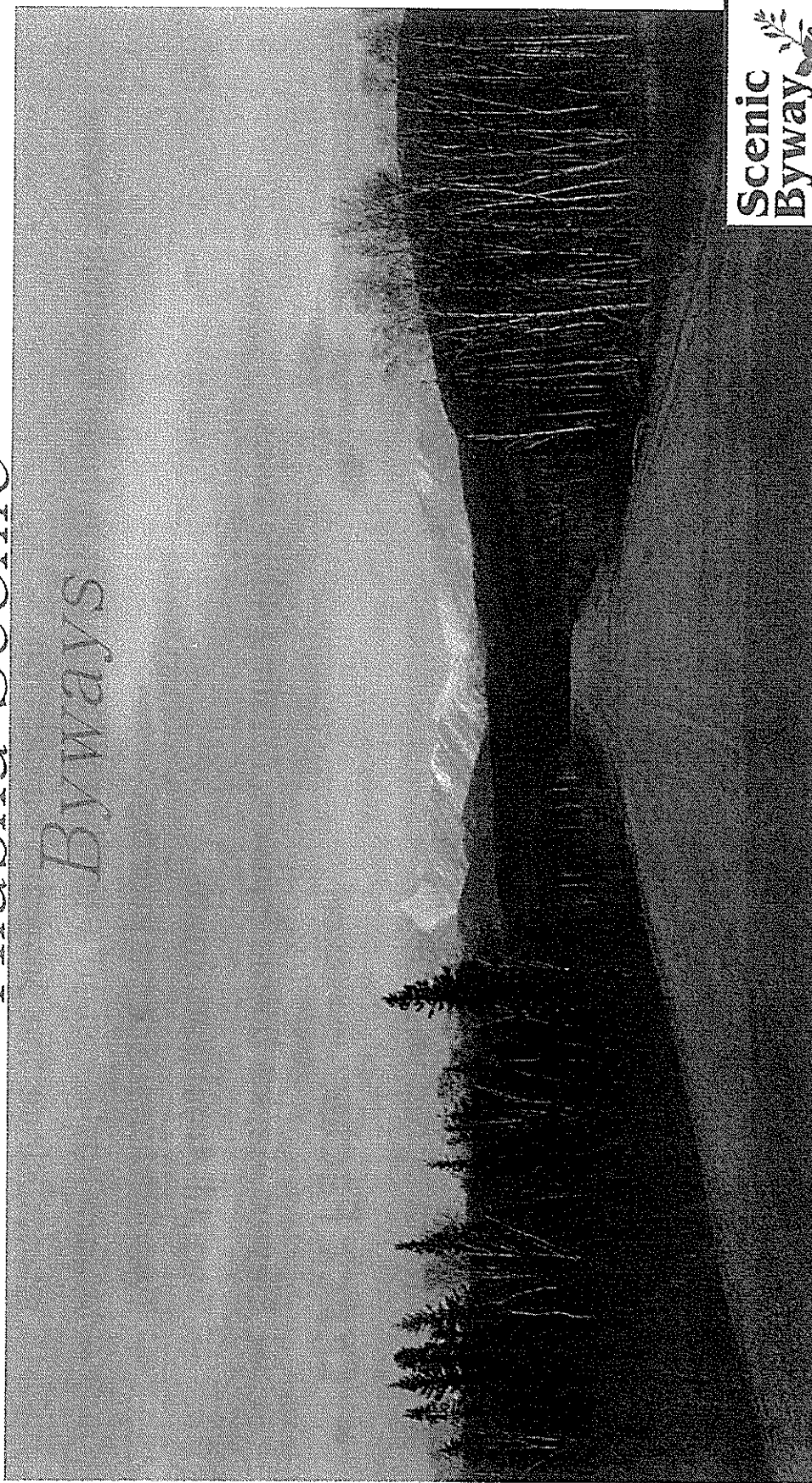
Tel: 907-269-6610
Toll free: 1-888-278-7424
TTY: 1-800-770-8973
Fax: 907-269-6601

www.eed.state.ak.us/aksca



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Alaska Scenic Byways



Division of Statewide Planning
Alaska Dept of Transportation
& Public Facilities



Alaska Scenic Byways Program

What is it?

- Our State's Voluntary Participation in the National Scenic Byways Program
 - Nat'l program was created by Congress in 1991 under ISTEA.
 - Alaska opted in 1993.
- Quick Facts:
 - Eleven Alaska Scenic Byways, totaling 4855 miles
 - Two All-American Roads
 - Two National Scenic Byways
 - Alaska has received a total of \$7,685,389. in federal scenic byway grants, since the program's inception.

Scenic Byways Program Purpose



- Preserve and Protect our Nation's Scenic Highways
- Promote Tourism and Economic Development

Our Vision

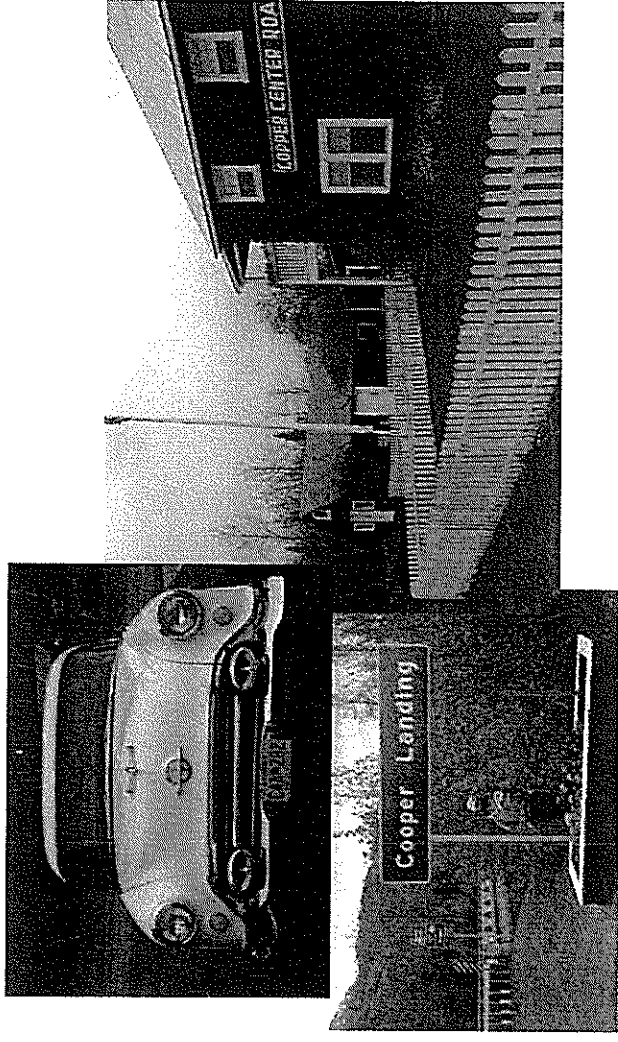
The *vision* of the program is to create a distinctive collection of American roads, their stories and treasured places.

Our Mission

The *mission* of the National Scenic Byways Program is to provide resources to the byway community to create unique travel experiences and enhance local quality of life through efforts to preserve, protect, interpret, and promote the intrinsic qualities of designated byways.

Why Designate Byways? To Protect Regional Character

- To avoid “homogenization”
- Official recognition that highway corridor is special.
- No New Billboards
- Stakeholders may decide on other protections for intrinsic qualities:
 - scenic
 - natural
 - cultural
 - historic
 - recreational
 - archaeological



The Six Intrinsic Qualities

There's more to it than just "Scenic" Highways

- Scenic
- Historic
- Recreational
- Cultural
- Natural
- Archaeology



National Scenic Byway:

- Need 1 of 6 Intrinsic Qualities

All-American Road:

- Need 2 of 6 Intrinsic Qualities

Grants

- All State of Alaska Scenic Byways are eligible for grants under the National Scenic Byway Program.
- Grants are 80% Federal and 20% match.
- Federal Land Management agencies can provide the 20% matching funds.
- Applications are made online at the National Scenic Byways Website.

National Scenic Byways Online

www.byways.org





Eligible Projects for National Scenic Byways Grants

- Planning, design or development of a State Scenic Byway Program.
- Development and implementation of a **corridor management plan**.
- **Safety improvements** to a State scenic byway, National Scenic Byway or All-American – due to the increased traffic due to designation.
- **Construction projects** of facilities; pedestrians, bicyclists, rest area, turnout, shoulder improvement, passing lane, overlook or interpretative facility.
- Improvement to a byway that will **enhance access** to an area for the purposes of recreation, including water related recreation.
- **Protection of intrinsic qualities** in areas adjacent to the byway.
- Development and provision of **tourist information**.
- Development and implementation of a scenic byway **marketing** program.



Alaska's Scenic Byways

• Parks Hwy (National Status in 2009).....	116 miles
• Sterling Hwy–Wye to Skilak	38 miles
• Sterling Hwy– Anchor Pt to Homer.....	23 miles
• Seward Hwy (All American Road).....	127 miles
• Steese Hwy	151 miles
• Haines Hwy (National Status in 2009).....	44 miles
• Taylor Hwy	105 miles
• Richardson Hwy	128 miles
• Dalton Hwy	414 miles
• AK Marine Hwy System (All American Road)....	3100 miles



Current Alaska Byways Projects

- Fish & Game – AMHS Wildlife Interpretive Project
\$103,000
- AMHS – Traveler Information Display \$93,450
- City & Borough of Juneau – Auke Bay Coastal Trails Interpretive Program \$75,000
- City of Homer – Homer Spit Trail \$94,000
- SEAtails Inc. – Marketing Inside Passage \$68,200
- Fish & Game Division of Wildlife Conservation – Knik River Access \$108,000



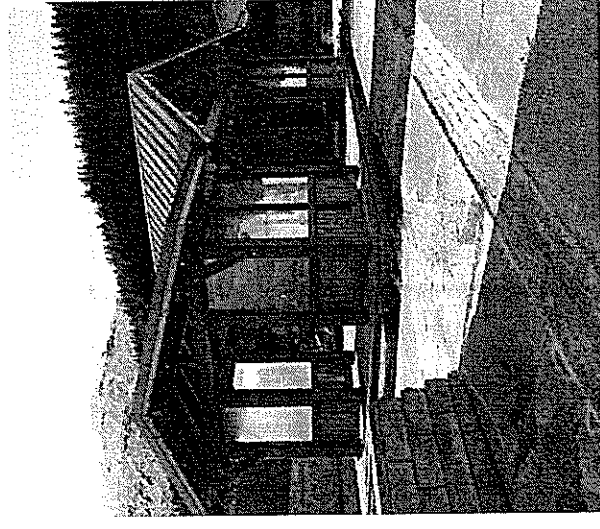
Current Alaska Byways Projects

- Sitka Maritime Heritage Society – Japonski Boathouse Rehabilitation \$113,830
- ADOT&PF – 2010 Official State & Byways Map \$150,000
- Kodiak Historical Society – Baranov House Window Restoration \$49,658
- National Parks – South Denali Visitors Center
- \$1,000,000
- Several Seed and Corridor Plans Grants



Grant-funded Byway Projects

Construction of restroom,
bus shelter and interpretive
sign at the Seward Kawabe
Park

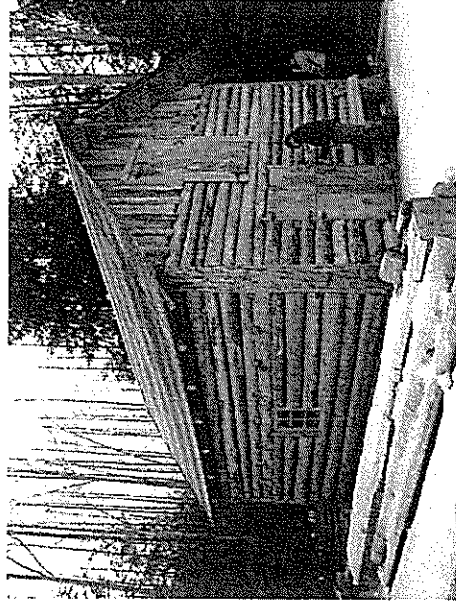


Landscaped rest area
and interpretive sign in
Moose Pass



Grant-funded Byway Projects

Restoration of multiple Bruhn-Ray Mining Buildings

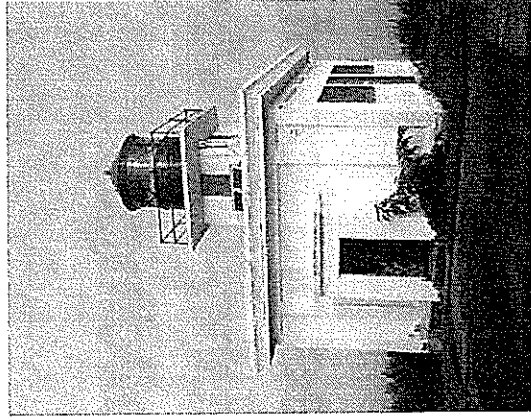
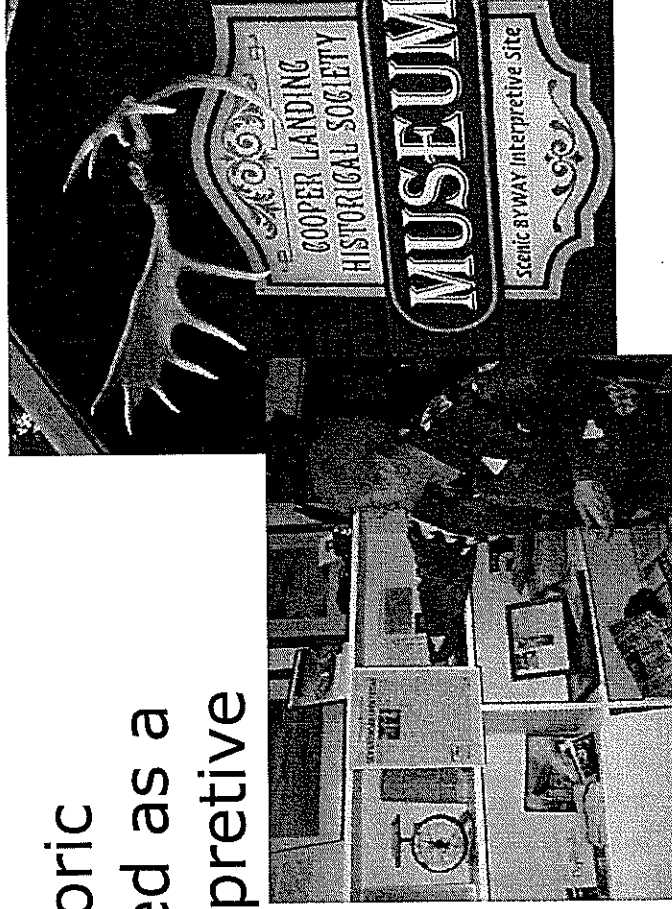


Development of new interpretive Panels at Hope Museum Complex



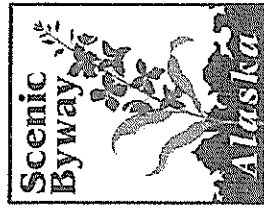
Grant-funded Byway Projects

Restoration of historic buildings to be used as a scenic byway interpretive center in Cooper Landing

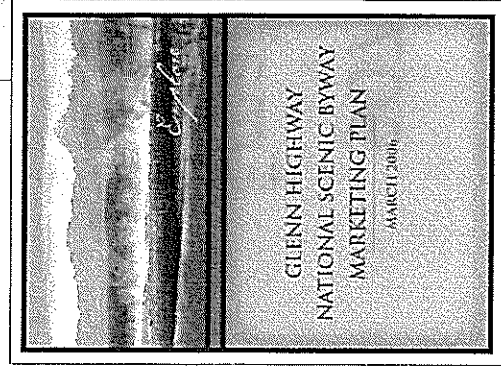


Restoration of the Pt. Retreat Lighthouse in Southeast Alaska

Photo Credit: Ron King



Grant-funded Byway Projects



Interpretive Plan and
Marketing Plan for the
Glenn Highway National
Scenic Byway

Interpretive panels at
the South Palmer
Station



To request more information about Alaska Scenic Byways

contact:

Marcheta Moulton

907-465-8769

fax: 465-8964

Email: marcheta.moulton@alaska.gov

or dot.scenic.byways@alaska.gov



