

Jazz.NEXT

Round II Guidelines

BACKGROUND

The jazz field is currently experiencing a period of transition, buffeted by the disintegration of its traditional commercial support structures, facing new possibilities within a nonprofit context not always suited to accommodate its unique artistic and business qualities, and challenged to respond to the rising influences of popular culture and new technology.

Mid Atlantic Arts Foundation (“MAAF”) in partnership with the Doris Duke Charitable Foundation (“DDCF”) created Jazz.NEXT to respond to the changing paradigm for jazz. The intent of the program is to encourage innovative thinking about new operating models that can be enhanced or realized through the incorporation of technology applications. Technology holds the potential to address many of the obstacles facing the jazz community and to have a dramatic, long-term impact for a more sustainable and healthy jazz environment. The societal impact of technology cannot be understated, and in recent years the cultural landscape, especially in music, has begun to be transformed by its presence. Technology has begun to influence the way artists and arts organizations have developed and maintained audiences, created and distributed work, and planned for the future.

Jazz.NEXT is designed to test substantive and innovative projects that utilize technology to improve communications with existing audiences and engage new constituents, distribute the work of jazz artists to a broader public, and connect the disparate members of the jazz field into a more cohesive and effective community better equipped to face current and future challenges. While a crucial component of Jazz.NEXT projects, technology’s primary function is to enable the realization of proposed concepts that creatively address the changing conditions for jazz, and hold the greatest potential to strengthen and sustain the applicant and broader jazz field.

Mid Atlantic Arts Foundation

Mid Atlantic Arts Foundation (“MAAF”) is one of six regional arts organizations in the United States. Founded in 1979, MAAF has a long history of supporting jazz in the mid-Atlantic region with such programs as the Jazz Touring Network and the BNY Mellon Jazz Living Legacy Award. Jazz has also figured prominently in its other performing arts programs, such as American Masterpieces, ArtsCONNECT, Mid Atlantic Tours, PennPAT, Special Presenters Initiatives, and USArtists International. For more details about MAAF’s history, programs, and resources, visit www.midatlanticarts.org.

Doris Duke Charitable Foundation

Since its founding in 1996, the Doris Duke Charitable Foundation (“DDCF”) has taken a leadership position in the promotion and support of jazz. The mission of the Doris Duke Charitable Foundation is to improve the quality of people’s lives through grants supporting the performing arts, environmental conservation, medical research and the prevention of child maltreatment, and through preservation of the cultural and environmental legacy of Doris Duke’s properties. For more information, visit www.ddcf.org.

PROGRAM GOALS & OBJECTIVES

Jazz.NEXT is designed to foster creative thinking that may result in the development of new models to help shape future operating practice for jazz artists, organizations, and presenters across the United States. The initiative is envisioned as a research and development laboratory to test pilot projects incorporating technology. These projects may broaden and deepen relationships with new and existing audiences, foster enhanced communications with the public, more effectively market and distribute the work of jazz artists, and build links that create a more informed and connected jazz community, which is better positioned to meet the challenges of a fast-changing marketplace.

Jazz.NEXT will achieve its stated goals by:

- supporting a limited number of projects through an adjudicated, competitive grants program;
- convening program grantees on an annual basis during the grant period to transfer knowledge, develop supportive relationships, and share progress;
- conducting a formative evaluation designed to maximize the potential for success for each project funded through the program; and
- disseminating program findings through selected case studies to a broad array of jazz stakeholders, including artists, presenters, service organizations, and funders.

Jazz.NEXT is focused on how innovative concepts incorporating technology can profoundly influence the operating practice of jazz artists and organizations in relation to developing audiences; communicating to the public; marketing, distributing and selling the work of jazz artists; and building a more robust jazz infrastructure. The program is not intended to support the preliminary exploration of technology applications, nor is it designed to support the use of technology in the creation or performance of work.

For the purpose of the program, Jazz.NEXT defines the following terminology as:

Audience Development: Activities designed to attract new audiences to the work of jazz artists or deepen relationships with existing audiences.

Communications: Methods used to disseminate information to the general public, outside of the context of sales of tickets or products, about jazz artists and their work, organizations that provide services to the jazz field or program jazz artists, and other issues relevant to jazz.

Distribution: Methods incorporated to deliver and/or sell the work of jazz artists.

Innovation: The incorporation of creative approaches, new to the applicant or jazz field, that represent a substantive change from previous operating practices with the potential to fundamentally impact the ability of the artist(s) or organization(s) to effectively sustain themselves in the future.

Marketing and Promotion: Methods incorporating a variety of media to advertise and sell specific artists' performances and products.

Network Building: Activities related to strengthening the infrastructure of jazz through establishing connections among and between the various stakeholders in the field that have the potential to result in a more sustainable jazz environment, including greater public appreciation for jazz and jazz artists, increased jazz touring and presentation, enhanced service delivery, and more effective advocacy.

GRANT SUPPORT

Jazz.NEXT will support the implementation of innovative, fully developed plans that incorporate technology to address audience development, communications, distribution, marketing, and network building. Grants may support projects that are new to the grantees or clearly represent taking their current technology efforts to the next levels of development in order to advance their proposed concepts rather than simply maintaining or modifying them. The program will also convene annual meetings to foster dialogue among grant recipients and provide a platform for the transfer of information on project development.

Grant Amounts and Eligible Expenses

Grants, generally ranging from \$10,000 to \$75,000, will be awarded on a non-matching basis. Expenses such as compensation for staff time committed to the project, consultants, contractual services, software and hardware, bandwidth purchase, licensing fees, advertising and marketing, communications, among other costs, will be considered for support. MAAF anticipates that the cost of some projects will exceed the funds available through Jazz.NEXT and encourages applicants to explore additional support from other sources.

Jazz.NEXT will not fund endowments, cash reserves, capital projects or fundraising activities.

Annual Meetings

MAAF and DDCF will bring Jazz.NEXT grantees together on an annual basis to provide opportunities for disseminating information from experts in the arts, business and technology sectors; peer mentoring; fostering communication and sense of community among the award recipients; and to audit program progress. Travel expenses related to the annual meetings will be provided to the grantees in addition to their grant awards.

Evaluation

Formative ongoing evaluation during the grant period will be an integral component of the Jazz.NEXT program. Lessons learned through success or failure will provide valuable information beneficial to a broad constituency of jazz stakeholders. The evaluation is intended to not only assess project outcomes but also assist grant recipients while their projects are in progress to ensure they are given the greatest potential for success. The evaluation is designed to help grantees achieve their project goals while being as unobtrusive as possible.

ELIGIBILITY

Jazz artists and organizations that meet the following eligibility criteria are restricted to submitting one application, but are also eligible to participate as a collaborating partner in one other application that is submitted by another eligible individual or organization.

Eligible applicants must:

- be jazz artists who are citizens or permanent residents of the United States; or
- be an organization, with a history of programming jazz or providing services to jazz artists or jazz organizations, designated as a nonprofit corporation under Section 501(c)(3) of the Internal Revenue Code, or have a fiscal sponsor who is designated as a 501(c)(3) nonprofit organization; and
- have demonstrated some prior experience working with technology applications in addressing one or some of the following: audience development, communications, creation and presentation, marketing and promotion, networking or other capacity-building endeavor.

Under these guidelines, applicants cannot be:

- jazz artists who are not citizens or permanent residents of the United States; or
- for-profit, commercial companies or corporations; or
- nonprofit organizations with little to no experience in programming or providing services to jazz artists or the jazz field; or
- jazz artists or nonprofit organizations with little to no experience working with technology applications related to audience development, communications, creation and presentation, marketing and promotion, networking or other capacity-building endeavor; or
- involved with projects whose primary focus is the utilization of technology for the creation of work or incorporation in live performance, such as devices that manipulate sound or control complementary audio/visual performance elements.

COLLABORATIONS

Applicants to Jazz.NEXT may partner with other jazz artists or organizations on their projects, but only one artist or organization can act as the applicant. The applicant will be responsible for submitting the application as well as supplying any other materials requested by MAAF on behalf of all members of the partnership. Applicants for collaborative projects who receive a grant from Jazz.NEXT will be legally, financially, administratively, and programmatically responsible for all aspects of the award.

While for-profit commercial entities cannot serve as the applicant for a Jazz.NEXT grant, jazz artists and/or nonprofit organizations may submit applications to Jazz.NEXT in partnership with for-profit commercial entities. For program purposes, partnerships between jazz artists or nonprofit organizations and for-profit commercial entities are defined as relationships in which all participating members collaborate equally in developing and implementing a project without financial remuneration between the parties. **Collaborative partnerships are distinct and different from contractual relationships.** For example, some projects may need to hire for-profit commercial entities to provide goods or services to realize implementation goals. This arrangement represents a contractual relationship that should be reflected in the application narrative and budget, but does not constitute a collaborative partnership.

Members of a collaborative Jazz.NEXT application may be based outside the United States, but not serve as the applicant to the program.

FISCAL SPONSORS

Fiscal sponsors that are willing to assume full responsibility for the grant may sponsor one or more organizations that do not yet have their own nonprofit Internal Revenue Service 501(c)(3) status but that otherwise meet the criteria for eligibility for nonprofit status. The mission of the sponsored organization(s) must align with the mission of the fiscal sponsor or the sponsored project must represent the fiscal sponsor's own mission or purpose.

The fiscal sponsor will be legally, financially, administratively, and programmatically responsible for all aspects of the grant award. As the official grantee, the fiscal sponsor will monitor and control the grant funds, and be responsible for submitting all documentation, final reports, and any amendment request that would affect the terms and conditions of the grant award. The fiscal sponsor should be aware of all Internal Revenue Service and other regulations pertaining to fiscal sponsorship.

APPLICATION REVIEW

Applications submitted to Jazz.NEXT will be reviewed by panels comprised of experts representing both the jazz field and technology sector.

Grant Review Criteria

Jazz.NEXT grant applications submitted to MAAF will be evaluated based on the following criteria. These criteria are not ranked or given specific weights.

- Level of innovation (as defined in the Program Goals & Objectives section of these guidelines) demonstrated in the proposed project to address the changing landscape for jazz in relation to one or more of the following:
 - developing audiences;
 - communicating to the public;
 - marketing, distributing and selling the work of jazz artists; and
 - building a more robust jazz infrastructure.

Jazz.NEXT

Round II Guidelines

- Quality and clarity of plan for implementation, including goals, concept, process, and budget;
- Capacity to implement project as demonstrated by adequate financial and human resources, and experience and expertise necessary to carry out the proposed implementation plan.
- Centrality of technology to support the primary concept(s) of the project, representing either a new technology development, an existing application that is new to the applicant, or a significant advancement in the applicant's utilization of existing technology;
- Evidence of applicant's prior utilization of technology; and
- Potential for the project to impact a broader constituency through replication in part or whole by other jazz artists/organizations;

APPLICATION DEADLINES

Applications for Jazz.NEXT must be received by Mid Atlantic Arts Foundation at the address listed below on or before the deadlines listed in these guidelines:

Jazz.NEXT
Mid Atlantic Arts Foundation
201 N. Charles Street, Suite 401
Baltimore, MD 21201

Applications sent via electronic transmission (i.e. fax or email) will not be accepted for consideration.

Applicants are limited to submitting one application for consideration.

Application Deadline: June 1, 2010

Please note this is a receipt deadline, not postmark deadline. Applications received after the application deadline will not be considered for review.

NOTIFICATION DATES AND GRANT TERMS

Notification Date: September 1, 2010

Grant Term: September 1, 2010 - August 31, 2011

Questions concerning Jazz.NEXT should be directed to Sara Donnelly, Program Officer, Jazz at sara@midatlanticarts.org or 410-539-6656 x116.

APPLICATION PROCEDURE

Panels comprised of specialists in the fields of jazz and technology will review applications and make recommendations for support. To assist the panelists in this process, it is important to adhere carefully to the instructions below, including presentation of materials in the order specified.

GRANT APPLICATIONS

Provide one original and one single-sided copy of the following requested information. Do not use staples. Do not submit two-sided copies.

All of the following must be provided on 8-1/2 x 11 inch paper, using a 12-point font, black type, and 1-inch margins. Applications in any other format will not be accepted for consideration.

1. **Application Summary Sheet** signed by the artist, if applying as an individual, or by the authorizing official of the organization, if incorporated as a 501(c)(3), or by the authorizing official of the fiscal sponsor, if applicable.

2. **Application Narrative. (Five page maximum)** Each page must be numbered and include the applicant's name as the heading of each page. Applicants **must** use the lettered headings as referenced in the list below in your narrative. **The application narrative must address each lettered heading for the proposal to be eligible for consideration**, including:
 - a. a brief statement about the artist and/or organization's history and mission
 - b. a description of the concept to be implemented through the grant and how it utilizes technology to address **one or more but not necessarily all** of the following:
 - audience development
 - communications
 - distribution
 - marketing and promotion
 - jazz infrastructure
 - c. a description of the planning process that led to the proposed project, including methodologies employed and planning goals
 - d. a description of the applicant's capacity to carry out the project considering their available financial and human resources, experience, and expertise. Describe the role of partnering organizations, consultants and contracted personnel, where applicable, including detail about specific assigned tasks and responsibilities.
 - e. a description of the specific hardware and/or software to be used and how it will be incorporated into the project
 - f. evidence of the applicant's prior utilization of technology
 - g. the potential for the implementation project to impact a broader constituency through replication in part or whole by other jazz artists/organizations, and how the work will be promoted or shared with the jazz community.

3. **Biographies of the principals (one page maximum per individual)** identified in the application and included in the budget with a description of their role in the project. Please include consultants and individuals engaged on a contract basis to work with the applicant, where applicable, as well as staff members. Information on consulting or contracting firms hired to assist in the implementation of the project can be furnished as addendum to the application, but biographies should be submitted for the principal individuals from these firms identified to work directly with the applicants.

4. **Budget**. Applicants must submit budgets using the attached Grant Budget Sheet. **Budgets submitted in any other format will not be accepted for consideration.**
5. **Signed Agreement Letter(s)**, if a collaboration application, between all partnering individuals and/or organizations agreeing to the terms of participation and specifying the roles of each member of the collaboration. The Agreement Letter should designate the individual, organization or fiscal sponsor submitting the application on behalf of the collaborating partners as legally, financially, administratively, and programmatically responsible for all aspects of the grant, if awarded.

In addition, include the following information with your application:

6. Statistical Information Sheet
7. A copy of the organization's or fiscal sponsor's tax-exempt ruling under Section 501(c)(3) of the Internal Revenue Code..
8. Fiscal Sponsorship Agreement, if applicable, signed by the fiscal sponsor and sponsored organization and defining the relationship between the fiscal sponsor and sponsored organization. The agreement should state the role of the fiscal sponsor as being legally, financially, administratively, and programmatically responsible for all aspects of the grant award.
9. If a nonprofit organization, audited financial statements for the past three years
10. Ten copies of the business plan for the proposed project, if available.
11. Ten copies of current or most recent promotional/informational material for applicant and, where applicable, partnering organizations, consulting or contracted firms. Website copies of such material will be accepted.

APPLICATION SUMMARY SHEET
Please type or print legibly

ARTIST OR ORGANIZATION APPLICANT INFORMATION

If a fiscal sponsor applying on behalf of an artist or organization fill out the following section with **information pertaining to the artist or organization**. A separate section is provided below for information on the fiscal sponsor.

Legal Name of Applicant _____

AKA, if applicable _____

Is the above a non-profit corporation? Yes No _____

Federal Tax Identification Number, if applicable - Social Security Number, if applicable - - _____

Congressional District:
(District of the U.S. House of Representatives in which the applicant's business address is located; see www.vote-smart.org) _____

Applicant Address _____

Applicant City Applicant State Applicant Zip Code +4 - (See <http://zip4.usps.com>) _____

Contact Person and Title _____

Phone - - Fax - - _____

Website Email _____

Are you using a Fiscal Sponsor for this application? Yes No

(If yes, please complete the following Fiscal Sponsor Information section below. If no, skip the Fiscal Sponsor Information Section.)

FISCAL SPONSOR INFORMATION

Legal name of Fiscal sponsor _____

Federal Tax Identification Number - _____

Fiscal Sponsor Address _____

City State Zip Code +4 - _____

Contact Person and Title _____

Phone - - Fax - - _____

Website Email _____

APPLICATION SUMMARY SHEET

GRANT REQUEST*

Total Amount Requested \$

COLLABORATION INFORMATION

Are you collaborating with other artist(s) or organization(s) in your application? Yes No

If yes, please indicate the number of collaborators for the application

For multiple collaborators, copy this sheet

Provide the following information if your application is a collaborative project with one or more artists, nonprofit organizations and/or for-profit entities in addition to the applicant. Collaborators are defined as those artists, nonprofit organizations, and/or for-profit entities that work in equal partnership with the applicant to develop or implement a plan, but are not paid by the applicant for their goods or services.

Collaborating Artist(s)/Organization(s) Name _____

Contact Name _____

Address _____

City _____ Country _____ Postal Code _____

Phone _____ Fax _____

Website _____ Email _____

Is the partnering organization a for-profit commercial entity? (Mark one) Yes No

PROJECT SUMMARY

Provide a brief project description in the space provided below

APPLICATION SUMMARY SHEET

CERTIFICATION

1. Organization's Certification of Fiscal Sponsor (if applicable)

If a Fiscal Sponsor is applying on behalf of the Organization an authorized official of the Organization should complete the following:

I certify that (Name of Organization) has authorized a fiscal sponsor to execute this application on its behalf.

Typed Name and Title of Organization's Authorizing Official

Address of Organization's Authorizing Official

City State Zip Code +4 -

Signature

Date

2. Certification

To be completed by the Artist or Organization(s) or, if using a Fiscal Sponsor, the Fiscal Sponsor must complete the following.

I certify that this artist or organization meets all the eligibility requirements and that all information contained in this application is accurate based on data available at the time of the application.

By signing this application, I certify that I have been duly authorized by the governing body of the applicant and have the authority to execute this application on behalf of the applicant. I further certify, that neither the applicant nor fiscal sponsor, if applicable, nor any of its principals is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in Mid Atlantic Arts Foundation's programs by any federal department or agency, nor is delinquent in the repayment of any federal debt.

Typed Name and Title of Artist(s) or Organization's Authorizing Official or Fiscal Sponsor (if applicable)

Address of Authorizing Official

Signature

Date

GRANT BUDGET SHEET

Legal Name of Applicant:

Instructions

- Use the Expense and Income Forms found on the following pages. No other budget format will be accepted
- Leave blank any expense or income budget line items that do not apply to your application
- In-kind contributions (donated services, travel, labor or materials) should be included on both the expense and income sides of the budget
- Unconfirmed contributed income should be noted with an **asterisk**
- Income must equal expenses

Legal Name of Applicant:

EXPENSES

ADMINISTRATIVE EXPENSES

A. Salaries (identify)

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

B. Benefits

C. Staff Travel

D. Communications

E. Printing

F. Office Supplies & Materials

G. Subtotal Administrative Expenses (A+B+C+D+E+F) _____

OUTSIDE PROFESSIONAL SERVICES

H. Consultant Fees (identify consultants/firms, if applicable)

_____	_____
_____	_____
_____	_____

I. Contractor Fees (identify contractors/firms, if applicable)

_____	_____
_____	_____
_____	_____

J. Consultant & Contractor Travel

K. Subtotal Professional Services (H+I+J) _____

EQUIPMENT & SOFTWARE

L. Hardware and/or Software (identify)

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

M. Licensing Fees

N. Subtotal Equipment & Software (L+ M) _____

O. OTHER (describe)

_____	_____
_____	_____
_____	_____
_____	_____

P. Subtotal Other _____

TOTAL EXPENSES (G+K+N+P) _____

Legal Name of Applicant:

INCOME

CONTRIBUTED INCOME

Q. Government (identify, if applicable)

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

R. Foundation/Corporation (identify, if applicable)

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

S. Individual(s) (if applicable) _____

T. Subtotal Contributed Income (Q+R+S) _____

U. Other Income (describe, if applicable)

_____	_____
_____	_____
_____	_____
_____	_____

V. Subtotal Other Income _____

W. In-kind income (describe, if applicable)

_____	_____
_____	_____
_____	_____
_____	_____

X. Subtotal In-Kind Income _____

TOTAL INCOME (T+V+X) _____

Jazz.NEXT REQUEST (Total Income Minus Total Expenses) _____

Note: Total Income plus Jazz.NEXT Request must equal Total Expenses

THREE-YEAR BUDGET SUMMARY

INSTRUCTIONS

- If applying as an **individual jazz artist, do not complete** this section
- If applying as an entity within a larger organization, such as a college or university, the information should represent only the appropriate departmental or arts programming budget.

Indicate the term of your fiscal year: Start Date: _____ End Date: _____
 (month/day) (month/day)

Please list your annual operating budget for your current and past two fiscal years

BUDGET	Year: _____ Actual	Year: _____ Actual	Year: _____ Projected
INCOME	_____	_____	_____
EXPENSES	_____	_____	_____
SURPLUS/(DEFICIT)	_____	_____	_____

If your organization experienced an annual operating deficit in the past two years or is anticipating a deficit for the current fiscal year, include a brief statement explaining the reason(s) for the deficit(s), and how the deficit was or will be addressed. (Maximum 750 characters)

Please indicate if your organization currently has an accumulated deficit, Yes No
 If yes, indicate the amount of deficit, and summarize plan(s) to address the deficit. (Maximum 750 characters)

APPLICATION CHECKLIST

Provide **two** copies of the materials listed below, collated in the order listed and without staples.

- Signed Application Summary Sheets
- Application Narrative
- Biographies of planning or project principals
- Completed Budget Sheets
- Signed Agreement Letter, if a collaborative application

Provide **one** copy of the following:

- Statistical Information Sheet
- Internal Revenue Service Letter of Determination, if an organization or fiscal sponsor
- Signed Fiscal Sponsorship Agreement, if applicable
- Audited Financial Statements for the past three years

Provide **ten** copies of the following

- Business plan, if available
- Current or most recent promotional/informational material for applicant and, where applicable, collaborating organizations, consulting or contracted firms.

STATISTICAL INFORMATION

Legal Name of Applicant

Information requested on this page is for statistical purposes only and will have no bearing on grant-making decisions.

(If using a fiscal sponsor to submit the application, the information requested in this section should pertain to the ensemble on whose behalf the fiscal sponsor is acting.)

To answer this section, please consult the **“National Data Standard Codes”** listing at the end of this application.

Enter the appropriate numerical codes as they apply to your organization or project:

_____ Organization Status

_____ Organization Institution

_____ Organization Discipline

_____ Project Discipline

RACIAL CHARACTERISTICS

Using the chart below, **check the ONE box that best represents 50% or more of the racial make-up** of your organization’s staff, or board, or membership.

	Staff	Board	Membership
A. Asian	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
B. Black/African American	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
N. American Indian/Alaska Native	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
H. Hispanic/Latino	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
P. Native American/Pacific Islander	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
W. White	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
99. No Single Group	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

If the majority of the grant activities are intended to involve or act as a clear expression or representation of the cultural traditions of one particular group, or deliver services to a designated population listed, check the appropriate box.

	Proposed Project
A. Asian	<input type="checkbox"/>
B. Black/African American	<input type="checkbox"/>
N. American Indian/Alaska Native	<input type="checkbox"/>
H. Hispanic/Latino	<input type="checkbox"/>
P. Native American/Pacific Islander	<input type="checkbox"/>
W. White	<input type="checkbox"/>
99. No Single Group	<input type="checkbox"/>

NATIONAL DATA STANDARD CODES

STATUS

Which category best describes your organization's legal status?

- 01 Individual
- 02 Organization-Nonprofit
- 03 Organization-Profit
- 04 Government-Federal
- 05 Government-State
- 06 Government-Regional
- 07 Government-County
- 08 Government-Municipal
- 09 None of the above

INSTITUTION

Which category best describes your organization?

- 01 Individual Artist
- 02 Individual Non-Artist
- 03 Performing Group
- 04 Perf Group-College/University
- 05 Perf Group-Community
- 06 Perf Group for Youth
- 07 Performance Facility
- 08 Museum-Art
- 09 Museum-Other
- 10 Gallery/Exhibit Space
- 11 Cinema
- 12 Small Press
- 13 Literary Magazine
- 14 Fair/Festival
- 15 Arts Center
- 16 Arts Council/Agency
- 17 Arts Service Org.
- 18 Union/Professional Org.
- 19 School District
- 20 Parent-Teacher Organization
- 21 Elementary School
- 22 Middle School
- 23 Secondary School
- 24 Vocational/Technical School
- 25 Other School
- 26 College/University
- 27 Library
- 28 Historical Society
- 29 Humanities Council/Agency
- 30 Foundation
- 31 Corporation/Business
- 32 Community Service Organization
- 33 Correctional Institution
- 34 Health Care Facility
- 35 Religious Organization
- 36 Senior Citizens' Center
- 37 Parks and Recreation
- 38 Government-Executive
- 39 Government-Judicial

- 40 Government-Legislative House
- 41 Government-Legislative Senate
- 42 Media-Periodical
- 43 Media-Daily Newspaper
- 44 Media-Weekly Newspaper
- 45 Media-Radio
- 46 Media-Television
- 47 Cultural Series Organization
- 48 School of the Arts
- 49 Arts Camp/Institute
- 50 Social Service Organization
- 51 Child Care Provider
- 99 None of the above

DISCIPLINE

Select the discipline that best describes the primary area of work as applies to the applicant and/or project.

- 01 Dance
 - A Ballet
 - B Ethnic/Jazz/Folk-Inspired
 - C Modern
 - D New/Avant Garde
- 02 Music
 - A Band-not Jazz/Pop
 - B Chamber
 - C Choral
 - D New/Experimental/Electronic
 - E Ethnic/Folk Inspired
 - F Jazz
 - G Popular-includes Rock
 - H Solo/Recital
 - I Orchestral/Symphonic
- 03 Opera/Music Theatre
 - A Opera
 - B Musical Theatre
- 04 Theatre
 - A General/Classical/Contemporary
 - B Mime
 - D Puppet Theatre
 - E Theatre for Young Audiences
 - F New/Avant Garde
- 05 Visual Arts
 - A Experimental/
 - B Graphics/Printmaking Book Arts
 - D Painting
 - F Sculpture
- 06 Design Arts
 - A Architecture
 - B Fashion
 - C Graphic
 - D Industrial
 - E Interior
 - F Landscape Architecture
 - G Urban/Metropolitan

- 07 Crafts
 - A Clay
 - B Fiber
 - C Glass-includes Neon
 - D Leather
 - E Metal
 - F Paper
 - G Plastic/plexiglass
 - H Wood
 - I Mixed Media
- 08 Photography
- 09 Media Arts
 - A Film
 - B Audio-Radio, Sound Installations
 - C Video
 - D Technology/Experimental
- 10 Literature
 - A Fiction
 - B Non-fiction
 - C Playwriting
 - D Poetry
- 11 Interdisciplinary: Pertaining to art forms/works that integrate more than one discipline to form a single work. Includes performance art.
- 12 Folklife/Traditional Arts: Pertaining to oral, customary, material & performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational, and/or regional groups.
 - A Folk/Traditional Dance
 - B Folk/Traditional Music
 - C Folk/Traditional Crafts/Visual Arts
 - D Oral Traditions (include storytelling)
- 13 Humanities
- 14 Multi-disciplinary: Pertaining to two or more of the art disciplines above
 - A Exclusively Performing Arts
 - B Exclusively Visual Arts